THE NEW GROVE Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫 音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Kufferath to *Litton*

GROVE
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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS Nova Scotia
NSW New South Wales
NT North West Territories
Nunc Nunc dimittis
NV Nevada
NY New York [State]
NZ New Zealand

ob *opera buffa*; oboe
obbl obbligato
OBE Officer of the Order of the British Empire
obl *opéra-ballet*
OC Opéra-Comique, Paris [the company]
oc *opéra comique* [genre]
Oct October
off(s) offertory (offertories)
OH Ohio
OK Oklahoma
OM Order of Merit
ON Ontario
op(s) opera(s)
op., opp. opus, opera [plural of opus]
op. cit. opere citato [in the work cited]
opt. optional
OR Oregon
orat(s) oratorio(s)
orch orchestra(tion), orchestral
orchd orchestrated (by)
org organ
orig. original(ly)
ORTF Office de Radiodiffusion-Télévision Française
os *opera seria*
oss *opera semiseria*
OUP Oxford University Press
ov(s). overture(s)
Oxon. Oxfordshire

P Pincherle catalogue [Vivaldi]
p. *pars*
p., pp. page, pages
p piano [dynamic marking]
PA Pennsylvania
p.a. per annum [annually]
pan(s) pantomime(s)
PBS Public Broadcasting System
PC no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE Prince Edward Island
perc percussion
perf(s). performance(s), performed (by)
pf piano [instrument]
pfmr(s) performer(s)
PhB Bachelor of Philosophy
PhD Doctor of Philosophy
PhDEd Doctor of Philosophy in Education
pic piccolo
pl(s). plate(s); plural
p.m. post meridiem [after noon]
PO Philharmonic Orchestra
Pol. Polish
pop. population
Port. Portuguese
posth. posthumous(ly)
POW(s) prisoner(s) of war
pp pianissimo
ppp pianississimo
PQ Province of Quebec
PR Puerto Rico
pr. printed
prep pf prepared piano
PRO Public Record Office, London
prol(s) prologue(s)
PRS Performing Right Society
Ps(s) Psalm(s)
ps(s) psalm(s)
pseud(s). pseudonym(s)
pt(s) part(s)
ptbk(s) partbook(s)
pubd published
pubn(s) publication(s)
PWM Polskie Wydawnictwo Muzyczne

QC Queen's Counsel
qnt(s) quintet(s)
qt(s) quartet(s)

R [in signature] editorial revision
R photographic reprint [edn of score or early printed source]
R. no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R Ryom catalogue [Vivaldi]
r recto
R response
RAF Royal Air Force
RAI Radio Audizioni Italiane
RAM Royal Academy of Music, London
RCA Radio Corporation of America
RCM Royal College of Music, London
re(s) response(s) [type of piece]
rec recorder
rec. recorded [in discographic context]
recit(s) recitative(s)
red(s). reduction(s), reduced for
reorchd reorchestrated (by)
repr. reprinted
resp(s) respond(s)
Rev. Reverend
rev(s). revision(s); revised (by/for)
RH right hand
RI Rhode Island
RIAS Radio im Amerikanischen Sektor
RIdIM Répertoire International d'Iconographie Musicale
RILM Répertoire International de Littérature Musicale
RIPM Répertoire International de la Presse Musicale
RISM Répertoire International des Sources Musicales
RKO Radio-Keith-Orpheum
RMCM Royal Manchester College of Music
rms root mean square
RNCM Royal Northern College of Music, Manchester
RO Radio Orchestra
Rom. Romanian
r.p.m. revolutions per minute
RPO Royal Philharmonic Orchestra
RSFSR Russian Soviet Federated Socialist Republic
RSO Radio Symphony Orchestra
RTÉ Radio Telefís Éireann
RTF Radiodiffusion-Télévision Française
Rt Hon. Right Honourable
RTVB Radio-Télévision Belge de la Communauté Française
Russ. Russian
RV Ryom catalogue [Vivaldi]

S San, Santa, Santo, São [Saint]; soprano [voice]
S sound recording
S. South, Southern
$ dollars
s soprano [instrument]
s. solidus, solidi [shilling, shillings]
SACEM Société d'Auteurs, Compositeurs et Editeurs de Musique
San Sanctus
sax saxophone
SC South Carolina
SD South Dakota
sd *scherzo drammatico*
SDR Süddeutscher Rundfunk
Sept September
seq(s) sequence(s)
ser(s) serenata(s)
ser. series
Serb. Serbian
sf, *sfz* sforzando, sforzato
sing. singular
SJ Societas Jesu [Society of Jesus]
SK Saskatchewan
SO Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WoO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH — S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb — *Bach-Jahrbuch* P
BladesPI — J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK — F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/R, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB — Bibliotheca musica bononiensis (Bologna, 1967–)
BMw — *Beiträge zur Musikwissenschaft* P
BNB — *Biographie nationale [belge]* (Brussels, 1866–1986)
BoalchM — D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL — W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM — *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH — D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM — *Black Perspective in Music* P
BrenetC — M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/R)
BrenetM — M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/R)
BrookB — B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF — B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI — H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB — J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM — *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM — E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI — C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN — C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH — C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/R) [p. nos. refer to this edn]
BWQ — *Brass and Woodwind Quarterly* P

CaffiS — F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/R); ed. E. Surian (Florence, 1987)
CaM — Catalogus musicus (Kassel, 1963–)
CampbellGC — M. Campbell: *The Great Cellists* D
CampbellGV — M. Campbell: *The Great Violinists* D
CAO — Corpus antiphonalium officii (Rome, 1963–79)
CBY — *Current Biography Yearbook* (1955–)
CC — B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory — *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM — Corpus of Early Keyboard Music E
CEMF — Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM — *Collectanea historiae musicae* (1953–66)
Choron-FayolleD — A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP — M.N. Clinkscale: *Makers of the Piano* D
CM — Le choeur des muses E
CMc — *Current Musicology* P
CMI — I classici musicali italiani (Milan, 1941–56)
CMM — Corpus mensurabilis musicae E
ČMm — *Časopis Moravského musea [muzea*, 1977–] P
CMR — *Contemporary Music Review* P
CMz — *Cercetări de muzicologie* P
CohenE — A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE — Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ — *Cambridge Opera Journal* P
CooverMA — J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS — C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/R, 2/1908, ed. U. Moser)
CroceN — B. Croce: *I teatri di Napoli* (Naples, 1891/R, 5/1966)
ČSHS — *Československy hudební slovník* D
CSM — Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD — *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw — Das Chorwerk E

DAB — *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM — *Dansk aarbog for musikforskning* P
Day-Murrie ESB — C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF — *Dictionnaire de biographie française* (Paris, 1933–)
DBI — *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 — *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM — *Darmstädter Beiträge zur neuen Musik* P
DBP — E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP — Dějiny české hudby v příkladech (Prague, 1958)
DDT — Denkmäler deutscher Tonkunst E
DEMF — A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM — *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN — O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM — Documenta historica musicae E
Dichter-ShapiroSM — H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM — *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL — G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM — Documenta musicologica (Kassel, 1951–)
DMt — *Dansk musiktidsskrift* P
DMV — Drammaturgia musicale veneta (Milan, 1983–)
DNB — *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI — G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB — Denkmäler der Tonkunst in Bayern E
DTÖ — Denkmäler der Tonkunst in Österreich E
DugganIMI — M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG — *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS — The Eighteenth-Century Continuo Sonata E
ECFC — The Eighteenth-Century French Cantata E
EDM — Das Erbe deutscher Musik E
EECM — Early English Church Music E
EG — *Etudes grégoriennes* P
EI — *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM — A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/R)
EIT — *Yezhegodnik imperatorskikh teatrov* P
EitnerQ — R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS — R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/R)
EKM — Early Keyboard Music E
EL — The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM — The English Madrigal School, rev. as The English Madrigalists E
EMc — *Early Music* P
EMC1, 2 — *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH — *Jahrbuch für Liturgik und Hymnologie* P
JbMP — *Jahrbuch der Musikbibliothek Peters* P
JbO — *Jahrbuch für Opernforschung* P
JbSIM — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS — *Journal of the English Folk Dance and Song Society* P
JFSS — *Journal of the Folk-Song Society* P
JIFMC — *Journal of the International Folk Music Council* P
JJ — *Jazz Journal* P
JJI — *Jazz Journal International* P
JJS — *Journal of Jazz Studies* P
JLSA — *Journal of the Lute Society of America* P
JM — *Journal of Musicology* P
JMR — *Journal of Musicological Research* P
JMT — *Journal of Music Theory* P
JoãoIL — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR — *Jazz Review* P
JRBM — *Journal of Renaissance and Baroque Music* P
JRMA — *Journal of the Royal Musical Association* P
JRME — *Journal of Research in Music Education* P
JT — *Jazz Times* P
JVdGSA — *Journal of the Viola da Gamba Society of America* P
JVNM — see *Bouwsteenen: JVNM*

KdG — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP — F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb — *Kirchenmusikalisches Jahrbuch* P
KM — *Kwartalnik muzyczny* P
KöchelKHM — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP — D.W. Krummel: *English Music Printing* (London, 1975)

LaborD — *Diccionario de la música Labor* D
La BordeE — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR — *Latin American Music Review* P
LaMusicaD — *La musica: dizionario* D
LaMusicaE — *La musica: enciclopedia storica* D
LangwillI7 — see *Waterhouse-LangwillI*
LedeburTLB — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM — *Lucrări de muzicologie* P
Lockwood MRF — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
LS — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ — *Lute Society Journal* P
LU — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
MAk — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
MAn — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
Mattheson GEP — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
McCarthyJR — A. McCarthy: *Jazz on Record* (London, 1968)
MCL — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD — *Musica disciplina* P
ME — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
MersenneHU — M. Mersenne: *Harmonie universelle* D
MeyerECM — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
Mf — *Die Musikforschung* P
MG — *Musik und Gesellschaft* P
MGG1, 2 — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
MischiatiI — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM — *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb — *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
MM — *Modern Music* P
MMA — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
MMC — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
MMg — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
MMR — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
MO — *Musical Opinion* P
MooserA — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ — *Musical Quarterly* P
MR — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
MS — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
MT — *Musical Times* P
MusAm — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
MZ — *Muzikološki zbornik* P

NA — *Note d'archivio per la storia musicale* P
NBeJb — *Neues Beethoven-Jahrbuch* P
NBL — *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB — *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM Nagels Musik-Archiv E
NMÅ *Norsk musikkgranskning årbok* P
NNBW *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM *The New Oxford History of Music* (Oxford, 1954–90)
NRMI *Nuova rivista musicale italiana* P
NZM *Neue Zeitschrift für Musik* P

OHM, OHM *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM *Opus musicum* P
ÖMz *Österreichische Musikzeitschrift* P
ON *Opera News* P
OQ *Opera Quarterly* P
OW *Opernwelt* P

PalMus Paléographie musicale E
PAMS *Papers of the American Musicological Society* P
PÄMw Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/*R*)
PBC Publicaciones del departamento de música E
PEM C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM see PÄMw
PierreH C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM Portugaliae musica E
PMA *Proceedings of the Musical Association* P
PMFC Polyphonic Music of the Fourteenth Century E
PMM *Plainsong and Medieval Music* P
PNM *Perspectives of New Music* P
PraetoriusSM M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM *Polski rocznik muzykologiczny* P
PRMA *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB *Polskich słownik biograficzny* (Kraków, 1935)
PSFM Publications [Société française de musicologie] E

Quaderni della RaM *Quaderni della Rassegna musicale* P

Rad JAZU *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM *Rassegna musicale* P
RBM *Revue belge de musicologie* P
RdM *Revue de musicologie* P
RdMc *Revista de musicología* P
ReeseMMA G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM *Revue musicale* P
RFS Romantic French Song 1830–1870 E
RGMP *Revue et gazette musicale de Paris* P
RHCM *Revue d'histoire et de critique musicales* P
RicciTB C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12 *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM *Rivista italiana di musicologia* P
RIMS *Rivista internazionale di musica sacra* P
RM *Ruch muzyczny* P
RMARC *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC *Revista musical chilena* P
RMF Renaissance Music in Facsimile (New York, 1986–8)
RMFC *Recherches sur la musique française classique* P
RMG *Russkaya muzïkal'naya gazeta* P
RMI *Rivista musicale italiana* P
RMS Renaissance Manuscript Studies (Stuttgart, 1975–)
RN *Renaissance News* P
RosaM C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM Recent Researches in American Music E
RRMBE Recent Researches in the Music of the Baroque Era E
RRMCE Recent Researches in the Music of the Classical Era E
RRMMA Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR Recent Researches in the Music of the Renaissance E

SachsH C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC The Sixteenth-Century Chanson E
ScheringGIK A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, *SchmidlDS* C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM B. Schwarz: *Great Masters of the Violin* D
SCISM Seventeenth-Century Italian Sacred Music E
SCKM Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA Smith College Music Archives E
SCMad Sixteenth-Century Madrigal E

SCMot — Sixteenth-Century Motet E

SeegerL — H. Seeger: *Musiklexikon* D

SEM — Series of Early Music [University of California] E

SennMT — W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)

SH — *Slovenská hudba* P

SIMG — *Sammelbände der Internationalen Musik-Gesellschaft* P

SKM — *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)

SM — see *SMH*

SMA — *Studies in Music* [Australia] P

SMC — *Studies in Music from the University of Western Ontario* [Canada] P

SMd — Schweizerische Musikdenkmäler E

SMH — *Studia musicologica Academiae scientiarum hungaricae* P

SmitherHO — H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)

SML — *Schweizer Musikerlexikon* D

SMM — Summa musicae medii aevi E

SMN — *Studia musicologica norvegica* P

SMP — *Słownik muzyków polskich* D

SMSC — Solo Motets from the Seventeenth Century (New York, 1987–8)

SMw — *Studien zur Musikwissenschaft* P

SMz — *Schweizerische Musikzeitung/Revue musicale suisse* P

SOB — Süddeutsche Orgelmeister des Barock E

SOI — L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)

SolertiMBD — A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)

SouthernB — E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D

SovM — *Sovetskaya muzïka* P

SpataroC — B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)

SPFFBU — *Sborník prací filosofické* [*filozofické*] *fakulty brněnské university* [*univerzity*] P

SpinkES — I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)

StevensonRB — R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)

StevensonSCM — R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)

StevensonSM — R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)

StiegerO — F. Stieger: *Opernlexikon* D

STMf — *Svensk tidskrift för musikforskning* P

StrohmM — R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)

StrohmR — R. Strohm: *The Rise of European Music* (Cambridge, 1993)

StrunkSR1, 2 — O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)

SubiráHME — J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM — Tudor Church Music E

TCMS — Three Centuries of Music in Score (New York, 1988–90)

Thompson1 [–11] — O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D

TM — Thesauri musici E

TSM — *Tesoro sacro musical* P

TVNM — *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM — Uitgave van oudere Noord-Nederlandsche Meesterwerken E

VanderStraetenMPB — E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D

VannesD — R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D

VannesE — R. Vannes: *Essai d'un dictionnaire universel des luthiers* D

VintonD — J. Vinton: *Dictionary of Contemporary Music* D

VirdungMG — S. Virdung: *Musica getutscht* (Basle, 1511/*R*)

VMw — *Vierteljahrsschrift für Musikwissenschaft* P

VogelB — E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG — F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)

WaltherML — J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D

Waterhouse-LangwillI — W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D

WDMP — Wydawnictwo dawnej muzyki polskiej E

WE — The Wellesley Edition E

WECIS — Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)

WeinmannWM — A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)

WilliamsNH — P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)

WinterfeldEK — C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)

WolfeMEP — R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)

WolfH — J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)

WurzbachL — C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR — *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P

YIFMC — *Yearbook of the International Folk Music Council* P

YoungHI — P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]

YTM — *Yearbook for Traditional Music* P

ZahnM — J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)

ZDADL — *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)

ZfM — *Zeitschrift für Musik* P

ŹHMP — Źródła do historii muzyki polskiej E

ZI — *Zeitschrift für Instrumentenbau* P

ZIMG — *Zeitschrift der Internationalen Musik-Gesellschaft* P

ZL — *Zenei lexikon* D

ZMw — *Zeitschrift für Musikwissenschaft* P

ZT — *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp ——, St Peter, Musikarchiv
Wst ——, Stadt- und Landesbibliothek, Musiksammlung
Wu ——, Universitätsbibliothek
Wwessely ——, Othmar Wessely, private collection
WAIp Waidhofen (Ybbs), Stadtpfarre
WIL Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl Canberra, National Library of Australia
Msl Melbourne, State Library of Victoria
Pml Perth, Central Music Library
PVgm Parkville, Grainger Museum, University of Melbourne
Sb Sydney, Symphony Australia National Music Library
Scm ——, New South Wales State Conservatorium of Music
Sfl ——, University of Sydney, Fisher Library
Smc ——, Australia Music Centre Ltd, Library
Sml ——, Music Branch Library, University of Sydney
Sp ——, Public Library
Ssl ——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa Antwerp, Stadsarchief
Aac ——, Archief en Museum voor het Vlaamse Culturleven
Ac ——, Koninklijk Vlaams Muziekconservatorium
Ak ——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp ——, Museum Plantin-Moretus
As ——, Stadsbibliotheek
Asj ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba Brussels, Archives de la Ville
Bc ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm ——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte ——, Michotte private collection [in *Bc*]
Br ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb ——, Radiodiffusion-Télévision Belge
Bsp ——, Société Philharmonique
BRc Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs ——, Stadsbibliotheek
D Diest, St Sulpitiuskerk
Gc Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd ——, Culturele Dienst Province Oost-Vlaanderen
Geb ——, St Baafsarchief
Gu ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc ——, Conservatoire Royal de Musique, Bibliothèque
Lg ——, Musée Grétry
Lu ——, Université de Liège, Bibliothèque
LVu Leuven, Katholieke Universiteit van Leuven
MA Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa Mechelen, Archief en Stadsbibliotheek
Tc Tournai, Chapitre de la Cathédrale, Archives
Tv ——, Bibliothèque de la Ville

BR: BRAZIL

Rem Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu Calgary, University of Calgary, Library
E Edmonton (AB), University of Alberta
HNu Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu London (ON), University of Western Ontario, Music Library
Mc Montreal, Conservatoire de Musique, Centre de Documentation
Mcm ——, Centre de Musique Canadienne
Mm ——, McGill University, Faculty and Conservatorium of Music Library
Mn ——, Bibliothèque Nationale
On Ottawa, National Library of Canada, Music Division
Qmu Quebec, Monastère des Ursulines, Archives
Qsl ——, Musée de l'Amérique Françcaise
Qul ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm Toronto, Canadian Music Centre
Tu ——, University of Toronto, Faculty of Music Library
Vcm Vancouver, Canadian Music Centre
VIu Victoria, University of Victoria

CH: SWITZERLAND

A Aarau, Aargauische Kantonsbibliothek
Bab Basle, Archiv der Evangelischen Brüdersozietät
Bps ——, Paul Sacher Stiftung, Bibliothek
Bu ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu ——, Stadt- und Universitätsbibliothek
BM Beromünster, Musikbibliothek des Stifts
BU Burgdorf, Stadtbibliothek
CObodmer Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D Disentis, Stift, Musikbibliothek
E Einsiedeln, Benedikterkloster, Musikbibliothek
EN Engelberg, Kloster, Musikbibliothek
Fcu Fribourg, Bibliothèque Cantonale et Universitaire
FF Frauenfeld, Thurgauische Kantonsbibliothek
Gc Geneva, Conservatoire de Musique, Bibliothèque
Gpu ——, Bibliothèque Publique et Universitaire
Lmg Lucerne, Allgemeine Musikalische Gesellschaft
Lz ——, Zentralbibliothek
LAac Lausanne, Archives Cantonales Vaudoises
LAcu ——, Bibliothèque Cantonale et Universitaire
LU Lugano, Biblioteca Cantonale
MSbk Mariastein, Benediktinerkloster
MÜ Müstair, Frauenkloster St Johann
N Neuchâtel, Bibliothèque Publique et Universitaire
OB Oberbüren, Kloster Glattburg
P Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R Rheinfelden, Christkatholisches Pfarramt
S Sion, Bibliothèque Cantonale du Valais
SAf Sarnen, Benediktinerinnen-Abtei St Andreas
SAM Samedan, Biblioteca Fundaziun Planta
SGd St Gallen, Domchorarchiv
SGs ——, Stiftsbibliothek, Handschriftenabteilung
SGv ——, Kantonsbibliothek (Vadiana)
SH Schaffhausen, Stadtbibliothek
SO Solothurn, Zentralbibliothek, Musiksammlung
SObo ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W Winterthur, Stadtbibliothek
Zi Zürich, Israelitische Kultusgemeinde
Zma ——, Schweizerisches Musik-Archiv [in *Nf*]
Zz ——, Zentralbibliothek
ZGm Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B	Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam	Brno, Archiv města Brna
Bb	——, Klášter Milosrdnych Bratří [in *Bm*]
Bm	——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa	——, Státní Oblastní Archiv
Bu	——, Moravská Zemeská Knihovna, Hudební Oddělení
BER	Beroun, Statní Okresní Archiv
BROb	Broumov, Knihovna Benediktinů [in *HK*]
CH	Cheb, Okresní Archiv
CHRm	Chrudim, Okresní Muzeum
D	Dačice, Knihovna Františkánů [in *Bu*]
H	Hronov, Muzeum
HK	Hradec Králové, Státní Vĕdecká Knihovna
HKm	——, Muzeum Východních Čech
HR	Hradištĕ u Znojma, Knihovna Křižovníků[in *Bu*]
JIa	Jindřichův Hradec, Státní Oblastní Archív Třeboňi
K	Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA	Kadaň, Dĕkansky Kostel
KL	Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR	Kromĕříž, Knihovna Arcibiskupského Zámku
KRa	——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA	Králíky, Kostel Sv. Michala [in *UO*]
KU	Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa	Česká Lípa, Okresní Archív
LIT	Litomĕřice, Státní Oblastní Archiv
LO	Loukov, Farní Kostel
LUa	Louny, Okresní Archív
ME	Mĕlník, Okresní Muzeum [on loan to *Pnm*]
MH	Mnichovo Hradištĕ, Vlastivĕdné Muzeum
MHa	——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoĕ Hradiští
MT	Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR	Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa	Olomouc, Zemeský Archiv Opava, Pracovištĕ Olomouc
OP	Opava, Slezské Muzeum
OS	Ostrava, Česky Rozhlas, Hudební Archiv
OSE	Osek, Knihovna Cisterciáků [in *Pnm*]
Pa	Prague, Státní Ústřední Archiv
Pak	——, Pražská Metropolitní Kapitula
Pdobrovského	——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk	——, Konservatoř, Archiv a Knihovna
Pn	——, Knihovna Národního Muzea
Pnd	——, Národní Divadlo, Hudební Archiv
Pnm	——, Národní Muzeum
Pr	——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps	——, Památník Národního Písemnictví, Knihovna
Psj	——, Kostel Sv. Jakuba, Farní Rad
Pst	——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu	——, Národní Knihovna, Hudenbí Oddělení
Puk	——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vĕdy, Knihovna
PLa	Plzeň, Mĕstský Archiv
PLm	——, Západočeské Muzeum, Umĕleckoprůmyslové Oddĕlení
POa	Podĕbrady, Okresní Archiv Nymburk, Pobočka Podĕbrady
POm	——, Muzeum
R	Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO	Rokycany, Okresní Muzeum
ROk	——, Dĕkansky Úřad, Kostel
SE	Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO	Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC	Třebíč, Mĕstsky Archiv
TU	Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB	Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z	Žatec, Muzeum
ZI	Žitenice, Státní Oblastní Archiv v Litomĕřicích
ZL	Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa	Augsburg, Kantoreiarchiv St Annen
Aab	——, Archiv des Bistums Augsburg
Af	——, Fuggersche Domänenkanzlei, Bibliothek
Ahk	——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As	——, Staats- und Stadtbibliothek
Asa	——, Stadtarchiv
Au	——, Universität Augsburg, Universitätsbibliothek
AAm	Aachen, Domarchiv (Stiftsarchiv)
AAst	——, Öffentliche Bibliothek, Musikbibliothek
AB	Amorbach, Fürstlich Leiningische Bibliothek
ABG	Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa	——, Kantoreiarchiv St Annen
AG	Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC	Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa	Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM	Amberg, Staatliche Bibliothek
AN	Ansbach, Staatliche Bibliothek
ANsv	——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk	Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk	Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk	——, Stadt- und Kreisbibliothek
ASb	Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb	——, Schloss Johannisburg, Stiftsbibliothek
Ba	Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda	——, Akademie der Künste, Stiftung Archiv
Bdhm	——, Hochschule für Musik Hanns Eisler
Bga	——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk	——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk	——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm	——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim	——, Staatliches Institut für Musikforschung, Bibliothek
Bk	——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk	——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br	——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs	——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb	——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer	——, Sommer private collection
Bsp	——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst	——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa	Bamberg, Staatsarchiv
BAs	——, Staatsbibliothek
BAL	Ballenstedt, Stadtbibliothek
BAR	Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd	Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk	Bautzen, Stadtbibliothek
BAUm	——, Stadtmuseum
BB	Benediktbeuern, Pfarrkirche, Bibliothek
BDk	Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH	Bad Homburg vor der Höhe, Stadtbibliothek
BDS	Bad Schwalbach, Evangelisches Pfarrarchiv
BE	Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemberg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu	——, University Library
DU	Dundee, Central Library
En	Edinburgh, National Library of Scotland, Music Dept
Ep	——, City Libraries, Music Library
Er	——, Reid Music Library of the University of Edinburgh
Es	——, Signet Library
Eu	——, University Library, Main Library
EL	Ely, Cathedral Library [in *Cu*]
EXcl	Exeter, Cathedral Library
Ge	Glasgow, Euing Music Library
Gm	——, Mitchell Library, Arts Dept
Gsma	——, Scottish Music Archive
Gu	——, University Library
GL	Gloucester, Cathedral Library
GLr	——, Record Office
H	Hereford, Cathedral Library
HAdolmetsch	Haslemere, Carl Dolmetsch, private collection
HFr	Hertford, Hertfordshire Record Office
Ir	Ipswich, Suffolk Record Office
KNt	Knutsford, Tatton Park (National Trust)
Lam	London, Royal Academy of Music, Library
Lbbc	——, British Broadcasting Corporation, Music Library
Lbc	——, British Council Music Library
Lbl	——, British Library
Lcm	——, Royal College of Music, Library
Lcml	——, Central Music Library
Lco	——, Royal College of Organists
Lcs	——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc	——, Dulwich College Library
Lfm	——, Faber Music
Lgc	——, Guildhall Library
Lk	——, King's Music Library [in *Lbl*]
Lkc	——, King's College Library
Llp	——, Lambeth Palace Library
Lmic	——, British Music Information Centre
Lmt	——, Minet Library
Lpro	——, Public Record Office
Lrcp	——, Royal College of Physicians
Lsp	——, St Paul's Cathedral Library
Lspencer	——, Woodford Green: Robert Spencer, private collection
Lst	——, Savoy Theatre Collection
Lu	——, University of London Library, Music Collection
Lue	——, Universal Edition
Lv	——, Victoria and Albert Museum, Theatre Museum
Lwa	——, Westminster Abbey Library
Lwcm	——, Westminster Central Music Library
LA	Lancaster, District Central Library
LEbc	Leeds, University of Leeds, Brotherton Library
LEc	——, Leeds Central Library, Music and Audio Dept
LF	Lichfield, Cathedral Library
LI	Lincoln, Cathedral Library
LVp	Liverpool, Libraries and Information Services, Humanities Reference Library
LVu	——, University, Music Department
Mch	Manchester, Chetham's Library
Mp	——, Central Library, Henry Watson Music Library
Mr	——, John Rylands Library, Deansgate
MA	Maidstone, Kent County Record Office
NH	Northampton, Record Office
NO	Nottingham, University of Nottingham, Department of Music
NTp	Newcastle upon Tyne, Public Libraries
NW	Norwich, Central Library
NWhamond	——, Anthony Hamond, private collection
NWr	——, Record Office
Oas	Oxford, All Souls College Library
Ob	——, Bodleian Library
Oc	——, Coke Collection
Occc	——, Corpus Christi College Library
Och	——, Christ Church Library
Ojc	——, St John's College Library
Olc	——, Lincoln College Library
Omc	——, Magdalen College Library
Onc	——, New College Library
Ouf	——, Faculty of Music Library
Owc	——, Worcester College
P	Perth, Sandeman Public Library
PB	Peterborough, Cathedral Library
PM	Parkminster, St Hugh's Charterhouse
R	Reading, University, Music Library
SA	St Andrews, University of St Andrews Library
SB	Salisbury, Cathedral Library
SC	Sutton Coldfield, Oscott College, Old Library
SH	Sherborne, Sherborne School Library
SHR	Shrewsbury, Salop Record Office
SHRs	——, Library of Shrewsbury School
SOp	Southampton, Public Library
SRfa	Studley Royal, Fountains Abbey [in *LEc*]
STb	Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm	——, Shakespeare Memorial Library
T	Tenbury Wells, St Michael's College Library [in *Ob*]
W	Wells, Cathedral Library
WA	Whalley, Stonyhurst College Library
WB	Wimborne, Minster Chain Library
WC	Winchester, Chapter Library
WCc	——, Winchester College, Warden and Fellows' Library
WCr	——, Hampshire Record Office
WMl	Warminster, Longleat House Old Library
WO	Worcester, Cathedral Library
WOr	——, Record Office
WRch	Windsor, St George's Chapel Library
WRec	——, Eton College, College Library
Y	York, Minster Library
Ybi	——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc	Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels	Athens, Ethniki Lyriki Skini
Akounadis	——, Panayis Kounadis, private collection
Aleotsakos	——, George Leotsakos, private collection
Am	——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An	——, Ethnikē Bibliotēkē tēs Hellados
AOd	Mt Athos, Mone Dionysiou
AOdo	——, Mone Dohiariou
AOh	——, Mone Hilandariou
AOi	——, Mone ton Iveron
AOk	——, Mone Koutloumousi
AOml	——, Mone Megistis Lávras
AOpk	——, Mone Pantokrátoros
AOva	——, Vatopedi Monastery
P	Patmos
THpi	Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba	Budapest, Magyar Tudományos Akadémia Könytára
Bami	——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb	——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl	——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn	——, Országos Széchényi Könyvtár
Bo	——, Állami Operaház
Br	——, Ráday Gyűjtemény
Bs	——, Központi Szemináriumi Könyvtár
Bu	——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA	Bártfá, St Aegidius [in *Bn*]
Efko	Esztergom, Főszékesegyházi Kottatár
Efkö	——, Főszékesegyházi Könyvtár
Gc	Győr, Püspöki Papnevelő Intézet Könyvtára
Gk	——, Káptalan Magánlevéltár Kottatára
GYm	Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivo Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

Siglum	Library
FEM	Finale Emilia, Biblioteca Comunale
FERaa	Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas	——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc	——, Biblioteca Comunale
FERd	——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali	——, Gualberto Vitali-Rosati, private collection
FOc	Forlì, Biblioteca Comunale Aurelio Saffi
FOLc	Foligno, Biblioteca Comunale
FOLd	——, Duomo, Archivio
FRa	Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac	Faenza, Basilica Cattedrale, Archivio Capitolare
FZc	——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc	Genoa, Biblioteca Civica Berio
Gim	——, Civico Istituto Mazziniano, Biblioteca
Gl	——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini	——, P.C. Remondini, private collection
Gsl	——, S Lorenzo (Duomo), Archivio Capitolare
Gu	——, Biblioteca Universitaria
GO	Gorizia, Seminario Teologico Centrale, Biblioteca
GR	Grottaferrata, Biblioteca del Monumento Nazionale
GUBd	Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I	Imola, Biblioteca Comunale
IBborromeo	Isola Bella, Borromeo private collection
IE	Iesi, Biblioteca Comunale
IV	Ivrea, Cattedrale, Biblioteca Capitolare
La	Lucca, Archivio di Stato
Las	——, Biblioteca-Archivio Storico Comunale
Lc	——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg	——, Biblioteca Statale
Li	——, Istituto Musicale L. Boccherini, Biblioteca
Ls	——, Seminario Arcivescovile, Biblioteca
LA	L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc	Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT	Loreto, Santuario della S Casa, Archivio Storico
LU	Lugo, Biblioteca Comunale Fabrizio Trisi
LUi	——, Istituto Musicale Pareggiato G.L. Malerbi
Ma	Milan, Biblioteca Ambrosiana
Malfieri	——, Familglia Trecani degli Alfieri, private collection
Mas	——, Archivio di Stato
Mb	——, Biblioteca Nazionale Braidense
Mc	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap	——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom	——, Biblioteca Comunale Sormani
Md	——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini	——, Natale Gallini, private collection
Mr	——, Biblioteca della Casa Ricordi
Ms	——, Biblioteca Teatrale Livia Simoni
Msartori	——, Claudio Sartori, private collection [in *Mc*]
Msc	——, Chiesa di S Maria presso S Celso, Archivio
Mt	——, Biblioteca Trivulziana e Archivio Storico Civico
Mu	——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc	——, Università Cattolica del Sacro Cuore, Biblioteca
MAa	Mantua, Archivio di Stato
MAad	——, Archivio Storico Diocesano
MAav	——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc	——, Biblioteca Comunale
MAC	Macerata, Biblioteca Comunale Mozzi-Borgetti
MC	Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi	Montefiore dell'Aso, Francesco Egidi, private collection
ME	Messina, Biblioteca Regionale Universitaria
MEs	——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)

Siglum	Library
MOd	Modena, Duomo, Biblioteca e Archivio Capitolare
MOe	——, Biblioteca Estense e Universitaria
MOs	——, Archivio di Stato [in *MOe*]
MTc	Montecatini Terme, Biblioteca Comunale
MTventuri	——, Antonio Venturi, private collection [in *MTc*]
MZ	Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na	Naples, Archivio di Stato
Nc	——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf	——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng	——, Monastero di S Gregorio Armeno, Archivio
Nlp	——, Biblioteca Lucchesi Palli [in *Nn*]
Nn	——, Biblioteca Nazionale Vittorio Emanuele III
NON	Nonantola, Seminario Abbaziale, Biblioteca
NOVd	Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg	——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi	——, Istituto Civico Musicale Brera, Biblioteca
NT	Noto, Biblioteca Comunale Principe di Villadorata
Od	Orvieto, Opera del Duomo, Biblioteca
OFma	Offida, Parrocchia di Maria Ss Assunta, Archivio
OS	Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas	Padua, Archivio di Stato
Pc	——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca	——, Basilica del Santo, Biblioteca Antoniana
Pci	——, Biblioteca Civica
Pl	——, Conservatorio Cesare Pollini
Ps	——, Seminario Vescovile, Biblioteca
Pu	——, Biblioteca Universitaria
PAac	Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas	——, Archivio di Stato
PAc	——, Biblioteca Palatina, sezione Musicale
PAcom	——, Biblioteca Comunale
PAp	——, Biblioteca Nazionale Palatina
PAt	——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc	Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs	——, Seminario Vescovile, Biblioteca
PAVu	——, Biblioteca Universitaria
PCc	Piacenza, Biblioteca Comunale Passerini Landi
PCcon	——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd	——, Duomo, Biblioteca e Archivio Capitolare
PCsa	——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas	Perugia, Archivio di Stato
PEc	——, Biblioteca Comunale Augusta
PEd	——, Biblioteca Domincini
PEl	——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf	——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl	——, Duomo (S Lorenzo), Archivio
PEsp	——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA	Pescia, Biblioteca Comunale Carlo Magnani
PESc	Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd	——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi	——, Biblioteca Diocesana
PESo	——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr	——, Fondazione G. Rossini, Biblioteca
PIa	Pisa, Archivio di Stato
PIp	——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli	——, Raffaelli private collection
PIst	——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt	——, Teatro Verdi
PIu	——, Biblioteca Universitaria
PLa	Palermo, Archivio di Stato
PLcom	——, Biblioteca Comunale
PLcon	——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi	——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn	——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano	——, Roberto Pagano, private collection
PO	Potenza, Biblioteca Provinciale
PR	Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS	Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc	——, Biblioteca Comunale Forteguerriana
PSrospigliosi	——, Rospigliosi private collection
Ra	Rome, Biblioteca Angelica
Raf	——, Accademia Filarmonica Romana
Ras	——, Archivio di Stato, Biblioteca
Rbompiani	——, Bompiani private collection
Rc	——, Biblioteca Casanatense, sezione Musica
Rcg	——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg	——, Chiesa del Gesù, Archivio
Rcsg	——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp	——, Archivio Doria Pamphili
Rf	——, Congregazione dell'Oratorio S Filippo Neri
Ria	——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus	——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig	——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims	——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli	——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib	——, Basilica Liberiana, Archivio
Rmalvezzi	——, Lionello Malvezzi, private collection
Rmassimo	——, Massimo princes, private collection
Rn	——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp	——, Biblioteca Pasqualini [in *Rsc*]
Rps	——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai	——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla	——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc	——, Conservatorio di Musica S Cecilia
Rscg	——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg	——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf	——, Chiesa di S Luigi dei Francesi, Archivio
Rsm	——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm	——, S Maria di Monserrato, Archivio
Rsmt	——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp	——, Chiesa di S Spirito in Sassia, Archivio
Rss	——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru	——, Biblioteca Universitaria Alessandrina
Rv	——, Biblioteca Vallicelliana
Rvat	——, Biblioteca Apostolica Vaticana
Rvic	——, Vicariato, Archivio
RA	Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc	——, Biblioteca Comunale Classense
RAs	——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm	Reggio nell'Emilia, Biblioteca Panizzi
REsp	——, Basilica di S Prospero, Archivio Capitolare
RI	Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM	Rimini, Biblioteca Civica Gambalunga
RPTd	Ripatransone, Duomo, Archivio
RVE	Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI	Rovigo, Accademia dei Concordi, Biblioteca
Sac	Siena, Accademia Musicale Chigiana, Biblioteca
Sas	——, Archivio di Stato
Sc	——, Biblioteca Comunale degli Intronati
Sco	——, Convento dell'Osservanza, Biblioteca
Sd	——, Opera del Duomo, Archivio Musicale
Smo	Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA	Savona, Biblioteca Civica Anton Giulio Barrili
SAa	——, Seminario Vescovile, Biblioteca
SE	Senigallia, Biblioteca Comunale Antonelliana
SO	Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc	Spoleto, Biblioteca Comunale Giosuè Carducci
SPd	——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE	Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc	——, Biblioteca Comunale Giacomo Prampolini
ST	Stresa, Biblioteca Rosminiana
STE	Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta	Turin, Archivio di Stato
Tci	——, Civica Biblioteca Musicale Andrea della Corte
Tco	——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td	——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf	——, Accademia Filarmonica, Archivio
Tfanan	——, Giorgio Fanan, private collection
Tn	——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr	——, Biblioteca Reale
Trt	——, RAI – Radiotelevisione Italiana, Biblioteca
TAc	Taranto, Biblioteca Civica Pietro Acclavio
TE	Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd	——, Duomo, Archivio Capitolare
TLp	Torre del Lago Puccini, Museo di Casa Puccini
TOL	Tolentino, Biblioteca Comunale Filelfica
TRa	Trent, Archivio di Stato
TRbc	——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc	——, Biblioteca Comunale
TRcap	——, Biblioteca Capitolare con Annesso Archivio
TRfeininger	——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd	——, Museo Diocesano, Biblioteca
TRmp	——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr	——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE	Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP	Trapani, Biblioteca Fardelliana
TSci	Trieste, Biblioteca Comunale Attilio Hortis
TScon	——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt	——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco	Treviso, Biblioteca Comunale
TVd	——, Biblioteca Capitolare della Cattedrale
Us	Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD	Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa	——, Archivio di Stato
UDc	——, Biblioteca Comunale Vincenzo Joppi
UDs	——, Seminario Arcivescovile, Biblioteca
URBcap	Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi	——, Biblioteca Diocesana
Vas	Venice, Archivio di Stato
Vc	——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg	——, Casa di Goldoni, Biblioteca
Vgc	——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi	——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello	——, Andrighetti Marcello, private collection
Vmc	——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm	——, Biblioteca Nazionale Marciana
Vqs	——, Fondazione Querini-Stampalia, Biblioteca
Vs	——, Seminario Patriarcale, Archivio
Vsf	——, Biblioteca S Francesco della Vigna

Vsm ——, Procuratoria di S Marco [in *Vlevi*]
Vsmc ——, S Maria della Consolazione detta Della Fava
Vt ——, Teatro La Fenice, Archivio Storico-Musicale
VCd Vercelli, Biblioteca Capitolare
VEaf Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas ——, Archivio di Stato
VEc ——, Biblioteca Civica
VEcap ——, Biblioteca Capitolare
VEss ——, Chiesa di S Stefano, Archivio
VIb Vicenza, Biblioteca Civica Bertoliana
VId ——, Biblioteca Capitolare
VIs ——, Seminario Vescovile, Biblioteca
VIGsa Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J Jerusalem, Jewish National and University Library, Music Dept
Jgp ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp ——, Patriarchal Library
Ta Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi ——, Israel Music Institute

IRL: IRELAND

C Cork, Boole Library, University College
Da Dublin, Royal Irish Academy Library
Dam ——, Royal Irish Academy of Music, Monteagle Library
Dc ——, Contemporary Music Centre
Dcb ——, Chester Beatty Library
Dcc ——, Christ Church Cathedral, Library
Dm ——, Archbishop Marsh's Library
Dmh ——, Mercer's Hospital [in *Dtc*]
Dn ——, National Library of Ireland
Dpc ——, St Patrick's Cathedral
Dtc ——, Trinity College Library, University of Dublin

J: JAPAN

Tma Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn ——, Nanki Ongaku Bunko

LT: LITHUANIA

V Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va ——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J Jelgava, Muzei
R Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl Valletta, National Library

MD: MOLDOVA

KI Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc Mexico City, Catedral Metropolitana, Archivo Musical
Pc Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo Bergen, Offentlige Bibliotek, Griegsamlingen
Ou Oslo, Universitetsbiblioteket
Oum ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At Amsterdam, Toonkunst-Bibliotheek
Au ——, Universiteitsbibliotheek
DEta Delden, Huisarchief Twickel
DHa The Hague, Koninklijk Huisarchief
DHgm ——, Haags Gemeentemuseum, Muziekafdeling
DHk ——, Koninklijke Bibliotheek
E Enkhuizen, Archief Collegium Musicum
L Leiden, Gemeentearchief
Lml ——, Museum Lakenhal
Lt ——, Bibliotheca Thysiana [in *Lu*]
Lu ——, Rijksuniversiteit, Bibliotheek
LE Leeuwarden, Provinciale Bibliotheek van Friesland
R Rotterdam, Gemeentebibliotheek
SH 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim Utrecht, Letterenbibliotheek, Universiteit
Uu ——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt Wellington, Alexander Turnbull Library

P: PORTUGAL

AR Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp Braga, Arquivo Distrital
BRs ——, Arquivo da Sé
Cmn Coimbra, Museu Nacional de Machado de Castro
Cs ——, Arquivo da Sé Nova
Cug ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul ——, Faculdade de Letras da Universidade
Em Elvas, Biblioteca Municipal
EVc Évora, Arquivo da Sé, Museu Regional
EVp ——, Biblioteca Pública e Arquivo Distrital
F Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G Guimarães, Arquivo Municipal Alfredo Pimenta
La Lisbon, Biblioteca da Ajuda
Lac ——, Academia das Ciências, Biblioteca
Lant ——, Arquivo Nacional da Torre do Tombo
Lc ——, Biblioteca do Conservatório Nacional
Lcg ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf ——, Fabrica da Sé Patriarcal
Ln ——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt ——, Teatro Nacional de S Carlos
LA Lamego, Arquivo da Sé
Mp Mafra, Palácio Nacional, Biblioteca
Pm Porto, Biblioteca Pública Municipal
Va Viseu, Arquivo Distrital
Vs ——, Arquivo da Sé
VV Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA Barczewo, Kościoła Parafialny, Archiwum
CZ Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp ——, Wojewódzka Biblioteka Publiczna
GNd Gniezno, Archiwum Archidiecezjalne
GR Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz ——, Muzeum Narodowe, Biblioteka Czapskich
Kd ——, Biblioteka Studium OO. Dominikanów
Kj ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn ——, Muzeum Narodowe
Kp ——, Biblioteka Polskiej Akademii Nauk
Kpa ——, Archiwum Państwowe
Kz ——, Biblioteka Czartoryskich
KA Katowice, Biblioteka Śląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Łopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteci Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal'naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturi i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral'niy Muzey Musikal'noy Kul'turi imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal'naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral'niy Teatral'niy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral'niy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturi Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional'naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral'naya Muzikal'naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VII Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobný Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO Modra, Štátny Okresny Archív Pezinok
NM Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN Trenčín, Štátny Okresny Archív
TR Trnava, Štátny Okresny Archív

TR: TURKEY

Ino Istanbul, Nuruosmania Kütüphanesi
Itks ——, Topkapi Sarayi Müzesi
Iü ——, Üniversite Kütüphanesi

UA: UKRAINE

Kan Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu Ann Arbor, University of Michigan, Music Library
AB Albany (NY), New York State Library
AKu Akron (OH), University of Akron, Bierce Library
ATet Atlanta (GA), Emory University, Pitts Theology Library
ATu ——, Emory University Library
ATS Athens (GA), University of Georgia Libraries
AU Aurora (NY), Wells College Library
AUS Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm ——, University of Texas at Austin, Fine Arts Library
Ba Boston, Athenaeum Library
Bc ——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa ——, Museum of Fine Arts
Bgm ——, Isabella Stewart Gardner Museum, Library
Bh ——, Harvard Musical Association, Library
Bhs ——, Massachusetts Historical Society Library
Bp ——, Public Library, Music Department
Bu ——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep Baltimore, Enoch Pratt Free Library
BAhs ——, Maryland Historical Society Library
BApi ——, Arthur Friedheim Library, Johns Hopkins University
BAu ——, Johns Hopkins University Libraries
BAue ——, Milton S. Eisenhower Library, Johns Hopkins University
BAw ——, Walters Art Gallery Library
BAR Baraboo (WI), Circus World Museum Library
BEm Berkeley, University of California at Berkeley, Music Library
BER Berea (OH), Riemenschneider Bach Institute Library
BETm Bethlehem (PA), Moravian Archives
BL Bloomington (IN), Indiana University Library
BLl ——, Indiana University, Lilly Library
BLu ——, Indiana University, Cook Music Library
BO Boulder (CO), University of Colorado at Boulder, Music Library
BU Buffalo (NY), Buffalo and Erie County Public Library
Cn Chicago, Newberry Library
Cp ——, Chicago Public Library, Music Information Center
Cu ——, University, Joseph Regenstein Library, Music Collection
Cum ——, University of Chicago, Music Collection
CA Cambridge (MA), Harvard University, Harvard College Library
CAe ——, Harvard University, Eda Kuhn Loeb Music Library
CAh ——, Harvard University, Houghton Library
CAt ——, Harvard University Library, Theatre Collection
CAward ——, John Milton Ward, private collection [on loan to *CA*]
CF Cedar Falls (IA), University of Northern Iowa, Library
CHua Charlottesville (VA), University of Virginia, Alderman Library
CHum ——, University of Virginia, Music Library
CHAhs Charleston (SC), The South Carolina Historical Society
CHH Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp ——, Public Library
CIu ——, University of Cincinnati College – Conservatory of Music, Music Library
CLp Cleveland, Public Library, Fine Arts Department
CLwr ——, Western Reserve University, Freiberger Library and Music House Library
CLAc Claremont (CA), Claremont College Libraries
COhs Columbus (OH), Ohio Historical Society Library
COu ——, Ohio State University, Music Library
CP College Park (MD), University of Maryland, McKeldin Library
CR Cedar Rapids (IA), Iowa Masonic Library
Dp Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu Dallas, Southern Methodist University, Music Library
DAVu Davis (CA), University of California at Davis, Peter J. Shields Library
DMu Durham (NC), Duke University Libraries
DN Denton (TX), University of North Texas, Music Library
DO Dover (NH), Public Library
E Evanston (IL), Garrett Biblical Institute
Eu ——, Northwestern University
EDu Edwardsville (IL), Southern Illinois University
EU Eugene (OR), University of Oregon
FAy Farmington (CT), Yale University, Lewis Walpole Library
FW Fort Worth (TX), Southwestern Baptist Theological Seminary
G Gainesville (FL), University of Florida Library, Music Library
GB Gettysburg (PA), Lutheran Theological Seminary
GR Granville (OH), Denison University Library
GRB Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs ——, Connecticut State Library
Hw ——, Trinity College, Watkinson Library
HA Hanover (NH), Dartmouth College, Baker Library
HG Harrisburg (PA), Pennsylvania State Library
HO Hopkinton (NH), New Hampshire Antiquarian Society
I Ithaca (NY), Cornell University
IDt Independence (MO), Harry S. Truman Library
IO Iowa City (IA), University of Iowa, Rita Benton Music Library
K Kent (OH), Kent State University, Music Library
KC Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm ——, Kansas City Museum, Library and Archives
KN Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu Lawrence (KS), University of Kansas Libraries
LAcs Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs ——, The Arnold Schoenberg Institute Archives
LAuc ——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum ——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

K

[continued]

Kufferath. German (later Belgian) family of musicians.

(1) **Johann Hermann Kufferath** (*b* Mülheim, 12 May 1797; *d* Wiesbaden, 28 July 1864). Violinist, conductor and composer. As a child he showed a natural talent for music; his father, a great music lover, gave him his first music lessons. He subsequently studied with the cellist Joseph Alexander, and later with L. Scheffer (a pupil of Spohr), Spohr and Hauptmann. He was not only a gifted violinist but also an accomplished conductor; at the age of 15 he was leader of a military band, and he subsequently conducted in Mülheim, Duisburg, Bielefeld and elsewhere. In 1823 he was made music director of Bielefeld. From 1830 to 1862 he was active as director of the Collegium Musicum Ultrajectinum in Utrecht and of the Utrechter Gesangverein, where he conducted works by Haydn, Mozart, Handel, Beethoven, Mendelssohn, Spohr and Schumann. He spent the last years of his life in Wiesbaden.

Kufferath's compositions, primarily cantatas, overtures and motets, show clearly the influence of Weber, Spohr and Mendelssohn, and originality and a sound compositional technique. But he is chiefly known for his 32 years' leadership of the musical life of Utrecht, where he reformed the concert repertory thoroughly.

(2) **Louis Kufferath** (*b* Mülheim, 10 Nov 1811; *d* St Josse-ten-Noode, nr Brussels, 2 March 1882). Pianist, teacher, conductor and composer, brother of (1) Johann Hermann Kufferath. He received his first musical instruction from his elder brother, then studied with Johann Christian Friedrich Schneider in Dessau. He became a brilliant piano virtuoso and undertook concert tours of Germany and the Netherlands. From 1836 to 1850 he directed the music school in Leeuwarden and conducted the Euphonia-Crescendo, the Grote Zangvereniging (which he founded) and various other musical groups. He moved to Ghent in 1850, where he concentrated mainly on composition; subsequently he established himself in Brussels.

His musical work, comprising primarily piano pieces, is typical of 19th-century salon music.

(3) **Hubert-Ferdinand Kufferath** (*b* Mülheim, 10 June 1818; *d* St Josse-ten-Noode, 23 June 1896). Violinist, pianist, conductor, teacher and composer, brother of (1) Johann Hermann Kufferath. He, too, was a musical child prodigy; at scarcely the age of seven he tuned church organs, and soon afterwards appeared in public as a violinist and a pianist. His brothers gave him his first musical instruction; later he studied with F. Hartmann in Cologne and with Schneider in Dessau (1833–6). In 1839 his superb performance on the violin at a concert in Düsseldorf attracted the attention of Mendelssohn, who invited him to Leipzig. There he studied the violin with David, and afterwards studied with Mendelssohn and Hauptmann. In 1841 he conducted the Männergesangverein in Cologne for six months, and after travelling a while as a virtuoso established himself in Brussels in 1844, where he taught the piano and composition. He also conducted a choral society there and, together with Léonard and Servais, founded a series of chamber concerts by which the music of Schumann, among others, was disseminated in Belgium. His home became the meeting-place of such eminent musicians as Wieniawski, Bériot and Clara Schumann. In 1872 Kufferath was made professor of counterpoint and fugue at the Brussels Conservatory, a post he held until his death. His pupils Edouard Lassen, Arthur de Greef and Edgar Tinel praised his thorough technical understanding of music.

His works, which include symphonic, choral and chamber music, songs and piano pieces, are strongly influenced by Mendelssohn. Of greater significance is his single theoretical work, *Ecole pratique du choral* (Brussels, n.d.), which was used widely in Belgium and France.

(4) **Maurice Kufferath** (*b* St Josse-ten-Noode, 8 Jan 1852; *d* Uccle, nr Brussels, 8 Dec 1919). Writer on music, conductor and cellist, son of (3) Hubert-Ferdinand Kufferath. He had his first music lessons with his father, then studied the cello with Adrien-François Servais and Francois-Mathieu Servais; subsequently he studied law and art history in Brussels and Leipzig. In 1874 he became a writer on foreign politics for *Indépendance belge* and in the following year became editor of *Le guide musical*. From 1890 to 1914 he was chief proprietor of this music journal, which enabled him to defend his Wagnerian ideas. Together with Guillaume Guidé, Kufferath directed the Théâtre de la Monnaie in Brussels from 1900 to 1914. There he conducted the operas of Wagner and other German, French and Italian works, including those of Strauss (*Elektra* and *Salome*), Dukas (*Ariane et Barbe-Bleue*), Debussy (*Pelléas et Mélisande*) and Galeotti (*Dorise*). Among the operas first produced at the Théâtre de la Monnaie are Chausson's *Le Roi Arthus*, Albéniz's *Pepita Jimenez* and Blockx's *La fiancée de la mer*. During World War I Kufferath travelled in Switzerland, where he wrote for periodicals and delivered numerous lectures on art. He returned to Brussels in 1918 and again directed the Théâtre de la Monnaie.

Today Kufferath is known chiefly for his writings on music, especially the monographs on Wagner's operas.

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Parsifal de Richard Wagner: légende, drame, partition (Paris, 1890; Eng. trans., 1892)
L'art de diriger l'orchestre (Paris, 1891, 3/1909)
Le théâtre de R. Wagner de Tannhäuser à Parsifal (Paris and Brussels, 1891–8)
Guide thématique et analyse de Tristan et Iseult (Paris, 1894)
Cours sur les évolutions de la musique moderne (Brussels, 1895)
Les abus de la Société des auteurs, compositeurs et éditeurs de musique (Brussels, 1897)
Musiciens et philosophes: Tolstoï, Schopenhauer, Nietzsche, Richard Wagner (Paris, 1899)
Salomé, poème d'Oscar Wilde, musique de Richard Strauss (Brussels, 1907)
Fidelio de L. van Beethoven (Paris, 1913)
En commémoration de la première représentation de Parsifal au Théâtre Royal de la Monnaie (Brussels, 1914)
La flûte enchantée de Mozart (Paris, 1914–19)
with E. Kastner: *Catalogue biographique et bibliographique de Richard Wagner* (MS, *B-Bc*)

(5) **Antonia Kufferath** (*b* Brussels, 28 Oct 1857; *d* Shenley, 26 Oct 1939). Soprano, sister of (4) Maurice Kufferath. She studied with Julius Stockhausen and Pauline Viardot-Garcia and made her début in Berlin in 1878. A specialist in the songs of Schumann and of Brahms (she gave the first public performances of some of them), she had faultless diction and a fine voice that won great admiration at the Schumann festival in Bonn in 1880. In 1882 she sang in England; three years later she married Edward Speyer and gave up her career.

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ANNE-MARIE RIESSAUW

Kugelmann, Johann [Hans] (*b* Augsburg, *c*1495; *d* Königsberg, late July or early Aug 1542). German composer, brother of PAUL KUGELMANN. From 1518 to 1523 he was a trumpeter in the imperial Hofkapelle in Innsbruck, and may have been a pupil of Hofhaimer. He was employed by the Fugger family in Augsburg for a short time before going to Königsberg as a trumpeter and composer at the court of Margrave Albrecht V of Brandenburg (later Duke of Prussia). From 1534 he was first trumpeter and Kapellmeister there, and was in charge of the Kantorei until 1540. He composed pieces for two Königsberg songbooks of 1527 (facs., Kassel, 1933) as well as melodies and some polyphonic pieces for a manuscript collection of sacred songs by Heinrich von Miltitz (*c*1539, formerly in the Staatsbibliothek Königsberg, MS 334). Kugelmann's *Concentus novi* (Augsburg, 1540), for school and church use, was commissioned from Sylvester Raid by the Fuggers and Duke Albrecht. It contains 39 sacred pieces, 30 of which are by Kugelmann (ed. in EDM, *Sonderreihe*, ii, 1955). His musical style, though furnishing a model for Johannes Eccard, was conservative. His technical ability is shown above all in the eight-voice setting, in the form of a canon at the fifth, of *Nun lob, mein Seel, den Herren*; the melody, an adaptation by Kugelmann of the song *Weiss mir ein Blümlein blaue*, was printed here for the first time. Three songs (one of which is doubtful) are in *DK-Kk* Gl.Kgl.Saml.1872.

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HANS-CHRISTIAN MÜLLER/CLYTUS GOTTWALD

Kugelmann, Melchior. German 16th-century trumpeter and composer, brother of JOHANN KUGELMANN.

Kugelmann, Paul (*b* Augsburg; *d* Königsberg, Bavaria, 1580). German composer and trumpeter, brother of JOHANN KUGELMANN. He went to Königsberg, probably in 1542, after Johann's death. He is first mentioned as a trumpeter in the Hofkapelle in 1548, and was first trumpeter during the periods 1549–53 and 1575–80. In 1558 he published in Königsberg the collection *Etliche teutsche Liedlein, geistlich und weltlich*, containing 121 polyphonic lieder, among them 88 by Kugelmann (7 ed. H. Engel, *Sieben teutsche Liedlein aus P. Kugelmanns Sammlung 1558*, Königsberg, 1937/*R*; incipits of the whole print in CaM, ix 1979). He was a conservative musician: he frequently took the tenor straight from older lieder books, and his old-fashioned settings are not always very skilful. Paul Hofhaimer and Caspar Othmayr appear to have been his models. A six-voice *Benedicamus* by him is in *DK-Kk* Gl.Kgl.Saml.1872. He also wrote a few occasional pieces (now lost) for Duke Albrecht and his son Albrecht Friedrich.

Kugelmann's brother Melchior (*b* Augsburg; *d* Königsberg, ?1548) was a trumpeter in the Königsberg Hofkapelle from 1540 to 1548 and had perhaps studied there. Nine pieces by him were included in *Etliche teutsche Liedlein*. Another brother, Christoph (*b* Augsburg; *d* Königsberg, 1531), went to Königsberg in 1527 as a trumpeter in the Hofkapelle. Paul Kugelmann's son Barthel (*b* Königsberg) was a trumpeter in the Königsberg town watch from 1567.

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HANS-CHRISTIAN MÜLLER/CLYTUS GOTTWALD

Kuhač [Koch], **Franjo Ksaver** [Xaver, Žaver] (*b* Osijek, 20 Nov 1834; *d* Zagreb, 18 June 1911). Croatian ethnomusicologist and music critic. He studied privately with Thern at Leipzig in 1856 and in the same year with Liszt at Weimar; he then studied for a short time with Czerny in Vienna. He gave piano lessons in Osijek (1858–71), then moved to Zagreb in 1871 where he was music critic for the papers *Narodne novine* and *Agramer Zeitung*. He lost this position in 1874 following the demands of the Opera management, who disliked his harsh tone. From 1872 he taught music theory and piano at the Croatian Music Institute, but left in 1876, disapproving of its pro-German orientation.

Kuhač was a pioneer of ethnomusicology in Croatia. Over a number of years he made regular excursions into various Slavonic provinces in the Balkans, both within and outside the Austro-Hungarian Empire. The folksongs he collected were first published in 1878, and by 1881 he had brought out four books containing 1600 songs. The

remaining 400 songs from his collection were prepared for publication by Božidar Širola and Vladoje Dukat in 1941. He displayed many shortcomings in classifying the melodies, and when adding the piano accompaniment he overlooked many special characteristic elements of the folk idiom. The collection nevertheless was the first important step in the development of ethnomusicology in Croatia and exercised a powerful influence on a whole generation of Croatian composers. He was a prolific writer, and apart from numerous studies on the nature of Croatian and south Slavonic folk music he wrote about early Croatian Romanticism and campaigned forcefully for a Croatian national style in music. He pointed out the Croatian origin of several of Beethoven's and Haydn's themes but was often carried too far by his imagination. Thus in 1880 he put forward his theory about Haydn's Croatian ancestry which even attracted some followers abroad: in England it was accepted by W.H. Hadow.

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BOJAN BUJIC

Kuhe, Wilhelm (*b* Prague, 10 Dec 1823; *d* London, 8 Oct 1912). British pianist, administrator and composer of Bohemian birth. He studied in Prague with Josef Proksch (1833–6) and Tomášek (1840–43), and had some lessons with Thalberg. In 1844–5 he made a successful concert tour throughout Germany, then visited London with the singer Pišek; there he played with success at the Musical Union in a trio by Mayseder on 13 May 1845. From 1847 he lived in England, giving an annual concert and teaching at the RAM from 1886 to 1904. He organized an enterprising festival at Brighton (1871–82), where he commissioned and performed many new works, including music by Cowen, Gounod (the scena *Oh happy home*), Benedict, Macfarren, J.F. Barnett, George Osborne and Prout. His programmes became famous both for their high quality and their extreme length. The 1882 festival included an ambitious performance of *Elijah* with Albani, Trebelli, Edward Lloyd and Santley. His original compositions include many piano pieces, among which are *Lieder ohne Worte* op.12, *Le carillon* op.13, *Romance sans paroles* op.17, *Le feu follet* op.38, fantasias on the British and Austrian national anthems and numerous operatic fantasias.

As a young man, Kuhe heard first-hand stories of Mozart and the première of *Don Giovanni* from Wenzel Swoboda, a double bass player at the National Theatre, Prague, on the occasion of the first production, was impressed by the playing of Hummel, Kalkbrenner and Moscheles, and himself played to Metternich; he lived to hear, and often admire, virtuosos whose careers lasted into the middle of the 20th century. His book *My Musical Recollections* (London, 1896) gives a lively and entertaining picture of the many musicians with whom he had personal and professional contacts in his long career, and includes vivid accounts of many of the leading singers of the day (especially Jenny Lind) and of Tomášek, Liszt, Rossini, Bülow, Chopin, Berlioz and Rubinstein, among many others. His son Ernest (*b* Brighton, 1870; *d* London, June 1936) worked as a music critic, especially for the *Daily Telegraph*.

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JOHN WARRACK/ROSEMARY WILLIAMSON

Kuhglocken (Ger.). *See* COWBELLS.

Kuhlau, Friedrich (Daniel Rudolph) (*b* Uelzen, nr Hanover, 11 Sept 1786; *d* Copenhagen, 12 March 1832). Danish composer of German birth. Together with C.E.F. Weyse he was the foremost representative of the late Classical and early Romantic periods in Denmark.

Kuhlau was the son of a poor military bandsman and moved with his family to Lüneburg about 1793, where in 1796 he lost his right eye in a fall in the street. After brief periods in Altona and Brunswick, the family settled in Hamburg in 1802 or 1803. Here Kuhlau received his first serious musical tuition, partly from C.F.G. Schwencke, the Stadtkantor and Musikdirektor of Hamburg and a learned scholar who had been taught by C.P.E. Bach and Kirnberger. Kuhlau gave several piano recitals from 1804, and the same year his earliest known compositions, songs and pieces for flute and piano, were published. When Hamburg was invaded by Napoleon's troops in 1810 Kuhlau fled to Copenhagen, where he gave the first of many concerts in January 1811, performing among other works his C major Piano Concerto. He began to earn his living as a piano teacher and composer, and in 1813 was appointed court chamber musician, though he received no salary for this first position until 1818. In 1814 his first stage success, the Singspiel *Røverborgen* ('The Robbers' Castle'), was given at the Kongelige Teater (the Royal Theatre). He was chorus master at the theatre in 1816–17 and had his second opera *Trylleharpen* ('The Magic Harp') produced there in 1817. He enjoyed an enormous success with his fairy tale opera *Lulu* (1824), and his incidental music to the play *William Shakespeare* (1826) was also well received. But the greatest triumph of his career was the incidental music to Heiberg's Romantic national play *Elverhøj* ('The Elf Hill'), first produced in 1828. As a direct result of this Kuhlau was made a professor the same year. His other stage works were failures. He went on concert tours as a pianist in Scandinavia, especially in Sweden, and made several visits to Germany and Austria. In 1816 he conducted a successful performance of *Røverborgen* in Hamburg, and in 1825 met Beethoven in Vienna, exchanging impromptu canons with him. Kuhlau's last years were clouded by financial problems, illness, excessive drinking and the deaths of both of his parents, who had lived with him from 1814. As a result of a fire that swept his house in 1831 he suffered a chest ailment from which he never recovered, and died the following year.

Kuhlau wrote music in all the main genres except church music. More than half of his works are for piano solo and piano duet, the most important of which are several sonatas in the grand style, the easy sonatinas, still popular as teaching pieces, and sets of variations on folksongs and operatic themes. These works reveal the influence both of the Viennese Classical composers and of the virtuoso piano writing of Clementi, Dussek, Cramer, Hummel and Weber. His numerous compositions for one, two, three and four flutes and for flute and piano were written to satisfy popular demand for such works and thereby augment his income, although several of them transcend mere charm. Kuhlau was not a flautist himself, but had a natural instinct for writing for the instrument. His other chamber music forms a small but valuable group of works: four sonatas for violin and piano, of which the first and finest, in F minor, was dedicated to Spohr; a graceful trio for two flutes and piano; three piano quartets, of which the most personal is the second, in A major; three fine quintets for flute and strings; and his final composition and chamber masterpiece, the String Quartet in A minor, which was partly inspired by Beethoven's Quartet op.132 in the same key. Kuhlau's orchestral works comprise two piano concertos, of which the first in C major is strongly influenced by Beethoven's First Piano Concerto and the second, in F minor, is lost, and a charming Concertino for two French horns and orchestra.

Kuhlau's songs, most of them to German texts, are overshadowed by those of Weyse, though there are a number of fine ones among them. Often more personal in tone are his songs for four-part male chorus, many of them in praise of nature or wine. A particular speciality of Kuhlau's were his canons, mostly enigmatic and published in the major periodicals, but also including the ingenious comic canons for three male voices. He also wrote a number of cantatas, notably a setting of Schiller's *An die Freude* (only fragments of which have survived) and some lyric-dramatic scenes including *Eurydice in Tartarus*.

By far Kuhlau's most important vocal compositions, however, are his stage works comprising five operas and incidental music to three plays, which introduced the latest European trends to the somewhat conservative Danish repertory. *Røverborgen*, a kind of 'rescue opera', draws on the principal operatic genres and forms of the time: Italian *opera seria* and *opera buffa*, French *opéra comique* as well as German, Austrian and Danish Singspiel. According to the composer himself, his principal models were Mozart, Cherubini and Paer. *Trylle-harpen* was a failure and caused something of a scandal, largely because the text was thought, wrongly, to have been stolen; but with its many through-composed scenes it surpasses *Røverborgen* dramatically. His third opera, *Elisa* (1820), set in the time of the crusades, suffers from a very undramatic text, but has some new features, including incipient influences from Rossini. Kuhlau's chief operatic work is the fairy or magic opera *Lulu*, which draws on the same literary source as Mozart's *Die Zauberflöte*. His operatic style had now become more Romantic, with strong suggestions of Weber and Rossini; but the tuneful melodies and the richly coloured harmony have an individual stamp and help to make *Lulu* one of the outstanding Danish operas. His last opera *Hugo og Adelheid* (1827) is based on a static love story with echoes of Romeo and Juliet, but is enlivened by the inclusion of many subordinate characters and situations (thieves, competing knights and merchants, a nightwatch and prisoners) and contains some of Kuhlau's most personal operatic music, especially in the *buffo* scenes.

Kuhlau's incidental music includes the evocative music to C.J. Boye's Romantic play *William Shakespeare* (based on a legend from the playwright's youth about poaching and rivalry with the local squire), which is very similar to (and dates from the same year as) Weber's *Oberon* and Mendelssohn's overture to *A Midsummer Night's Dream*. Still more Romantic in character is his music to *Elverhøj*, Kuhlau's most successful work and the most often performed play in the Danish repertory. It is largely based

on old Danish and Swedish folktunes skilfully arranged to fit the dramatic situations, above all the tune *Kong Christian stod ved højen mast* ('King Christian [IV] stood by the lofty mast'), which became the Danish national anthem. Less inspired is Kuhlau's last stage work, the incidental music to Oehlenschläger's comedy *Trillingbrødrene fra Damask* ('The Triplet Brothers from Damascus') which contains some 'Turkish' effects.

Unlike Weyse, the other principal Danish composer of the period, Kuhlau was extrovert and modern. His style contains many elements of the Danish musical tradition but is mainly cosmopolitan. A conspicuous feature is his parody technique, in which themes, passages and sometimes whole movements by other composers function as a catalyst for his own compositions. However, Kuhlau has his own distinctive artistic character, and his best works – the piano, flute and chamber music and the dramatic works, including several masterly overtures – exerted a profound influence on Danish music during the rest of the 19th century.

WORKS
(selective list)

published in Leipzig unless otherwise stated

Catalogue: *Kompositionen von Fridr. Kuhlau: thematischbibliographischer Katalog*, ed. D. Fog (Copenhagen, 1977)

Edition: *Samfundet til udgivelse af dansk musik* (Copenhagen, 1872–) [S]

STAGE

first performed in Copenhagen, Kongelige Teater, unless otherwise stated

MSS of full scores in DK-Kk unless otherwise stated

Amors Triumph, 1803–4, ov., Hamburg, 3 March 1804, lost

Røverborgen [The Robbers' Castle] (Spl, 3, A. Oehlenschläger, after C.L. Heyne), 26 May 1814, vs (Copenhagen, 1815), ov., S, 3rd ser., ci

Eurydice in Tartarus (lyric-dramatic scene, J. Baggesen), op.47, 17 June 1816 [partly re-used in Lulu], ov., arr. pf duet, S, 1st ser., x

Trylleharpen [The Magic Harp] (Spl, 2, Baggesen), op.27, 30 Jan 1817, autograph; ov. (1820)

Alfred (Spl, 3, A. von Kotzebue, trans. L.C. Sander), 1817, unperf., inc., lost

Aandsprøven, eller Krigseventyret [The Mental Trial, or The War Adventure] (Spl, 2, L. Kruse), 1819, unperf., inc., lost

Elisa, eller Venskab og Kjaerlighed [Elisa, or Friendship and Love] (lyrisk drama, 3, C.J. Boye), op.29, 17 April 1820, vs (Copenhagen, 1820–21)

Lulu (romantische Oper, 3, C.C.F. Güntelberg, after A.J. Liebeskind: *Lulu, oder Die Zauberflöte*), op.65, 29 Oct 1824, vs (Hamburg, 1825; Copenhagen, 1825)

William Shakespeare (incid music, 4, Boye), op.74, 28 March 1826, vs, S, 1st ser., iii, ov., S, 3rd ser., lvii

Hugo og Adelheid (Spl, 3, Boye), op.107, 29 Oct 1827, vs (Copenhagen, 1838)

Elverhøj [The Elf Hill] (incid music, 5, J.L. Heiberg), op.100, 6 Nov 1828, vs (Copenhagen, 1829), ov., S, 3rd ser., xi, Acts 4–5, S, 3rd ser., ccxli, clxiii

Trillingbrødrene fra Damask [The Triplet Brothers from Damascus] (incid music, 5, Oehlenschläger), op.115, 1 Sept 1830, autograph, vs (Copenhagen, 1831), ov., arr. pf duet, S, 1st ser., xviii

VOCAL

Choral: An die Freude (F. von Schiller), solo vv, chorus, orch, 1813, frag.; Kantatino, 2 S, chorus, fl, str, 1814; 12 Comic Canons, 3, male vv (?1821–2); Die Feier des Wohlwollens (cant., Sander), 2 T, B, pf, op.36, 1814, vs (Hamburg, 1822); 6 Songs, 2 T, 2 B, op.67 (Copenhagen, 1825); Formaelingskantate [Wedding-Cantata], S, A, T, B, chorus, pf, 1828; 9 Songs, 2 T, 2 B, op.82 (Bonn, 1828); 8 Songs, 2 T, 2 B, op.89 (Bonn, 1828)

1v, pf: [6] Leichte Stücke (Hamburg, 1806); Die Blumen, 6 songs (Altona, 1806); 3 Gesänge, op.5b (Altona, 1806); 6 Canzoni, op.9 (1814); 10 Deutsche Lieder, op.11 (1814); 3 Canzonetti, 1813 (1819); [10] Deutsche Gesänge, op.19 (Hamburg, 1819); 3 Gedichte (L. Gerstenberg), op.21 (1820); 12 Deutsche Lieder, op.23 (Hamburg, 1820); 3 Gesänge, op.72b (Hamburg, 1823); [2] Gedichte (I. Castelli), op.78 (Hamburg, 1826); [6] Romanzen und Lieder (F. de la Motte Fouqué), op.106, 1826 (1830); *c*30 other songs, pubd individually without op. nos.

ORCHESTRAL

Piano Concerto, C, op.7 (1812), S, 3rd ser., cxxix, cxxxvi

Concertino, F, 2 hn, orch, op.45, 1821–2 (1830)

CHAMBER MUSIC WITHOUT FLUTE

Piano Quartet no.1, c, op.32 (1821)

Sonata, f, vn, pf, op.33 (Bonn, 1822)

Piano Quartet no.2, A, op.50 (Bonn, 1823)

3 Sonatas, F, a, C, vn, pf, op.79 (Copenhagen, 1826)

Piano Quartet no.3, g, op.108 (1832)

String Quartet, a, op.122 (1841), S, 3rd ser., ccvi

FLUTE

Fl, str: 3 Quintets, D, e, A, fl, vn, 2 va, vc, op.51 (Bonn, 1823), no.1, S, 3rd ser., cxliii

Fl, pf: Variations, on 'Unter blüheaden Mandelbäumln' from Weber's Euryanthe, G, op.63 (1825); Sonata, E♭, op.64 (Hamburg, 1825); Sonata, G, op.69 (Hamburg, 1825); Sonata, e, op.71 (Bonn, 1826); 3 Sonatas, G, C, g, op.83 (Bonn, 1827); Sonata, a, op.85 (Mainz, 1827); Variations, on 'Pour des filles' from Onslow's Le colporteur, B♭, op.94 (1829); Rondo, on 'Ah! quand il gèle' from Le colporteur, e, op.98 (1830); Variations, on 'Toujours de mon jeune âge' from Le colporteur, a, op.99 (1830); Variations, on 'Schönes Mädchen' from Spohr's Jessonda, G, op.101 (Copenhagen, 1830); Variations, on a Scottish folksong, F, op.104 (1830); Variations, on an Irish folksong, G, op.105 (1830); 3 Duos, B♭, e, D, op.110 (Copenhagen, 1830); Trio, G, 2 fl, pf, op.119 (Bonn, Paris and London, 1832)

Unacc. fl(s) (for solo fl unless otherwise stated): [12] Variations and Solos, op.10b (Hamburg, 1807); 3 Duos e, D, G, 2 fl, op.10a (1814); 3 Trios, D, g, F, 3 fl, op.13 (1815); 3 Fantaisies, D, G, C, op.38 (1822); 3 Duos, e, B♭, D, 2 fl, op.39 (1822); 3 Solos, F, a, G, fl, pf ad lib, op.57 (1824); 6 Divertissements, G, D, B, E♭, G, c♯, fl, pf ad lib, op.68 (Copenhagen, 1825); 3 Duos, G, C, e, 2 fl, op.80 (Bonn, 1827); 3 Duos, D, F, g, 2 fl, op.81 (Bonn, 1827); 3 Trios, e, D, E♭, 3 fl, op.86 (Hamburg, 1827); 3 Duos, A, g, D, 2 fl, op.87 (Mainz, 1827); Trio, b, 3 fl, op.90 (Mainz, 1828); 3 Fantaisies, g, e, D, fl, pf ad lib, op.95 (Copenhagen, 1829); 3 Duos, D, e, A, 2 fl, op.102 (Copenhagen, 1830); Quartet, e, 4 fl, op.103 (1830)

PIANO FOUR HANDS

Sonata, F, op.8b (Hamburg, 1810); Sonatina, F, op.17 (Copenhagen, 1818); 8 Waltzes, op.24 (1821); 6 Waltzes, op.28 (Hamburg, 1821); 3 Sonatinas, G, C, F, op.44 (Copenhagen, 1823); Variations, on 'Deh calma o ciel' from Rossini's Otello, A♭, op.58 (1824); 3 sonates, F, C, G, op.66 (Hamburg, 1825); 3 Rondos, F, C, D, op.70 (Hamburg, 1826); Variations, on Beethoven's 'Herz, mein Herz', C, op.72a (Bonn, 1826); Variations, on Beethoven's 'Der Wachtelschlag', F, op.75 (Hamburg, 1826); Variations, on Beethoven's 'Lebensglück', A, op.76 (Hamburg, 1826); Variations, on Beethoven's 'Sehnsucht', B♭, op.77 (Hamburg, 1826); 3 Rondos, C, D, D, op.111 (1831); Variations on 3 themes, G, C, F, op.114 (1832); Allegro pathétique, c, op.123 (Copenhagen, 1832); Adagio and Rondo, A♭, c, op.124 (Copenhagen, 1832)

PIANO TWO HANDS

Sonatas: E♭, op.4 (1810); d, op.5a (1812); a, D, F, op.6a (Hamburg, 1812); D, pf, vn ad lib, op.6b (1812); a, op.8a (1814); G, C, E♭, op.26 (Bonn, 1821); B♭, op.30 (1821); G, op.34 (1822); G, d, C, op.46 (Hamburg, 1823); F, B♭, A, op.52 (1823); 3, A, F, C, op.59 (Hamburg, 1824); 3 with variations on themes by Rossini, F, A, C, op.60 (Hamburg, 1824); E♭, op.127, 1815 (Copenhagen, 1833)

Sonatinas: C, G, F, op.20 (1820); C, G, C, F, D, C, op.55 (1823); C, G, a, F, op.88 (Copenhagen, 1827)

Variations: on 'Guide mes pas' from Cherubini's Les deux journées, E♭, op.12 (1815); on the Danish air 'Manden med Glas I Haand', C, op.14 (Copenhagen, 1813); on the Norwegian folksong 'God dag, Rasmus Jansen', a, op.15 (1816); on the Danish folksong 'Kong Christian stod ved højen mast', D, op.16 (Copenhagen, 1818); on 'Willkommen, Purpurschale' from Røverborgen, a, op.18 (Hamburg, 1819); on a Danish song, f, op.22 (1820); Fantaisie and Variations, on Swedish airs and dances, f, op.25 (Bonn, 1821); on a Danish song, F, op.35 (Copenhagen, 1821); on 6 Austrian folksongs, op.42 (1822); on 'Wir winden dir' from

Weber's Der Freischütz, C, op.48 (Copenhagen, 1822); on 6 themes, from Der Freischütz, E♭, F, D, G, A, B, op.49 (Copenhagen, 1822); on 3 themes from Weber's Preciosa, G, D, F, op.53 (Christiania, 1823); on Bianchi's canzonetta 'Silenzio che sento', G, op.54 (1823); on 3 themes from Euryanthe, A, C, A, op.62 (Copenhagen, 1824); on the Swedish folksong 'Och liten Karin tjente', e, op.91 (1828); 3 Airs variés, on themes by Bellini and Hummel and an Austrian air, C, G, F, op.112 (1831); on 2 themes from Rossini's Guillaume Tell, C, G, op.116 (Brunswick, 1831)

Rondos: C, a, F, opp.1–3 (1810); on a theme by Rode, a (Copenhagen, 1813); on themes from Don Giovanni, Le nozze di Figaro and Boieldieu's Le petit chaperon rouge, C, G, C, op.31 (Copenhagen, 1820); op.40 [nos.1–6] (1822); op. 41 [nos.1–8] (1822); on themes from Le nozze di Figaro, C, G, F, op.56 (Copenhagen, 1823); on themes from Auber's La neige and Rossini's Il barbiere di Siviglia, F, G, D, op.73 (Copenhagen, 1826); on themes from Boieldieu's La dame blanche and Auber's Le maçon, C, F, A, op.84 (Copenhagen, 1827); Les charmes de Copenhagen, on Danish airs, D, op.92 (Copenhagen, 1828); on themes from Onslow's Le colporteur, B♭, op.96 (Copenhagen, 1828); on themes from Hérold's Marie, C, A, op.97 (Copenhagen, 1829); on themes from Rossini's Semiramide and French and German airs, G, C, F, op.109 (Copenhagen, 1830); on Beethoven songs, G, B♭, C, op.117 (Brunswick, 1831); on themes from Auber's Fra Diavolo, G, A, G, op.118 (Copenhagen, 1831); on themes from Rossini's Ricciardo e Zoraide and Tancredi and Isouard's Joconde, C, D, A, op.113 (1832); La légèreté, on a theme by Paganini, F, op.120 (Copenhagen, 1832); La clochette, on a theme by Paganini, a, op.121 (Copenhagen, 1832); C, op.125 (Copenhagen, 1833)

Other works: Kaleidakustikon (waltzes to be composed by game of dice) (Copenhagen, 1820); Divertissement, E♭, op.37 (1822); 6 Divertissements en forme de valses, op.61 (Hamburg, 1824); Fantaisie sur des airs suédois, G, op.93 (Copenhagen, 1829); Divertissement sur des thêmes de Mozart, B, op.126 (Copenhagen, 1833); 31 waltzes; 9 écossaises; 5 marches

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GORM BUSK

Kuhlmann, Kathleen (*b* San Francisco, 7 Dec 1950). American mezzo-soprano. After attending the Lyric Opera Center for American Artists, Chicago, she made her début in 1979 as Maddalena (*Rigoletto*) with the Lyric Opera, with which she also sang Bersi (*Andrea Chénier*) and Princess Clarice (*The Love for Three Oranges*). She made her European début in 1980 at Cologne as Preziosilla (*La forza del destino*), followed by Rosina and Nancy (*Martha*). In 1982 she made her débuts at La Scala as Meg Page and at Covent Garden as Ino/Juno (*Semele*), returning to Covent Garden as Carmen and, in 1992, as Bradamante (*Alcina*). Kuhlmann's other roles include Monteverdi's Octavia and Penelope, Gluck's Orpheus, Cenerentola (the role of her Glyndebourne début in 1983), Dorabella, Nicklausse and Charlotte (*Werther*), which she sang for her Metropolitan début in 1989. She has a rich, vibrant tone, an agile florid technique and an exciting dramatic temperament, as can be heard in her recording of Bradamante.

ELIZABETH FORBES

Kühmstedt, Friedrich Karl (*b* Oldisleben, nr Weimar, 20 Dec 1809; *d* Eisenach, 8 Jan 1858). German composer and teacher. He received his early musical education from Zoellner in Oldisleben, then studied the piano with Hummel in Weimar, and the organ and music theory with C.H. Rinck in Darmstadt. A virtuoso career was curtailed by damage to his right hand through overwork, and he turned to composition; his first works, including the opera *Die Schlangenkönigin*, were not very successful. Hummel supported his appointment in 1836 to the Gymnasium in Eisenach. Kühmstedt made a valuable contribution to music in that city, as teacher, director of church music and Kapellmeister. With Liszt he drew up a plan for the reform of musical life in Weimar. This stimulated the foundation of the Grossherzogliche Orchesterschule by Kühmstedt's pupil Carl Müller-Hartung. International recognition followed, including membership of the Maatschappij tot Bevordering der Toonkunst in 1846.

Kühmstedt's output spanned post-Classicism and early Romanticism. His technique was contrapuntal, with the music of Bach serving as a model for his preludes and fugues, chorale harmonizations and motets. He developed a parallel technique in his pedagogical works, which include organ pieces, a book of chorales, children's studies, a *Vorschule zu Sebastian Bachs Clavier- und Orgelkompositionen* and the intriguing *Das kleine wohltemperierte Clavier*. Other works, influenced by the formal clarity and chromaticism of Spohr and Mendelssohn, include an oratorio, *Sieg des Göttlichen* (first performed by Spohr in Kassel, 1843), three symphonies, a *Missa solemnis*, a *Fantasia eroica*, ballades, choral songs and lieder. His style, said to have had 'inner wealth, without ostentation or affectation', aimed to display 'the stirrings of the spirit to arouse corresponding feelings through sounds' as expressed in the preface to his *Theoretisch-praktische Harmonien- und Ausweichungslehre* (Eisenach, 1838), a work based on the aesthetics developed by G. Weber and J.M. Fischer, and thus an early exponent of Riemann's theory of harmonic function.

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G. KRAFT/MALCOLM MILLER

Kuhn, Gustav (*b* Turrach, 28 Aug 1947). Austrian conductor. He studied at the Salzburg Mozarteum and with Swarowsky, Maderna and Karajan in Vienna. He was first conductor at the Turkish State Opera, Istanbul, 1970–73, making his début with *Fidelio*; artistic director, Netherlands Opera Forum, 1974–5; and first conductor, Dortmund Opera, 1975–7. He conducted *Elektra* for his Vienna Staatsoper début in 1977 and remained as resident conductor until 1980. While music director at Berne, 1979–83, he made his débuts at Glyndebourne (*Die Entführung*, 1980), Covent Garden (*Don Giovanni*, 1981), the Opéra and Chicago Lyric Opera. Subsequent engagements were at Bonn (from 1983), La Scala (*Tannhäuser*, 1984), Rome (1985) and the S Carlo (1986). A versatile conductor, Kuhn is noted for his command and conviction in Strauss and Wagner. His Italian experience included the Pesaro revival of Rossini's *Ermione* (1987), and he has also staged a number of productions himself, including *Der fliegende Holländer* in Trieste, *Parsifal* and *La Bohème* in Naples, and *Capriccio* in Parma. While his interpretations have sometimes been regarded as heavily Germanic, he has equally been praised for his brio and fancy, as his recordings of Schumann's choral works show.

NOËL GOODWIN

Kuhn, Theodor. Swiss firm of organ builders. The firm was founded in Männedorf, near Zürich, by Johann Nepomuk Kuhn (1827–88). He was succeeded by his son, Carl Theodor Kuhn, after whose death in 1925 ownership of the company passed to family friends, who with their successors control the company. By 1876 it had built organs for such important cathedrals as St Gallen and the Zürich Grossmünster, and by 1900 had exported widely, especially to France.

The company has always been noted for its progressiveness, and has patented several major technical innovations, such as the 'System Kuhn', developed in 1891 for the firm's first tubular-pneumatic organ. It responded quickly to the *Orgelbewegung*: the Berne Minster organ of 1930 was built with slider-chests and a *Rückpositiv* (but electro-pneumatic key- and stop-actions), and the 1937 organ at Fribourg was Kuhn's first instrument with slider-chests and mechanical key- and stop-action. In 1964 it built its last electric action organ, and since then, under the guidance of Friedrich Jakob, who became associated with Kuhn in 1963 and director in 1968, the firm has specialized in the development of modern mechanical action organs. Kuhn is noted for responsive key actions, imaginative case design, excellent reed stops and superior craftsmanship and tonal finishing. The tonal design of Kuhn organs is generally more cosmopolitan than that of other European organs, fitting them for a wide range of organ literature. Modern playing aids are utilized. Some of their notable modern organs are in St Gallen Cathedral (1968), the Predigerkirche, Zürich (1970), Alice Tully Hall, Lincoln Center, New York (1974, designed in collaboration with Lawrence Phelps), the Symphony Hall of Asahi Broadcasting Corporation, Osaka (1982), and St Kunibert, Cologne (1994). Through Jakob's scholarly expertise the firm has restored important historic instruments, such as the Bommer organ of 1736–41 in the St Katharinental convent, near Diessenhofen (1965–9), and the Gabler-Organ of 1737–50 at Weingarten (1982); it has also constructed new organs in a specific historical style, such as the organ after Andreas Silbermann for St Leonhard, Basle (1969), created within the old Silbermann cases, and the organ after Antegnati for the Nydeggkirche, Berne (1995).

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GILLIAN WEIR

Kühn [Kühne, Kün, Kun], **Tobias** (*b c* 1565; *d* ?after 1614). German court musician. Originally from Halberstadt, he was appointed on 15 November 1587 to a musical post at the court in Wolfenbüttel, primarily as a singer but also as a lutenist. He can be traced in court pay records up to 1591. His compositions for the lute are few and unremarkable. The 'Pavana T. K.' in Rude's *Flores musicae* (Heidelberg, 1600[5a]) is attributed to him, as are another pavan and two galliards in Fuhrmann's *Testudo gallo-germanica* (Nuremberg, 1615[24]), a *fuga* and the 'Gagliarda Tobie' in the lost lutebook of Joachim von Loss (formerly *D-Dlb* B 1030), and the 'Galiarda Tobiae Kuhnen' in *D-LEm* II.16.5 (the Długoraj Lutebook). (M. Ruhnke: *Beiträge zu einer Geschichte der deutschen Hofmusikkollegien im 16. Jahrhundert*, Berlin, 1963)

H.B. LOBAUGH

Kuhnau [Kuhn, Cuno], **Johann** (*b* Geising, Erzgebirge, 6 April 1660; *d* Leipzig, 5 June 1722). German composer, keyboard player and music theorist. He was Bach's immediate predecessor as Kantor at the Thomasschule, Leipzig, and a major figure in German music of the late Baroque.

1. Life. Kuhnau's family had originated in Bohemia, whence they fled during the Counter-Reformation because of their Protestant faith. Their name was Kuhn. Johann seems to have adopted the form 'Kuhnau' only after arriving in Leipzig, and it was assumed too by his brothers Andreas and Gottfried, who were also musicians (Johann also briefly used the form 'Cuno' when first applying for the post of organist at the Thomaskirche, Leipzig); the other members of the family, however, retained the name Kuhn (see Münnich for the family history). According to his autobiography published in Mattheson, Kuhnau gave early evidence of his scholarly potential and also had a fine voice. About 1670, therefore, he went to Dresden to study. This exceptional educational and musical opportunity had probably been arranged by Salomon Krügner, a court musician at Dresden who, according to Mattheson, was Kuhnau's cousin. He studied briefly with Krügner but soon became a pupil of the court organist, Christoph Kittel. In February 1671 he joined his elder brother Andreas as a chorister at the Kreuzkirche, where he was taught by the organist, Alexander Heringk. His musical talents brought him to the attention of the court Kapellmeister, Vincenzo Albrici, who, Kuhnau said, praised his youthful compositions highly and allowed him to mix with his own children and to attend rehearsals of the court orchestra. At this time he began to study Italian



Johann Kuhnau: engraved title-page from his 'Neuer Clavier-Übung, erster Theil' (Leipzig, 1689)

and French, the languages employed in court circles. In 1680 a plague epidemic forced him to return home. He remained at Geising only briefly, however, for towards the end of the year he accepted the invitation of Erhard Titius, formerly of the Kreuzschule, to further his education at the Johanneum, the Gymnasium at Zittau, where Titius was now Kantor. The organist of the Johanniskirche, Moritz Edelmann, died on 6 December, shortly after Kuhnau's arrival, and Titius himself died in May 1681. Until the position of Kantor was filled by Johann Krieger in spring 1682, Kuhnau, as *praefectus chori* (i.e. first singer of the choir), was asked to act as Kantor, and also as organist of the Johanniskirche. These musical experiences were further enriched by his close association with Christian Weise, Rektor of the Gymnasium; he wrote music (now lost) for some of Weise's school dramas. In 1682 he completed his schooling and (again following his brother Andreas) became a law student at the University of Leipzig. At the same time he applied for the post of organist at the Thomaskirche which had recently been vacated by Albrici. Though his application was unsuccessful, his musical talent impressed the town council. While at the university he became increasingly active as a composer and performer in Leipzig, and when the post of organist at the Thomaskirche again became vacant in 1684 he was appointed to it, and he took charge in October.

For the next four years Kuhnau continued to study law while carrying out his duties as organist, and following the publication in 1688 of his dissertation, *De juribus circa musicos ecclesiasticos*, he began to practise law. In 1689 he married; he had eight children, of whom three daughters survived him. The next ten years or so were a happy and productive time for him: his fame as an organist grew, his legal practice was highly successful, he published all his keyboard collections, which were his most popular music (see illustration), and wrote his important satirical novel, *Der musicalische Quack-Salber*. He also found time for further self-education, making himself proficient in mathematics, Hebrew and Greek, and translated into German a number of French and Italian books. Although no documents support the conjecture, it can be assumed that during this period he also wrote sacred vocal music for performance in the several churches of Leipzig, including the Thomaskirche, where the Kantor was Johann Schelle (who also came from Geising). Schelle died on 10 March 1701, and almost immediately Kuhnau was elected his successor, assuming the position in April. As Thomaskantor he reached the pinnacle of his career. He was exceptionally well qualified for the post, not only as a musician and composer but also as scholar, linguist and philosopher, and he carried out its heavy musical and teaching demands with distinction. He taught several classes in the Thomasschule, including singing, and he directed church music at both the Thomaskirche and the Nikolaikirche, where the choirs consisted of students from the Thomasschule. From 1711 he also directed music at the Peterskirche and, on important holidays, at the Johanniskirche. As Thomaskantor he was also director of music for the university and responsible for the city musicians and for the care and inspection of the organs of the Thomaskirche and the Nikolaikirche.

During the last years of his life Kuhnau suffered constantly from ill-health and grew deeply dissatisfied with the deteriorating conditions at the Thomasschule. The number and quality of young voices available for the choir at the Thomaskirche declined as the students were

enticed away to perform at the Leipzig opera. When the young Telemann arrived in 1701 as a law student, he immediately established a rival musical organization in the form of a collegium musicum, which attracted some of Kuhnau's pupils. Telemann managed to obtain permission from the mayor to write music for the Thomaskirche: this blatantly undermined Kuhnau's authority, and he was powerless to prevent it. Much the same privilege was granted to Melchior Hoffmann when Telemann left Leipzig in 1705. Moreover, one of Kuhnau's own pupils, J.F. Fasch, attempted to interfere further with his musical responsibilities by proposing to establish another collegium musicum in the university and by trying to take over the direction of the music at the university and the Paulinerkirche, but Kuhnau managed to forestall him. In 1703, during one of his several periods of illness, the town council too annoyed Kuhnau by asking Telemann to succeed him should he die. Despite his difficulties, however, he had the satisfaction of teaching many excellent students, including Graupner and Heinichen. He was greatly esteemed by many of Germany's foremost musicians and was the last of the many-sided Thomaskantors, a man who 'displayed an element of medieval universality and mastered music, law, theology, rhetoric, poetry, mathematics and foreign languages' (Schering, 1926). Scheibe put him alongside Handel, Keiser and Telemann as one of the major German composers before Hasse and the Grauns, and Mattheson, paying equal tribute to his musicianship and his erudition, claimed never to have known his like as composer, organist, chorus director and scholar.

2. WORKS. Kuhnau's surviving music belongs to two categories: keyboard music, nearly all published by 1700, and sacred music, mostly cantatas and all of it unpublished. His secular vocal works are all lost. His reputation as a composer rests almost entirely on the four printed sets of keyboard pieces, especially the last of them, the *Biblische Historien*. This consists of six multi-movement 'sonatas', each prefaced by a prose description of a particular incident from the Old Testament illustrated in the music: *The Fight between David and Goliath*; *Saul cured by David through Music*; *Jacob's Wedding*; *Hezekiah, Sick unto Death and Restored to Health*; *Gideon, Saviour of Israel*; *Jacob's Death and Burial*. Kuhnau emphasized in a learned and valuable preface that this type of programme music was not new, and he referred to models by Froberger and 'other excellent authors'. His purpose was to demonstrate, among other things, how keyboard music, without the benefit of a poetic text, could capture the emotional states emanating from an action or the description of a character. The various sections of each sonata bear Italian subtitles as clues to the particular emotional state or action being described by the music. For example, the second sonata begins with 'The sadness and the fury of the king', which is followed first by 'The calming song from David's harp' and finally by 'The tranquil and contented soul of Saul'. As with other keyboard works by Kuhnau, these sonatas are quite simple both melodically and, on the whole, harmonically. The rather naive programmatic details are, however, sustained by a rich variety of rhythms and especially textures: massive chords, often in both hands, motivic interplay in the manner of the *style brisé*, poignant dissonances, rapid toccata-like passages, and fugal sections. Each of the two parts of the *Neue Clavier-Übung* contains seven suites, those in the first in major keys, those in the second in minor keys. The suites have the same basic series of movements. They usually begin with a prelude and continue with an allemande, courante, sarabande and gigue; in a few the gigue is omitted entirely or replaced by another dance or an aria, and no.4 of the second set begins with a ciacona. A particularly interesting work is the Sonata in B♭ appended to the second part. Becker claimed that this was the first ever keyboard sonata, but, as more recent research has shown (see especially Newman, 1953–4), Kuhnau was simply following a tradition, already established in the keyboard music of other countries, in which composers used the styles and forms of the instrumental ensemble sonata. His sonata is, however, the earliest known work of its type published in Germany.

More than half of Kuhnau's known vocal compositions, of which there were originally over 100, have been lost, and of those known to be extant only a handful have been published in modern editions (see Rimbach, however, for transcriptions of almost all the church cantatas). Critical opinion has generally dismissed the cantatas as routine and uninspired, though competently composed. Such judgments are not borne out by the music itself. While Kuhnau's cantatas are to some extent modelled on those of Knüpfer and Schelle, his predecessors at the Thomaskirche, they are on the whole simpler in style, at least in their melodic and harmonic elements. But they are far from mediocre; on the contrary, most of them are strikingly beautiful and often dramatic. They show a stability of formal structure previously unknown in German cantatas that strongly anticipates the Leipzig cantatas of Bach (Kuhnau's successor as Thomaskantor). The cantatas usually begin with an instrumental introduction (designated 'sonata') followed by an alternation, in the solo works, of aria and recitative or, in the choral works, of chorus, aria and recitative in various orders. Many of the arias, though brief, have a da capo structure and are markedly more lyrical than the songlike movements found in earlier German cantatas. Some of the cantatas open and close with chorales, a few of which are given instrumental concertato settings. The chorale, however, plays only a minor role in Kuhnau's conception of the cantata, and only two of the extant works are true chorale cantatas. The most impressive elements in the cantatas with chorus are the elaborately constructed choral movements, which include frequent dramatic shifts between homophonic sections and powerful, often complex fugues; such a structure gives various kinds of rhetorical emphasis to the poetic texts (a number of which are by Neumeister). In these works Kuhnau created a musical oratory which, according to his own detailed comments regarding cantata texts (see Richter: 'Eine Abhandlung'), was uppermost in his mind in his efforts to write church music that was untainted by the tendency towards the secularism arising from the growing popularity of opera.

Kuhnau is also important for his informative, highly amusing novel, *Der musicalische Quack-Salber*, which he modelled on Weise's *Politische Quacksalber*. The story concerns the life of a pompous, ill-trained musical charlatan in 17th-century Germany. His adventures in various social settings contemporary with Kuhnau's own life prompted fascinating observations about the social status of musicians, various musical practices that Kuhnau

criticized by means of satire (for example faulty text underlay, over-elaborate thoroughbass realizations, the questionable art of the castrato and the general ignorance of singers) and musical institutions, such as a description of a collegium musicum. The book is of great value to an understanding of the musical and social history of the Baroque period in Germany.

WORKS

GERMAN SACRED VOCAL

dates are of first known performance; some edited in Rimbach

I (etc.) Christmas/Easter – *first (etc.) day of Christmas/Easter*
Trinity/Epiphany/Easter I (etc.) – *first (etc.) Sunday after Trinity/Epiphany/Easter*

Ach dass Hülfe aus Zion käme (I Christmas), 25 Dec 1709, *D-LEm* (text only); Ach Herr, wie sind meiner Feinde so viel, 2vv, 2 clarinos, trbn, 2 vn, bc, *Bsb*; Also hat Gott die Welt geliebet (Whit Monday), 25 May 1711, *LEm* (text only); Also werden die letzten die ersten sein (Septuagesima), 16 Feb 1710, *LEm* (text only); Christ lag in Todesbanden, 4vv, 2 vn, 2 va, vle, 2 cornetts (ad lib), org, 1693 or earlier, *Bsb*, ed. H. Fishback (Glen Rock, NJ, n.d.); Daran erkennen wir, dass wir in ihm verbleiben (Whit Sunday), 5vv, 2 ob, bn, 2 clarinos, timp, 2 vn, 2 va, org, *Bsb*; Das Alte ist vergangen, 4vv, 2 clarinos, bn, timp, 2 vn, va, bc, *B-Bc*; Der Herr, dein Gott wird selber mit dir wandeln (II Easter), 6 April 1711, *D-LEm* (text only); Dies ist der Tag der heiligen Dreyfaltigkeit (Trinity Sunday), 31 May 1711, *LEm* (text only); Du Arzt in Israel (Trinity XVII), Leipzig Nikolaikirche Archive (text only); Du weisst, mein Gott, dass ich dich liebe, III Christmas, 27 Dec 1710, *LEm* (text only); Du wirst, mein Heyland, aufgenommen (Ascension), 14 May 1711, Bibliothek des Vereins für die Geschichte Leipzigs (text only)

Ende gut und alles gut (Trinity XXVII), date unknown, *LUC*; Erschrick mein Hertz vor dir (Trinity XIV), 1v, chorus 4vv, 2 vn, violetta, org, before 1712, *LEm*; Es steh Gott auf (Easter), 5vv, chorus 5vv, 2 clarinos, tamburi, 3 trbn, 2 va, bc, 1703, *Dl* (doubtful); Fleuch, mein Freund, und sei gleich einem Reh (Sunday after New Year), 5 Jan 1710, *LEm* (text only); Flöss mir von deinen süssen Lehren (Epiphany I), 11 Jan 1711, *LEm* (text only); Fürchtet euch nicht für denen, die den Leib tödten (II Christmas), 26 Dec 1709, *LEm* (text only); Für uns ein Mensch gebohren (III Christmas), 27 Dec 1720, Bibliothek des Vereins für die Geschichte Leipzigs (text only); Gott der Vater, Jesus Christus, der Heil'ge Geist wohn uns bey, 4vv, ob (tromba da tirarsi), 2 vn, va, bc, *Bsb*; Gott sei mir gnädig (Quinquagesima), 4vv, chorus 4vv, 2 vn, 2 va, bn, bc, 22 Feb 1705, *Dl*, ed. in DDT, lviii–lix (1918/*R*); Himmel, bricht der Abgrund auf? (pts.i–iii) (I–III Easter), 1717, Leipzig Nikolaikirche Archive (text only)

Ich freue mich im Herrn (Epiphany II), 4vv, 2 vn, va, bc, 17 Jan 1712, *Dl*, ed. in DDT, lviii–lix (1918/*R*); Ich habe Lust abzuscheiden (Purification), 4vv, chorus 4vv, ob, bn, 2 vn, va, vc, bc, lost (doubtful), ed. in Organum, i/14 (Leipzig, 1928); Ich hebe meine Augen auff, 1v, 2 vn, vle, org, *LEm* (text only) (also attrib. Telemann); Ich ruf zu dir Herr Jesu, 4vv (St Matthew), 10 insts, lost; Ich unterrede mich mit deinem Hertzen (III Easter) 1711, *LEm* (text only); Ich will aufstehen und in der Stadt umhergehen (Epiphany I), 12 Jan 1710, *LEm* (text only); Ich will dich erhöhen, mein Gott (Circumcision), 1 Jan 1711, *LEm* (text only); Ihr Himmel jubilirt von oben (Ascension), 5vv, 2 fl, 3 clarinos, 2 vn, va, bc, 6 May 1717, *LEm*; Ist denn keine Salbe in Gilead? (Epiphany III), 26 Jan 1710, *LEm* (text only); Jesu, hier ist deine Stadt (Trinity XIX), Leipzig Nikolaikirche Archive (text only)

Kommt her und sehet an die Werke des Herrn (Sunday after Christmas), 28 Dec 1710, *LEm* (text only); Kündlich gross ist das gottseelige. Geheimnis (New Year), 1 Jan 1721, Bibliothek des Vereins für die Geschichte Leipzigs (text only); Leite mich in Liebesseilen (Trinity XVIII), Leipzig Nikolaikirche Archive (text only); Lobe den Herrn meine Seele (Trinity VII), 2vv, vn, ob, org, 19 July 1722, *Dl*; Lobe den Herrn meine Seele, 5vv, 2 cornetts, 3 trbn, bn, 2 vn, 2 va, bc, *Bsb*; Lobet, ihr Himmel, den Herrn (Ascension), 4vv, 2 ob, 2 clarinos, timp, 2 vn, 2 va, org, *Bsb*; Mache dich auff, werde Licht (Epiphany), 6 Jan 1710, *LEm* (text only); Mein Alter kommt, ich kann nicht sterben, 5vv, 2 vn, 2 va, bn, bc, 1696, *Dl*; Michael, wer ist wie Gott? (St Michael), Leipzig Nikolaikirche Archive (text only); Muss nicht der Mensch auf dieser Erden, 1v, clarino, bn, vn, org, 1715, *LUC*

Nicht nur allein am frohen Morgen (II Christmas), 4vv, 2 clarinos, 2 hn, timp, 2 vn, va, bc, 26 Dec 1718, *LEm*; O heilige Zeit, wo Himmel, Erd und Lufft, 2vv, 2 ob, 2 vn, va, bc, *LEm* (doubtful); O heilige Zeit, wo Himmel, Erd und Luft, 4vv, 2 vn, 2 va, bc, *Bsb*; O mehr als englisches Gesichte (I Christmas), 25 Dec 1710, *LEm* (text only); O süssester Jesu, o freundliches Kind (Epiphany I), Bibliothek des Vereins für die Geschichte Leipzigs (text only); Passion according to St Mark (Good Friday), 11 April 1721, lost, formerly *RUS-KA* (inc.); Redet unter einander von Psalmen und Lobgesängen (New Year), 1 Jan 1721, Bibliothek des Vereins für die Geschichte Leipzigs (text only); Sammle dir, getreue Seele (I Easter), 5 April 1711, *D-LEm* (text only); Sanffter Wind, beliebtes Brausen (Whit Sunday), 24 May 1711, *LEm* (text only); Schmücket das Fest mit Meyen, 4vv, 2 rec, 4 vn, violetta, bc, *Bsb*; Seyd willkommen, frohe Stunden (Sunday after New Year), 5 Jan 1721, Bibliothek des Vereins für die Geschichte Leipzigs (text only)

Siehe da, ich lege einen auserwehlten, köstlichen Edelstein (Sunday after Christmas), 29 Dec 1709, *LEm* (text only); Siehe, es kommt ein Tag, der brennen soll (Epiphany V), 9 Feb 1710, *LEm* (text only); Siehe, ich komme, im Buch ist von mir geschrieben (Quinquagesima), 2 March 1710, *LEm* (text only); Siehe, ich will meinen Engel senden (Purification), 2 Feb 1710, *LEm* (text only); Siehe, ich will mich meiner Heerde selbst annehmen (Whit Tuesday), 26 May 1711, *LEm* (text only); Singet dem Herrn ein neues Lied, 4vv, 2 tpt, bn, 2 vn, va, org, *Bsb*; Thue mir auff, liebe Freundin (1st Sunday in Advent), 1 Dec 1709, *LEm* (text only); Träum ich nicht, so spricht mein Jesus (Sunday after New Year), 4 Jan 1711, *LEm* (text only); Um deines Tempels Willen zu Jerusalem (Epiphany), 6 Jan 1711, *LEm* (text only); Und ist ein Kind geboren (I Christmas), 25 Dec 1720, Bibliothek des Vereins für die Geschichte Leipzigs (text only); Und ob die Feinde Tag und Nacht (Trinity XXIII), 1v, vn, org, *LEm*

Vermischte Traurigkeit und Freude (Easter III), 26 April 1711, *LEm* (text only); Vom Himmel hoch, da komm ich her, 4vv, 2 clarinos, timp, 2 vn, va, bc, *LEm*; Was betrübst du dich meine Seele (Epiphany I), 12 Jan 1710, *LEm* (text only); Weicht ihr Sorgen aus dem Hertzen (Trinity VII/XV), 1v, 2 vn, 2 va, org, *LUC*; Welt adieu, ich bin dein müde (Trinity XXIV), 5vv, fl, ob, 2 hn, 2 vn, 2 va, bc, *LEm* (inc.); Wenn ihr fröhlich seid an euren Festen (Easter), 5vv, chorus 5vv, 2 clarinos, 'principale', trbn, tamburi, bn, 2 vn, 2 va, org, 1716, *Dl*, ed. in DDT, lviii–lix (1918/*R*); Wer Ohren hat zu hören (Sexagesima), 23 Feb 1710, *LEm* (text only); Wie gross ist deine Güte, Gott (Easter IV), 3 May 1711, *LEm* (text only); Wie schön leuchtet der Morgenstern, 5vv, 2 vn, 2 va, 2 hn, bc, *Bsb*, ed. in DDT, lviii–lix (1918/*R*); Wiltu, mein Gott, diss Hertz verlassen (II Christmas), 26 Dec 1710, *LEm* (text only); Zeuch mich nach dir, so laufen wir (III Christmas), 27 Dec 1709, *LEm* (text only)

LATIN SACRED VOCAL

dates are of first known performance

Missa, 4vv, lost, formerly *D-MÜG*

Missa, lost, formerly *MY*

Magnificat, 5vv, 2 ob, 3 clarinos, timp, 2 vn, 2 va, bc, *Bsb*

Bone Jesu, chare Jesu (13th Sunday after Trinity), 1v, 2 vn, bc, 6 Aug 1690, *Dl*; In dulci jubilo (Sunday after Christmas), 29 Dec 1720, *LEm* (text only); In te Domine speravi (23rd Sunday after Trinity), 1v, 2 vn, 2 va, bn, bc, *Dl*; Laudate pueri, 1v, 2 vn, trbn (va da gamba/vc), bc, *Bsb*; Spirate clementes, 3vv, 2 vn, bc, *Bsb*; Tristis est anima mea, 5vv, *Bsb*

OCCASIONAL

German; some edited in Rimbach

Ach Gott, wie lästu mich erstarren, aria, 5vv, bc, *D-ZI* [for burial of Rektor Titius, Zittau, 19 May 1681]; Der Herr erhöre dich in der Not, with Verleih uns Frieden, 2 choirs, lost [for election of Zittau town council, 1682]; Der Herr hat Zion erwehlet, *LEm* (text only) [for Leipzig University jubilee, 4 Dec 1709]; Der Herr ist Gott, der uns erleuchtet, lost [for dedication of new altar in Leipzig Thomaskirche, 25 Dec 1721]; Deutsches Te Deum, 3 choirs, tpts, timp, lost (probably by Kuhnau) [for Reformation Jubilee, 1717]; Dies ist der Tag, den der Herr gemacht hat, *LEm* (text only) [for Leipzig University jubilee, 4 Dec 1709]; Erschallt, Gott zu loben, lost [for investiture of Superintendent Deyling, Leipzig Nikolaikirche, 13 Aug 1721]; Herr, der Feinde sind zu viel, Leipzig Nikolaikirche Archive (text only) [for Leipzig Evangelische Kirche jubilee, 2 Nov 1717]; Tobet, ihr Pforten der Hölle, *LEm* (text only) [for Leipzig Evangelische Kirche jubilee, 1717]; Trauerkantate, lost [on the death of Rektor Titius, 18 April 1714];

Zion auf ermuntre dich, Leipzig Nikolaikirche Archive [text only) (for Leipzig Evangelische Kirche jubilee, 1717]

Latin

Confitebor tibi, lost [for ded. of new anatomical theatre, 10 Sept 1704]; Ecce quam bonum et iucundum, lost (probably by Kuhnau) [for performance before the oration of Prof. B. Mencke, 6 Aug 1707]; Hodie collaetantur coeli cives (Christmas Day), 25 Dec 1709, *LEm* (text only) [for performance after the oration]; I, Fama, pennas indice praepetes, ode, lost [for performance after the oration of Prof. B. Mencke, 6 Aug 1707]; Non mortui laudabunt te, lost [for performance after the oration at the dedication of new anatomical theatre, 10 Sept 1704]; Oda secularis, tibi litamus, lost (probably by Kuhnau) [for Leipzig University jubilee, 4 Dec 1709]; Ode, 3 choirs, lost (probably by Kuhnau) [for wedding celebration of Elector-Prince Friedrich August and Maria Josepha of Austria, 8 Sept 1719]; Salve, theatrum, splendida funerum, ode, lost [for dedication of new anatomical theatre, 10 Sept 1704]; Summe terrarum moderator, ode, lost [for dedication of new anatomical theatre, 10 Sept 1704]; Verbum caro factum est (Christmas Day), 25 Dec 1709, *LEm* (text only) [for performance before the oration]

KEYBOARD

Neuer Clavier-Übung, erster Theil (7 suites) (Leipzig, 1689); ed. in DDT, iv (1901/*R*)
Neuer Clavier-Übung, anderer Theil (7 suites, 1 sonata) (Leipzig, 1692); ed. in DDT, iv (1901/*R*)
Frische Clavier Früchte (7 sonatas) (Leipzig, 1696); ed. in DDT, iv (1901/*R*)
Musicalische Vorstellung einiger biblischer Historien (6 programme sonatas) (Leipzig, 1700/*R*); ed. in DDT, iv (1901/*R*)

Prelude, G, *US-NH*; Praeludium alla breve, *NH*; Fugue, C, *NH* (orig. version of 2nd movt, Sonata, B♭, 1692); Fugue, G, *D-MY*, tablature book, 1750; Toccata, *Bsb*: ed. in Organum, iv/19 (Leipzig, n.d.)

STAGE

Orpheus, opera, lost (mentioned in *Der musicalische Quack-Salber*) [probably for Weissenfels]
Singspiel, lost (according to Scheibe)
Music for school plays by C. Weise, lost
Dramma per musica, lost [for welcome of Elector-Prince Johann Georg, Michaelmas 1683]

WRITINGS

Divini numinis assistentia, illustrisque jure consultorum in florentissima academia Lipsiensi (Leipzig, 1688)
Der musicalische Quack-Salber, novel (Dresden,1700); ed. K. Benndorf (Berlin, 1900/*R*)
Letter, 8 Dec 1717, in J. Mattheson: *Critica musica*, ii (Hamburg, 1725/*R*) [on solmization etc.]
Fundamenta compositionis, 1703, *D-Bsb*
Tractatus de tetrachordo seu musica antiqua ac hodierna, lost
De triade harmonica, lost

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GEORGE J. BUELOW

Kühnau, Johann Christoph (*b* Volkstädt, nr Eisleben, 10 Feb 1735; *d* Berlin, 13 Oct 1805). German composer and conductor. He was apprenticed to a town musician in Aschersleben, then from 1753 at Klosterbergen he studied to become a teacher and had keyboard lessons from Martin Grosse. In 1763 he became a schoolmaster at the Realschule in Berlin; there he founded a choir, which he conducted until his death. He published for the choir a series of largely religious *Chorarien* with keyboard accompaniment. He probably had further lessons in harmony and composition from Kirnberger in the late 1770s. In 1783 he became a teacher and in 1788 Kantor and musical director at the Dreifaltigkeitskirche in Berlin. He did much to stimulate musical life there by conducting performances of large-scale choral works. Kühnau compiled several volumes of vocal and instrumental works by himself and other contemporary composers, the best-known of which are the *Vierstimmige alte und neue Choralgesänge*, with a preface dated 1784. The 308 chorales, including only eight by Kiühnau and others by J.S. Bach, C.P.E. Bach and other German organists, were republished from 1817 in smaller editions; up to the tenth edition (1885) the series comprised 336 chorales.

Kühnau's son, Johann Friedrich Wilhelm Kühnau (*b* Berlin, 29 June 1780; *d* Berlin, 1 Jan 1848), the editor of the second to sixth editions of the chorales, was an organist at the Dreifaltigkeitskirche from 1814. In addition to writing several organ pieces and four-part chorales, he edited 86 melodies as a *Nachtrag zu [J.C.] Kühnau's vollständigem Choralbuche*, 1815 (*D-Bsb*), and a volume of *Choralmelodien zu sämtlichen Liedern des Berliner Gesangbuches für evangelische Gemeinen* (Berlin, 1838).

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Inst: Praeludia, org, 1772, incl. works by others; [26] Choräle für eine Harfen-Uhr aufgesetzt, 1775, incl. some by J.P. Kirnberger; [35] Choralvorspiele, org, pf (*c*1790), incl. some by C.P.E. Bach, Kirnberger; organ works
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J.R. MILNE/R

Kühnel, August (*b* Delmenhorst, 3 Aug 1645; *d c*1700). German viol player and composer. In 1657 or 1658 he was living at Güstrow with his father, the musician Samuel Kühnel. In 1661 he went as a viol player to the court chapel at Zeitz. He was active there until 1686, with interruptions. During one of these, in 1665, he went to Paris to study, and he later performed at Dresden and elsewhere. In 1669, when he visited Frankfurt, he was described as a 'musician of the Saxon court'. In 1680–81 he was in Munich, but he decided not to take up an appointment there that would have obliged him to change his religion. He is known to have been in London in 1682 and 1685: the *London Gazette* for 23 November 1685 announced 'some performance upon the Barritone, by Mr August Keenell, the Author of this Musick'.

In 1686 Kühnel was called from Zeitz to Darmstadt by Landgravine Elisabeth Dorothea to become viol player and director of the instrumentalists under W.C. Briegel, the Kapellmeister, but he had to leave Darmstadt in November 1688 because of the danger of attacks by the French. He is next heard of as director of the instrumentalists at the court at Weimar, and from 1695 to 1699 he was court Kapellmeister at Kassel. His son Johann Michael is also known to have been active as a viol player and as a violinist and lutenist too.

Kühnel was a leading performer on the bass viol and composer of music for it. He published a set of 14 attractive *Sonate ô partite* (Kassel, 1698), six of which are for two viols, and eight for one, all with continuo; two of them have been listed by Einstein and three edited by C. Döbereiner (Mainz, n.d.).

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ELISABETH NOACK

Kühnhausen, Johann(es) Georg (*d* Celle, bur. 25 Aug 1714). German composer. From the autumn of 1660 he belonged, at first on a probationary basis, to the court band at Celle, the residence of the Duchy of Brunswick-Lüneburg; he was engaged there on a permanent basis as a court musician and singer on 2 January 1661. His name is listed in the court accounts until 1663. As early as September 1661, however, after a probationary course in religion and Latin, he had (with the duke's permission) taken up the post of town Kantor, which included the duties of third teacher at the grammar school. Kühnhausen held this post for the remaining 53 years of his life. In 1668, with the school's headmaster, he set up a new organization of the choir to assist discipline. Kühnhausen married twice and had eight children.

His only known composition is *Passio Christi secundum Matthäum* (autograph in *D-Bsb*; ed. in Cw, l, 1938). The main chorale of the song interludes is Ernst Christoph Homburg's 'Jesu, meines Lebens Leben', to a melody by Wolfgang Wessnitzer (organist at Celle court since 1661, town organist 1679–97). Whether it may be concluded from the restriction of the instrumental part to an organ accompaniment that this Passion, generally dated around 1700, was written before the founding of the Celle municipal band in 1676, remains uncertain.

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W. Braun: *Die mitteldeutsche Choralpassion im achtzehnten Jahrhundert* (Berlin, 1960)
H. Müller: *Ulrich Johann Voigt* (Celle, 1985)

GÜNTER THOMAS

Kühr, Gerd (*b* Luggau, Carinthia, 28 Dec 1952). Austrian composer and conductor. He studied at the Salzburg Mozarteum (1972–9), where his teachers included Gerhard Wimberger (conducting) and Josef Friedrich Doppelbauer (composition), at the Cologne Musikhochschule (1980–83) with Henze (composition), Swarowsky and Celibidache (conducting), among others, and at the Accademia Musicale Chigiana, Siena (composition), Mainz University (phenomenology) and Salzburg University (history, Magisterium 1978). He has served as répétiteur for the operas of Cologne (1981–4) and Graz (1984–6); as director of the Munich Biennale composition workshop (1990–92) and as professor of composition at the Graz Musikhochschule (from 1995), where he has also directed the Institute for Electronic Music.

Kühr's compositional philosophy has emerged from his belief in the communicative powers of a basic musical vocabulary and in the humanist responsibilities of the artist to society. The melodic gestures, instrumental timbres and historical quotations employed in his works are imbued with an immediacy informed by late 20th-century European culture. His compositions are often generated from a small nucleus of material; he recognizes circular forms as his structural ideal.

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(*selective list*)

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Orch: 5 Aphorismen, 1979–82; Nachtstück, hp, orch, 1982; Lamento e conforto, 1983; Eso es, 1989; Concertare, cl, orch, 1990–91; Mundo perdido, chbr orch, 1992; Streichholz und Schlagblech, 1994; … à la recherche …, pf, orch, 1995–6
Vocal: Viermal Morgenstern, S, pf, 1974–5; Unser Mass ist die Wirklichkeit (requiem, W. Buchebner), Bar, chorus, 1982; Walt Whitman for President (W. Whitman), S, 7 insts, 1984; Palimpsest (E. Burkart, G. Trakl), Mez, Bar, chorus, orch, 1989–90; Wortlos, chorus, 1990; Scala quasi unisona, 2 or more vv, 1997
Chbr and solo inst: Dreiklangspiel, 2 pf, 1978–9; Für Str Qt, 1980–81; Quasi una variazione, pf, 1981 [after Diabelli]; Konversatorium über 'fast ein Rondo', brass qnt, 1982; 210 secondi, fl, cl, vn, 1984–5; Steirische Ständchen, pf trio, 1986; Con sordino, str qt, 1995–6; Sei omaggi, 7 insts, 1995

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SIGRID WIESMANN

Kuhreigen [Kuhreihen]. *See* RANZ DES VACHES.

Kuhschellen (Ger.). *See* COWBELLS.

Kuijken. Belgian family of musicians. They are specialists in early music.

(1) **Wieland Kuijken** (*b* Dilbeek, nr Brussels, 31 Aug 1938). Viol player and cellist. Members of the family were musicians on both sides, connected with brass bands. Wieland left school at 15 and began musical studies (cello and piano) at the conservatory at Bruges, where the family had moved in 1952. He also studied at the Brussels Conservatory (1957–62; *prix d'excellence*, 1962). At 18 he began teaching himself the viol. He played in the Brussels avant-garde group Musiques Nouvelles (1962) and, from 1959 to 1972, in the Alarius Ensemble, a group specializing in Baroque music, especially French. After that he played with his brothers in the Kuijken Early Music Group and was much involved in teaching; he has held appointments at the conservatories of Antwerp, Brussels and The Hague since the early 1970s and has conducted many masterclasses. He has appeared frequently at festivals, such as Flanders, Saintes and the English Bach Festival, and toured in Australia and New Zealand with his brothers and Gustav Leonhardt. Artists with whom he has played include Alfred Deller, Gustav Leonhardt and Frans Brüggen.

In the late 1970s Wieland Kuijken came to be regarded as the leading exponent of the bass viol, both as a continuo player, in a wide repertory of French, German, Italian and English music, and as a soloist, in Bach and particularly in the French repertory, notably Marais and Forqueray; he has also played in chamber music of the Classical period, including Mozart and Boccherini. His playing combines care over scholarly detail with a high level of musicianship; it is characterized by its tonal purity, its sense of line, its poise and restraint, and by its seriousness of approach.

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'Wieland Kuijken and Christopher Hogwood on the Viol', *EMc*, vi (1978), 4–11

(2) **Sigiswald Kuijken** (*b* Dilbeek, nr Brussels, 16 Feb 1944). Violinist, viol player and conductor, brother of (1) Wieland Kuijken. He began violin studies at Bruges Conservatory at the age of eight, and from 1960 studied at the Brussels Conservatory under M. Raskin (*premier prix*, 1964). On the Baroque violin, which he has played since 1970, he is self-taught. His career has followed lines similar to that of his brother Wieland: he played with Musiques Nouvelles for ten years, then the Alarius Ensemble, with whom he toured, playing the viola da gamba as well as the violin. He began teaching the Baroque violin at The Hague Conservatory in 1971 and is a regular participant in festivals involving early music (notably Flanders and the English Bach Festival). In 1972 he was a founder of a Baroque orchestra, La Petite Bande, which he directs and which has recorded a wide range of music, including works by Corelli, Rameau and Haydn and, notably, performances of Handel's operas *Partenope* and *Alessandro*, which won much praise for their vivacity and keen sense of style. The group has a distinctive character, with its light textures, sprightly rhythms and unassuming manner. Kuijken has appeared as conductor with other period-instruments orchestras, among them the Orchestra of the Age of Enlightenment, and has recorded the three Da Ponte-Mozart operas and Haydn's 'Paris' symphonies and two late oratorios. His recordings as a violinist include a set of the Bach sonatas with Leonhardt, which won a German award in 1975, and two Mozart discs.

(3) **Barthold Kuijken** (*b* Dilbeek, nr Brussels, 8 March 1949). Flautist and recorder player, brother of (1) Wieland Kuijken. He studied at the conservatories of Bruges, Brussels and The Hague, where his teachers included Franz Vester (flute) and Frans Brüggen (recorder); on the Baroque flute he is self-taught. Besides playing with his brothers, he has been a member of the Parnassus Ensemble, the Collegium Aureum and La Petite Bande and has toured extensively. He teaches the Baroque flute at the conservatories in The Hague and Brussels. The width of his repertory is reflected in his recordings, which range from Montéclair, Handel and Telemann (the solo flute fantasias) to Haydn and Mozart (the flute quartets). His playing is notable for its musicianly understanding of Baroque stylistic precepts, its delicately rounded tone and its intelligent and sensitive handling of rhythm.

JULIE ANNE SADIE, STANLEY SADIE

Kuivila, Ron(ald J.) (*b* Boston, 19 Dec 1955). American composer. He studied at Wesleyan University (BA 1977) with Alvin Lucier and Richard Winslow, among others, and at Mills College (MFA 1979), where his teachers included Robert Ashley and David Behrman. He joined the music department at Wesleyan in 1982. Kuivila's style developed from the disjuncture between Cage's antipathy to recording and Walter Benjamin's belief in the potential for technical reproduction to liberate perception. While his structures generally derive from technical processes, his realized compositions resemble spontaneous improvisations. His first work, *The Essential Conservatism of Feedback* (1974), established a process of audible self-correction. His interest in motion-sensing spatial fields resulted in *Comparing Habits* (1978) and *Sailing Ship/Flying Machine* (1983), both of which function either as concert works or sound installations. In the 1980s he explored compositional algorithms (*Loose Canons*, 1986–90), high voltage phenomena (*Parallel Lines*, 1989; *Radial Arcs*, 1989; *Spark Harp*, 1989) and speech synthesis (*The Linear Predictive Zoo*, 1989). Much of his work in the 1990s has taken the form of site-specific, interactive multimedia installations. In *Il giardino de Babele* (1990) a virtual 'performer' reacts to musical choices made by visitors as they walk over floor tiles that trigger musical pitches; in *ShadowPlay* (1996) voices in an ongoing composition are changed as visitors cast shadows over light sources.

WORKS
(*selective list*)

Chorus: The Essential Conservatism of Feedback (1974)

Tape: Sketch, 1980; In Appreciation, 1982; Alphabet, 1983; Household Object, 1983; Minute Differences/Closely Observed, 1985; A Kbd Study, 1986; Loose Canons, 1986–90; The Linear Predictive Zoo, 1989; Pythagorean Puppet Theater, 1989; Fine Muck and His Good Fellows, 1990; Second Surface, 1991; Jocular State, 1992; Fugue States, 1995; Parsable, 1995; Elec Wind (for BH), 1996

Installations: Comparing Habits, performance and installation, 1978; Sailing Ship/Flying Machine, 1983; Parallel Lines, 1989; Radical Arcs, 1989; Spark Harp, 1989; Il giardino de Babele, 1990; Dolci mura (Athabasca), 1992; The Factory of Light, 1993; Killeroki, 1994; VR on $5 a Day, 1994; Spark Armonica, 1996; ShadowPlay, 1996; Broken Lines, 1997

Recorded interviews in *US-NHoh*

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'VR on $5 a Day', *Immersed In Technology*, ed. M.A. Moser and D. Macleod (Cambridge, MA, 1996), 291–7

STEVAN KEY

Kujawiak. Polish folk dance from the Kujawy region. It is characterized by what is usually called the MAZURKA rhythm – triple time with a displacement of the accent to the second or third beat of the bar. The *kujawiak* may be distinguished from the mazurka by its slower tempo (crotchet = 120–50). The OBEREK has a similar rhythmic character but is usually faster than the mazurka; the *kujawiak*, by contrast, has longer phrases, greater embellishment and, vocally, a more developed stanza (often based on a three-bar phrase unit). The usual form is ternary, with a faster middle section and an acceleration to the final cadence. The changes of tempo often reflect characteristic preoccupations with sleeping and hunting. It is danced by couples in a circle, who may walk (alternately turning towards and leaning away from each other) or revolve around each other (with hands free or clasped).

Collections of *kujawiaks*, arranged for piano, were made by M. Miączyński (*c*1830), Oscar Kolberg (1845) and W. Kaczyński (1933). Several of Chopin's mazurkas have sections with *kujawiak* characteristics and one of the melodies in his Fantasy on Polish Airs op.13 is of this dance type. There are also examples by Nowomiejski for chorus and by Wieniawski for violin and piano. (*See also* POLAND, §II)

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STEPHEN DOWNES

Kukulion. An alternative spelling in English usage for the Greek *koukoulion*, the name used in Byzantine chant for the PROOIMION.

Kukuzeles. *See* KOUKOUZELES, JOANNES.

Kulenkampff, Georg (*b* Bremen, 23 Jan 1898; *d* Zürich, 5 Oct 1948). German violinist. He studied at Bremen and later (1912–15) with Willy Hess at the Berlin Hochschule für Musik, where he himself taught from 1923 to 1926 and gave masterclasses in 1931. He toured extensively in Europe. He was exiled during World War II and succeeded Flesch at the Lucerne Conservatoire in 1943. In his relatively short career Kulenkampff was specially acclaimed in Germany. His death (from spinal paralysis) robbed violin playing of a highly respected musician of individual style and personality, an outstanding performer and a distinguished teacher. His recording of Beethoven's Violin Concerto with the Berlin PO under Hans Schmidt-Isserstedt (1936) is still considered very fine. Despite some technical shortcomings, it is a musician's performance suffused with a classical serenity. His memoirs were published as *Geigerische Betrachtungen* (Regensburg, 1952).

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J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

WATSON FORBES/R

Kulenović, Vuk (*b* Sarajevo, 21 July 1946). Yugoslav composer. After graduating from the composition class of Srebotnjak at the Ljubljana Academy of Music (1976) he worked in Stuttgart with Milko Kelemen and completed a master's degree under Enriko Josif at the Belgrade University of Arts (1992). He lectured in India in 1992, and taught at the Vučković music school in Belgrade and at the University of Arts. He has since lived in the USA.

Kulenović's works suggest a new sound world capable of strong emotions and primeval forms of expression. Certain works, for example *Kvasar OH 471* (1975), use aleatory forms. His musical language, which at times is tonal with modal influences, makes use of melodic and rhythmic formulae, as in *Ikar*. Some pieces are inspired by the forgotten musics of India, the Balkans and Byzantium.

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Chbr (inst): Voces nocturnae I–II, pf trio, 1961; Minijature [Miniatures], vn, pf, 1964; Stara indijska kantilacija [Old Indian Cantillation], db, prep pf, 1986; Varijacije po Kir Stefanu [Variations upon Kir Stefan], fl, vn, vc, pf, 1988; Boje privida [Colours of Vision], 12 insts, 1989

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ROKSANDA PEJOVIĆ

Kulenty, Hanna (*b* Białystok, 18 March 1961). Polish composer. She studied composition in Warsaw with Kotoński (1981–5) and in The Hague with Louis Andriessen (1986–8), and was fellow of the Deutscher akademischer Austauschdienst in Berlin in 1990–91. The recipient of many commissions, her works have frequently been performed in Poland, the Netherlands and Germany.

Kulenty established the essential parameters of her compositional practice while still a student: works such as *Ad unum* and *Sesto* contain percussive rhythm and iterative gestures, while formally they carry a sense of momentum. The clarity of her writing – which varies from unison pedal points to differently paced musical strata, as in *Trigon* (1989) – is largely the realization of a compositional strategy, the 'polyphony of arcs'. Overlapping or in sequence, these determine small- and large-scale events, and are governed, for example, by chordal progressions, timbral effects or emotional intensity. Much

of her material draws on phenomena such as inhalation-exhalation and spectral harmony (examples of the latter can be found in *Air*, 1991), or else on musical features such as arpeggiation, ostinato, glissandos and microtonal inflections; in the Violin Concerto no.1 these come together in a frenzy of activity. Occasionally, as in *A Cradle Song* (1993), the music has an almost Romantic fervour, while some of the later pieces (e.g. *Going Up*) are cast in a popular idiom, drawing more obviously on jazz and minimalism.

WORKS
(*selective list*)

Stage: Przypowieść o ziarnie [Parable of the Grain] (monodrama, S. Plath), A, fl, vn, db, perc, tape, Warsaw, 1985; The Mother of Black-Winged Dreams (op, 1, P. Goodman), 1995, Munich, 9 Dec 1996

Orch: Ad unum, 1985; Quatro, chbr orch, 1986; Sym. no.1, 1986; Sym no.2 (B. Spinoza), chorus, orch, 1987; Breathe, str, 1987; Perpetuus, wind, perc, 2 elec gui, pf, 1989; Trigon, chbr orch, 1989; Pf Conc. no.1, chbr orch, 1990, rev. as Pf Conc. no.2, orch, 1991; Air, wind, pf, elec b gui, 1991; Vn Conc. no.1, chbr orch, 1992, arr. vn + elec delay, orch, 1993; Passacaglia, chbr orch, 1992; Sinequan Forte, amp vc + elec delay, orch/chbr orch, 1994; Vn Conc. no.2, 1996; Certus, chbr orch, 1996; Elfen, chbr orch, 1997; Part One, orch, 1997

Chbr: Str Qt no.1, 1984: Quinto, 2 pf, 1986; Ride, 6 perc, 1987; aaa TRE, va, vc, db, 1988; Arcus, 3 perc, 1988; Cannon, vn, pf, 1988; Str Qt no.2, 1990; A Few Minutes for Ereprijs, ens, 1992; A Cradle Song, pf trio, 1993; Lysanxia, gamelan, tape, 1994; A Fourth Circle, vn/va/vc, pf, 1994; Going Up 1, vn, db, 1995; Going Up 2, ens, 1995; A Sixth Circle, tpt, pf, 1995; Sierra, vn, vc, 1996; Blattimus, sax qt, 1996; Waiting for . . ., v, pf, 1997; Stretto, fl, cl, vc, gui, 1998; Rapidus, sax qt, 1998

Solo inst: 3 Minutes for the Double Bass, 1983; Sesto, pf, 1985; Still Life with a Violin, vn, 1985; Arci, perc, 1986; One by One, mar, 1988; E for E, hpd, 1991; Cadenza, vn + elec delay, 1992; Sinequan, vc, 1993; Still Life with a Cello, vc, 1993; A Fifth Circle, a fl + elec delay, 1994; A Third Circle, pf, 1996

Tape pieces

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ADRIAN THOMAS

Kulesha, Gary (*b* Toronto, 22 Aug 1954). Canadian composer and conductor. He studied at the Royal Conservatory of Music, Toronto (graduated 1978), where his principal teachers included William Andrews and Samuel Dolin, and later with John McCabe (England, 1978–81) and John Corigliano (New York, 1982). He has held the posts of principal conductor of the Stratford Festival, Ontario (1983–5) and artistic director of the Canadian Contemporary Music Workshop (from 1987). He has also served as composer-in-residence with the Kitchener-Waterloo SO, Ontario (1988–92), and the Canadian Opera Company (1993–5), and as composer-advisor to the Toronto SO (from 1995). His teaching appointments include posts at Wilfrid Laurier University, Waterloo, the Royal Conservatory of Music and the University of Toronto, where he has directed the Contemporary Music Ensemble.

Kulesha's style synthesizes a wide range of influences. The sombre *Mysterium coniunctionis* (1980) is an allegory of the human psyche inspired by the writings of Carl Jung. *Shaman Songs* (1990), after Inuit texts, shows the influence of African drumming, breath and whisper sounds, Elliot Carter and Ligeti, as well as traditional choral writing. Minimalist ostinatos, a haunting slow movement, and a driving energy reminiscent of Shostakovich are featured in the Piano Trio (1991). *The Gates of Time* (1991) displays pointillistic and aleatory techniques, rhythmic vitality and a harmonic structure that can be considered almost Classical. The Recorder Concerto (1991) blends elements of Baroque concerto style with devises from Asian music. Among his most important works are the five Chamber Concertos.

WORKS
(*selective list*)

Stage: Red Emma (op, C. Bolt), 1986–95; incid music

Large inst ens: Divertimento, str, 1975; Conc., brass qnt, str, pf, 1976 [after Handel]; Essay, orch, 1977; Conc., tuba, band, 1978–81; Concertino, fl, str, 1979, rev. 1996; Chbr Conc. no.1, wind qnt, brass qnt, perc, 1981; Chbr Conc. no.2, tpt, pf, wind, 1982; Chbr Conc. no.3, 2 ob, 2 cl, b cl, 2 bn, 2 hn, 1983; Essay no.2, orch, 1984; Celebration Ov., orch, 1985, rev. 1986; Nocturne, chbr orch, 1985; Serenade, str, 1985; Journey into Sunrise, sax qnt, orch, 1987; Chbr Conc. no.4, wind qnt, brass qnt, str qnt, perc, 1988–9; Dreams, orch, 1988; Conc., mar, b cl, small orch, 1989; Chbr Conc. no.5, ob, 13 insts, 1990–91; The Midnight Road (Essay no.3), orch, 1990; Conc., rec, small orch, 1991; The Gates of Time, ov., orch, 1991; Sym., orch, 1997

Vocal: 2 Songs (E. Dickinson), SATB, 1973–9; Love Songs (Kulesha), vv, pf, 1980; Lifesongs (Kulesha), A, str, 1985; Night Music (W. Shakespeare, P.B. Shelley, G. Byron), 1v, pf, 1987; The Drift of Stars (Kulesha), children's choir, orch, 1988; Snake (D.H. Lawrence), B-Bar, chbr ens, 1988; 4 Canadian Folksongs, 1v, sax qnt, 1989; Shaman Songs (Kulesha, after Inuit), SATB, cl, str qt, 1990; Wild Swans (W.B. Yeats), SATB, mar, vc, hp, pf, 1991

Chbr and solo inst: Sonata no.1, pf, 1970; Divertimento, brass qnt, 1973; Burlesque, tuba, pf, 1974; 3 Complacencies, b cl, tuba, 1976; Prelude and Fugue, tpt, pf, 1976; Mysterium coniunctionis, cl, b cl, pf, 1980; Sonata no.2, pf, 1980; Jazz Music, brass qnt, mar, pf, 1985; Sonata no.3, pf, 1986; Sonata, vc, pf, 1986–7; Pf Trio, 1991; Masks, rec, gui, 1994; Conceits, rec, 1995; 4 Fantastic Landscapes, pf, 1996; Qnt Sonata, mar, str qt, 1996; Sextet, 1998; other pf works, many other chbr works

El-ac: Angels, mar, tape, 1983; Complex, elec db, tape, 1986; Demons, tuba, tape, 1987–8; Ghosts, b cl, pf/vib, tape, live elecs, 1988; Toccata, perc, tape, 1989

DAVID PARSONS

Kulintang [gulintangan, klentangan, kolintang, kwintangan etc.]. GONG-CHIME of the Philippines, Indonesia and other parts of South-east Asia. The term is used also for an ensemble of gongs, drums and other percussion instruments in which the *kulintang* gong-chime is the main constituent. The origins of the *kulintang* are obscure, but its distribution and musical techniques link it with other ensembles in the area; the *engkromong* of Sarawak, for example, employs the same instruments and performance technique.

1. The *kulintang* gong-chime. 2. The *kulintang* ensemble. 3. Tuning and performing styles.

1. THE 'KULINTANG' GONG-CHIME. This consists of a number of bossed bronze gongs laid horizontally in a row in front of the performer, with the largest on the left and the smallest on the right, though sometimes this is reversed. The number of gongs varies: there are from seven to nine in Sabah and Brunei, usually eight among the Magindanao in the Philippines, six in Sumatra and up to 12 among some ethnic groups. The larger gongs measure about 22 cm in diameter, with turned-in rims 7 cm wide and bosses 3 cm high; the smaller gongs are approximately 18 cm in diameter, with rims 7 cm wide and bosses 2·5 cm high. They are manufactured by the

lost-wax process. Some gongs are plain, with no designs, but the faces of others are etched with geometrical figures.

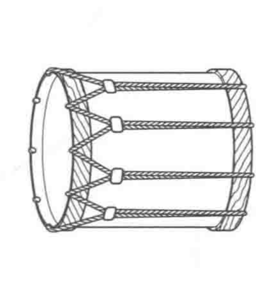
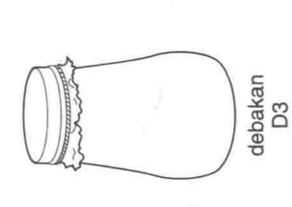
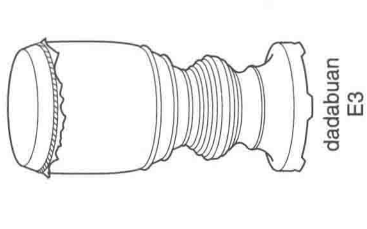
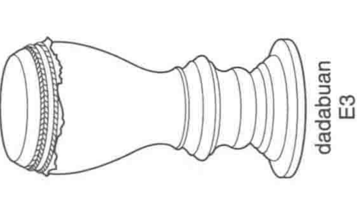
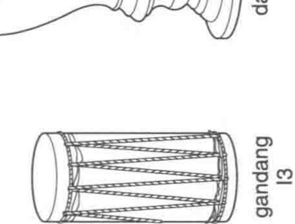
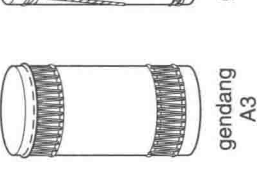
The gongs are laid on two parallel strings stretched out in a wooden frame. Some frames are very elaborate, especially among the Maranao people, where motifs with arabesque contours and rich colours (shades of blue, yellow and purple) display traditional craftsmanship in wood and brass sculptures. Simpler frames have no paintings or carvings. Among poorer families, who may not possess a frame, the gongs are sometimes placed on mats, clothes, leaves, sacks or some other surface which does not completely damp the sound. The gongs are played with two soft wooden mallets.

2. The 'kulintang' ensemble. The *kulintang* gong-chime is the melody instrument of the *kulintang* ensemble, the other instruments consisting of suspended gongs, drums and other percussion (see illustration). The suspended gongs vary in size, thickness and profile, with faces between about 30 and 60 cm in diameter and turned-in rims from about 10 to 20 cm wide. The gongs may weigh 5 kg or more. Outside the *kulintang* ensemble they are widely distributed in South-east Asia and used in various ensembles. The bigger instruments are more valuable than the *kulintang* itself, and are important as heirlooms, bridal gifts and a means of exchange. In performance they are suspended from a beam of a house or the branch of a tree and struck on their bosses with a rubber- or cloth-padded mallet to produce either long vibrations or short sounds damped by the player's left hand or right knee.

Table 1 shows the instrumentation of some *kulintang* ensembles as they exist among various cultural groups in insular South-east Asia. The melody instrument (Table 1, col.2) is supported by a drum (*3*) which provides a rhythm and the basic metre on which *kulintang* melodies depend. The other percussion timbres (*4*, *5*) colour the rhythm and melody. The special timbres of one gong of the *kulintang* gong-chime (*5*) may supply a discreet metallic or rim sound, which in the case of groups *D* and *F* may be assisted by special ostinato techniques of the player. The suspended gongs are very varied in both type and musical function. Gongs with a plane face (*6*), usually played on the rim, provide the metallic sound which in

TABLE 1: Instrumentation of some kulintang ensembles of insular South-east Asia

CULTURAL GROUP	MELODY INSTRUMENT	PERCUSSION TIMBRES				SUSPENDED GONGS		
	Gong-chime	*Drum*	*Bamboo pole or castanets*	*One gong of the kulintang*	*Plane-face gong*	*Gong, or pair of gongs with turned-in rim and high boss*	*Gongs with narrow rim and shallow boss*	*Heavy gong*
1	*2*	*3*	*4*	*5*	*6*	*7*	*8*	*9*
A Groups in Brunei	gulintangan (7, 9 to 12 gongs)	1- or 2-headed gendang (cylindrical)			2 or 3 canang	1 or 2 agong		1 or more tawak-tawak
B Iban of Sarawak	engkromong (5 to 7 gongs)	2 gendang or dumbak (cylindrical)				tawak (vary in numbers)		bendai
C Kadazan of Sabah	gulintangan (7, 9 to 12 gongs)	2-headed gendang (cylindrical)			sanang			tawak
D Magindanao of Mindanao	kulintang (8, and up to 12 gongs)	debakan (conical, 2 sticks)		replaces babĕndil	babĕndil (1 or 2 sticks)	1 or 2 agung (damped, 1 player)	4 gandingan	
E Maranao of Mindanao	kulintang (usually 8 gongs)	dadabuan (goblet, 2 sticks)		replaces babĕnder	babĕnder (2 sticks)	1 or 2 agung (damped, 1 or 2 players)		
F Sama of Sitangkai	kulintangan (7 to 9 gongs)	tambul (cylindrical, 2 sticks)	bolaq bolaq (clappers)	solembat		bua (narrow rim) and pulakan (wide rim) (1 player)		tamuk (wide rim)
G Sama of Sulu	kulintang	tambul (cylindrical)	tuntungan			huhugan and pulakan		tunggalan
H Tanjung Benua of east Kalimantan	klentangan (6 gongs)	gendang or gimar (2-headed)					taraai and genikng (small and large)	
I Tausug of Sulu	kulintang (8 to 11 gongs)	gandang (cylindrical, 2 sticks)	tuntung	(one gong used)		buahan (narrow rim) and pulakan (1 player)		tunggalan (wide rim, damped and undamped)
J Yaka of Basilan	kwintangan (5 to 7 gongs)	gandang		nulanting or mapindil		3 agung (damped), lebuan, pengeguagan, lerukan (2 players)		

Some instruments of the kulintang ensemble of South-east Asia; letters and numbers refer to Table 1

some cases is produced by a gong of the *kulintang* (*5*). Other suspended gongs (*7*) produce muted sounds in counterpoint to each other, and may be played together with a long-sounding gong (*9*), as among the Sama (*F*) and the Tausug (*1*). The *gandingan* of the Magindanao (*D8*) is a special group of four gongs, graded in pitch and played by one musician; their long resonances overlay each other and lend a homogeneity to the whole orchestra.

The ensemble of suspended gongs and varied percussion serves to accompany the *kulintang* melody, but it also has its own internal structure, different from that found in the Javanese GAMELAN.

3. TUNING AND PERFORMING STYLES. There is no standard tuning for *kulintang*, and almost as many scales exist as there are ensembles. There is a general tendency for an eight-gong *kulintang* to be tuned in narrow and wide steps similar to those of pelog and anhemitonic scales (*see* GAMELAN, §I, 6). However, these gaps have a wide range of measurements; in some old gong-chimes intervals measure less than 20 or even 10 cents, and are accepted by local performers only because there are no other gongs available. Moreover, the distribution of narrow and wide steps within the eight-gong row varies, thus changing the measurements of 5ths and octaves. The scale structure of several *kulintang* produced by a rural gong factory in Cotabato, Mindanao, is approximately C–D–F–F♯–G–A♯–B– (Maceda, 1988, p.9).

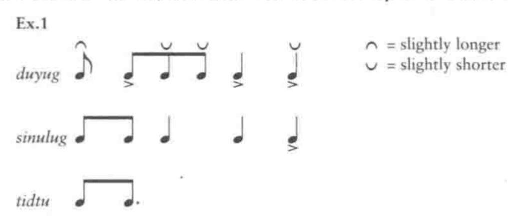
Kulintang ensembles are used for feasts, weddings, celebrations and entertainments. Whenever *kulintang* music is heard an audience usually gathers, listens and participates. In many cultural groups the *kulintang* players are women, but among the Iban they are usually men. Among the Magdinao of Datu Piang (Dulawan) young men have developed a virtuoso style initiated in the 1950s by Amal Lemuntod, a performer of considerable repute. Pieces take on the character of an informal contest between young players who try to outlast each other in rapid performances.

Two fundamental elements of *kulintang* music, as of other ensembles in South-east Asia, are the melody and the drone, or ostinato. In the *kulintang* ensemble the *kulintang* gong-chime provides the melody, and each of the punctuating instruments (Table 1, cols.*3*–*9*) contributes its own ostinato. This produces the unique variety of colours which characterizes *kulintang* music and sets it apart from that of other gong families.

Among the Yakan people *kulintang* melodies tend to be stationary; patterns played on a limited number of gongs are repeated at high speed with few note changes. Among the Sama people of Sulu melodic lines may be developmental, using many notes, as in the *titik to-ongan*, an independent instrumental piece or the *tariray*, which accompanies a dance performed, especially by elderly women, in ceremonies of possession. Some melodies are cellular, with short phrases repeated many times before changing to another melodic cell; an example is the *titik tabawan*, used at marriage ceremonies.

A characteristic Magindanao melodic form from the town of Datu Piang, Cotabato, consists of cells played by two, three or four gongs which change in number and pitch as they move up and down the eight-gong register. The musical interest lies in the permutation of the cells, the performer deciding on the combination of gongs, the length of time he will repeat it, when to add some and to suppress others, and when to transfer to another register or to a cell above or below. A closing pattern is a melodic rise and fall, ending on a middle note.

Magindanao *kulintang* music is clearly based on rhythmic modes. There appear to be similar structures in kulintang music of the Tuaran Dusun of north Borneo, but these are less apparent among the Taosug and absent among the Maranao, Yakan and Sama-Badjao. The three such modes (ex.1) are announced first by the drum and



taken up by the other instruments. Two pieces of music are played in each mode to complete one musical rendition.

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JOSÉ MACEDA

Kuljerić, Igor (*b* Šibenik, 1 Feb 1938). Croatian composer. He graduated from the Zagreb Academy of Music in 1965 after studying composition with Šulek, and in 1975–6 worked at the electronic music studio of RAI in Milan. He has subsequently held conducting posts in Zagreb and was in 1969 appointed a conductor of the Zagreb SO and the Choir of Radio-Television Zagreb.

Kuljerić is one of the most successful avant-garde Croatian composers. His music has evolved, in part, through continuos searching for new sound combinations and by relating an avant-garde expression to musical traditions; indeed, he has stated that continuity and change are the two constants of his work. He is also intrigued by the relationship between words and music. In some works, for example Žalobni pjev ('Mourning Song'), he creates polyphony from juxtaposed sequences of contrasted blocks of sound. In his works for the stage he uses a variety of new compositional and technical procedures to promote dramatic development. In his first opera, *Moć vrline* ('The Power of Virtue'), for example, the music consists of two layers (employed simultaneously or in alternation): one portrays the psychological world and realistic crowd scenes, while the other, based on deliberately trivial ideas, symbolizes alienation, manipulation and cynicism. In his second opera, *Rikard III*, the music is based on expressive, melodious vocal lines, while short tape interludes serve to comment on and connect each scene.

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(selective list)

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Inst: 2 ballet suites, orch, 1965; Momenti za Vladu [Moments for Vlado], pf, 1968; Figurazioni con tromba, tpt, orch, 1971; Impulsi II, str qt, 1971; Solo-tutti, pf, orch, 1972; Song, str qt, 1981; Koralna predigra [Plainsong Ov.], orch, 1982; Risuono di Gavotta, orch, 1986; Concert Piece, D, picc, fl, a fl, b fl, orch, 1988; Toccata, vib, 1988; Valzer, chbr ens, 1989; Chaconne, perc ens, 1990; Alleluia, pf trio, 1991; Barocciana, mar, 1993; Les echos I, chbr ens, 1995; Riki Levy, 5 ballet scenes, orch, 1999; Pop conc., tpt, orch, 1999; Conc., mar, orch

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KORALJKA KOS

Kulka, Konstanty (Andrzej) (*b* Gdańsk, 5 March 1947). Polish violinist. He studied in Gdańsk with Stefan Herman (1960–65), and while still a student was a prizewinner in the Paganini Competition in Genoa (1964). Two years later he won first prize in the International Radio and TV Competition in Munich, and in 1967 he embarked upon a solo career, playing internationally with leading orchestras and conductors. He also performs a great deal of chamber music and regularly gives recitals with the pianist Jerzy Marchwinski. He has won a number of awards, made many recordings (including idiomatic readings of the Szymanowski violin concertos) and given several first performances, among them the Violin Concerto by Zygmunt Krauze (1980).

MARGARET CAMPBELL

Kullak. German family of musicians.

(1) **Theodor Kullak** (*b* Krotoschin [now Krotoszyn, Poland], 12 Sept 1818; *d* Berlin, 1 March 1882). Pianist and teacher. Encouraged by Prince Radziwiłł he gave his first piano concert before the Prussian king in Berlin at the age of 11. In 1837, while reading medicine in Berlin, he studied music under W.J.A. Agthe, E.E. Taubert and Siegfried Dehn. In 1843 he completed his musical education in Vienna under Czerny, Sechter and Nicolai; the following year he taught music to royalty and the aristocracy in Berlin and in 1846 was appointed pianist to the Prussian court. Together with Stern and Marx, he founded the conservatory (later known as the Stern Conservatory) in Berlin. He withdrew from the direction of this enterprise in 1855 (to be succeeded by Bülow) and founded the Neue Akademie der Tonkunst, which specialized in the training of pianists and soon became the largest private institute for musical education in Germany; towards the end of Kullak's life it numbered 100 teachers and 1100 pupils. His famous pupils included Hans Bischoff, Moritz Moszkowski and Xaver and Philipp Scharwenka. Among his vast number of piano compositions the most important are the studies; his *Schule des Oktavenspiels* is still considered indispensable. After Liszt, with whom he was on friendly terms, Kullak was one of the outstanding piano teachers of the 19th century.

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selected from 126 opus numbers; op.111 used twice

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Pf methods: Schule des Oktavenspiels, op.48 (Berlin, 1848, 3/1877); Schule der Fingerübungen, op.61 (Berlin, *c*1850); Ratschläge und Studien, op.74 (Berlin, *c*1852); Materialien für den Elementar-Klavierunterricht (Berlin, *c*1859)

Other works: 2 Lieder, op.1 (Berlin, *c*1840); Uno sguardo, arietta, op.10 (Berlin, *c*1845); Pf Conc., c, op.55 (Leipzig, *c*1850); Andante, op.70, vn, pf (Leipzig, *c*1850); 3 Duos, op.76, vn, pf (Leipzig, *c*1852), collab. R. Wüerst; Pf Trio, e, op.77 (Leipzig, 1853)

(2) **Adolph Kullak** (*b* Meseritz [now Międzyrzecz, Poland], 23 Feb 1823; *d* Berlin, 25 Dec 1862). Music critic, brother of (1) Theodor Kullak. He studied philosophy in Berlin and, at the same time, studied music with A.B. Marx. Through Marx, he became co-editor of the *Berliner Musikzeitung*; he also taught at his brother Theodor's Neue Akademie der Tonkunst. His writings on music and piano method, *Die Ästhetik des Klavierspiels* (Berlin, 1861), are still of value.

(3) Franz Kullak (*b* Berlin, 12 April 1844; *d* Berlin, 9 Dec 1913). Piano teacher, son of (1) Theodor Kullak. He received his musical education at his father's Neue Akademie der Tonkunst and completed his studies in Paris under Wehle and Litolff. His career as a concert virtuoso was impeded by a nervous complaint, and he worked as a teacher at his father's academy, becoming its director after his father's death. In 1890 he was forced to close the academy for reasons of health; in 1891 he opened the Akademie für höheres Klavierspiel, but had to give it up in 1900, again on account of poor health. As a teacher, he was regarded as highly as his father. He made an important edition of Beethoven's piano concertos.

WORKS

Pf methods: Der Fortschritt im Klavierspiel (Berlin, 1892–7); Die Harmonie auf dem Klavier (Berlin, n.d.); Der erste Klavierunterricht (Berlin, n.d.); Die höhere Klaviertechnik, op.14 (Leipzig, 1900)

Other works: Ines de Castro (op), Berlin, 1877; works for orch incl. Jubiläums-Ouvertüre (Berlin, 1912); pf pieces, incl. Scherzo, d (Berlin, 1868–73); songs; numerous edns/arrs., incl. works by Beethoven: 5 pf concs., arr. 2 pf (Leipzig, *c*1882–9), Bach, Mozart, Hummel

WRITINGS

Der Vortrag in der Musik am Ende des 19. Jahrhunderts (Leipzig, 1898)

(4) Ernst Kullak (*b* Berlin, 22 Jan 1855; *d* Berlin, 1914). Composer, son of (2) Adolph Kullak. He studied philosophy and philology in Berlin and Leipzig and received his musical education at his uncle's Neue Akademie der Tonkunst, where he then taught composition and the piano.

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M. von Bülow, ed.: *Briefe und Schriften*, iii: *Ausgewählte Schriften* (Leipzig, 1896, 2/1911)

H. Riemann: *Präludien und Studien: gesammelte Aufsätze zur Ästhetik, Theorie und Geschichte der Musik*, iii (Heilbronn, 1901)

HORST LEUCHTMANN

Kullman, Charles (*b* New Haven, CT, 13 Jan 1903; *d* New Haven, 8 Feb 1983). American tenor. He studied at Yale University and the Juilliard School of Music. After making his début with the American Opera Company as Pinkerton in 1929 he went to Europe and sang the same role with the Kroll Oper in Berlin in 1931. He later appeared at the Berlin Staatsoper and Covent Garden, and in Vienna and Salzburg. He made his Metropolitan début in 1935 in Gounod's *Faust*. For 25 seasons he sang with the company while still making guest appearances elsewhere. Kullman was one of the most versatile tenors ever to sing with the Metropolitan. He was able to adapt his lyric voice to heavy roles, and his repertory ranged from Tamino and Rinuccio to Tannhäuser and Parsifal. He had an appealing vocal quality and a pleasing stage personality. He was also an admired concert singer and sang in the famous 25th anniversary performance in Vienna of *Das Lied von der Erde* under Walter in 1936. The recording of the occasion offers a fine souvenir of Kullman's voice and artistry.

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C.I. Morgan: 'Charles Kullman', *Record Collector*, xx (1972), 243–58

P. Jackson: *Saturday Afternoons at the Old Met* (New York, 1992)

ALAN BLYTH

Kulthum, Ibrahim Umm. *See* UMM KULTHUM.

Kultrún [cultrun]. A small conical KETTLEDRUM, 35 to 45 cm in diameter, used by the Mapuche (Araucanian) people of southern CHILE and parts of ARGENTINA. The shell, made of laurel or a large calabash, is covered with a hide from a goat, calf, sheep or horse. The hollow basin contains several small stones, seeds or coins that rattle when the instrument is struck with a drumstick or shaken. Wooden mallets covered in wool are used as drumsticks. In Argentina the *kultrún* is played by a female shaman who stands holding the drum on her left arm and strikes it with a drumstick, or sits with the drum on the ground before her, in which case she uses two drumsticks. Less commonly the instrument is shaken as an idiophone. In Chile the distribution of the *kultrún* encompasses four southern provinces: Bío-Bío, Malleco, Valdivia and especially Cautín. Among the Chilean Mapuche the *kultrún* is a principal instrument of the *machi* (shamans), frequently but not always female. It is used primarily in connection with healing rituals and for other shamanic ceremonies. The head of the instrument is painted in various forms and colours. See M.E. Grebe: 'El kultrún mapuche: un microcosmo simbólico', *RMC*, nos.123–4 (1973), 3–42.

For illustration *see* ARGENTINA, fig.6

JOHN M. SCHECHTER

Kumar, Aldo (*b* Ljubljana, 20 Oct 1954). Slovene composer. After taking degree in music education at Ljubljana University (1975), he continued to study composition, mostly as a self-taught practitioner. In the 1980s he attended composition courses led by Polish composers Bogusław Schäffer, Krzystof Meyer and Kotoński, and in 1995 he took a higher degree in music education. He has hitherto focussed primarily on vocal (especially choral) genres and on music for theatre and film. His musical idiom encompasses a variety of styles, ranging from folklike melodic expressiveness (as in his earlier choral works) and picturesque tone poems to the new simplicity of works such as *Post Art or Look, Wolgang is Writing to You* for piano and strings (1991).

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Čelo Alp, 1982; Istrska suita, str, 1986; Spring concertino, str, 1987; Za fresko čas, str, 1987; Post Art or Look, Wolgang is Writing to You, pf, str, 1991; Varda concerto, pf, orch, 1993–7; Suite of 9 Gazes, 1996; Retro sekira, sinfonia in modo Laibach, 1997

Chbr and solo inst: 5 Preludes, pf, 1980; Wind Trio, fl, cl, bn, 1980; Un poco dada, tr, hn, trbn, 1981; Room for 4, 4 fl, 1982; Tantadruj's Wishes, fl, 1982; In the Mirrors Orange Air-Fishes are Living, accdn, 1983; Sonata with the Game 12, pf, 1986; Lake, wind qnt, 1991; Mornings, fl, hpd, 1996

VOCAL
works without dates published in 1990

Mixed chorus: Vedra barva, 1980; Alegorija; Cantus magicus; Drim, drim, drimala; Istrska suita; Iz Trsta rivala je mašina; Moja ljubezen je položila; Oponašanje zvonov; Pa da bi znal; Turist; Vsi potoki, vse reke; On the String of Mercury (cant.), T, Bar, SATB, 1990; Pesmi od ljubezni in kafeta, 1995

Male chorus: Ta zemlja je naša, 1989; Božanski ples; . . . in spomin marčeve lune; . . . in ecce homo; Jadra žalosti; Kadar te ni; Na livadi; Počakaj luč; Prva pomlad; Tehtanje duš; Ecce memoria, 1997; Nasmihaš se luni, 1997; Istrske tri, 1998

Youth chorus: Burja, 1980; Tice, 1982; Kepe svetlobe, children's chorus, str, ob, perc, 1983; Randi, 1984; Včasih, 1984; Val lovi val, 1986; Snežinke; Stopinje v snegu; Jump Over the Edge of the World, children's chorus, chbr orch, 1996; Magdalenca, 1996; A-bomba, H-bomba

Solo vocal: Oj (Chamber Event), Mez, str qt, perc, pf, mod, popgun, 1982; Songs, T, pf, 1982

DRAMATIC

Film scores: Valovnica (dir. J. Knez), 1989; Orglice (dir. I. Palčič), 1989; Razgledi s slovenskih vrhov (dir. I. Likar), 1993; Mira (dir. A. Tomažič), 1994; Dosje J.K. (dir. Tomažič), 1996–7

Around 30 incid scores

ELECTRO-ACOUSTIC

Exhibition, 1985; Rooms Below the Black Trees, 1985; Intrada, Tranquillo, Fantasy, Attaca, Postludium, 1985; The Mirror of the Gaze

Principal publishers: Edicije Društvo Slovenskih Skladateljev, Akademski pevski zbor, Zveza kulturnih organizacij

LEON STEFANIJA

Kumbala [krembala] (Gk.). *See* CYMBALA.

Kumer, Zmaga (*b* Ribnica, 24 April 1924). Slovene musicologist. She studied Slovenian literature at the University of Ljubljana, graduating in 1948, and musicology at the Ljubljana Academy of Music, graduating in 1952. In 1955 she received the doctorate at Ljubljana University with a study of the Slovenian variants of the song *Puer natus in Bethlehem*. She was a member of the Institute of Ethnomusicology in Ljubljana (1949–89), and she taught ethnomusicology at the Academy of Music (1953–66) and the University of Ljubljana (1966–89). Most of her work has been concerned with the texts of Slovenian folksongs. She has studied the interrelationship of Slovenian folk music and the folk music cultures of the neighbouring Alpine regions, and has been able to demonstrate the existence of various common topics, texts and tunes, their migration and transformation. A prolific author, Kumer has established herself as a leading Slovenian authority on ethnomusicology of her generation.

WRITINGS

'Zur Frage der deutsch-slowenischen Wechselbeziehungen im Volkslied', *Zeitschrift für Volkskunde*, ii (1961), 239–43

'Balada o maščevanju zapuščene ljubice' [The ballad of the deserted sweetheart's revenge], *Slovenski etnograf*, xv (1962), 167–98

Balada o nevesti detomorilki [The ballad of the child murderer] (Ljubljana, 1963) [incl. Eng. summary]

Ljudska glasba med rešetarji in lončarji v Ribniški dolini [Folk music among the potters and sieve-makers in the valley of Ribnica] (Maribor, 1968) [incl. Eng. summary]

'Skladnosti in razlike v južnoslovanskih variantah balade o razbojnikovi ženi' [Similarities and differences among the south Slavonic variants of the Ballad of the robber's wife], *Narodno stvaralaštvo*, vii (1968), 52–60

Das slowenische Volkslied in seiner Mannigfaltigkeit(Munich, 1968)

Slovenska ljudska glasbila in godci [Slovenian folk instruments and players] (Maribor, 1972) [incl. Eng. summary and disc]

Vsebinski tipi slovenskih pripovednih pesmi[Classified index of Slovenian narrative songs] (Ljubljana, 1974)

Pesem slovenske dežele [Slovenian Folksongs] (Maribor, 1975) [incl. 2 discs]

'Zur Frage der Flugblattlieder in Slowenien', *Jb für Volksliedforschung*, xxi (1976), 114–25

'Die slowenische Volksballade', *Jb für Volksliedforschung*, xxiii (1978), 137–50

Ljudska glasbila in godci [Folk instruments and musicians] (Ljubljana, 1983)

Die Volksmusikinstrumente in Slowenien (Ljubljana, 1986)

Slovenske ljudske pesmi Koroške [Slovenian folk songs in Carinthia] (Ljubljana, 1986–96)

'Poetry and Truth in a Slovenian Folk Ballad', *Jb für Volksliedforschung*, xxxiii (1988), 52–8

'Eno dete je rojeno' [A child is born], *Cerkveni glasbenik*, lxxxvi (1993), 73–6

'Eine slowenische Volksballade vom Galeerenstrafling', *Festschrift zum 60. Geburtstag von Wolfgang Suppan*, ed. B. Habla (Tutzing, 1993), 205–8

BOJAN BUJIC

Kumi-daiko [wadaiko, taiko] (Jap.: 'Ensemble of drums', from *kumi*: 'group', 'ensemble'; *-daiko*: the suffixing form of *taiko*, a generic term for Japanese drums). An ensemble using mainly indigenous Japanese percussion instruments for performance on the stage.

Japanese indigenous percussion traditionally served as an accompaniment in ritual music and classical theatre. Its post-war transition to centre-stage was mainly a result of the work of jazz drummer Oguchi Daihachi who, by featuring these instruments in a series of compositions exploring the interface between jazz and ritual drumming, brought them to the fore in contemporary composition. The performance of Oguchi's work at the 1964 Tokyo Olympics inspired the formation of similar ensembles nationwide, notably in the Hokuriku area where *kumi-daiko* performance became standard evening entertainment at hot springs.

During the 1960s Japan underwent a period of rapid modernization. Many felt the 'new' Japan to be losing touch with its 'traditional' culture, leading to renewed



Kumi-daiko ensemble

interest in such arts. As part of this interest Den Tagayasu began assembling a commune with friends for the pursuit of traditional arts and crafts on the remote Sado island. Among the many projects initiated was a *kumi-daiko* ensemble. Ondekoza ('devil drummers') specialized in performing stage arrangements of drum traditions drawn from the entire Japanese archipelago. Following its 1975 Paris début the ensemble enjoyed a number of international tours before an internal dispute caused the ensemble to disband.

Some members stayed on Sado, forming the ensemble Kodō in 1981 which (its name virtually synonymous with the genre) is widely regarded as Japan's leading *kumi-daiko* ensemble. It has been a pioneer in the expansion of *kumi-daiko* repertory, commissioning works from contemporary composers and incorporating performance arts from other cultures.

Japan is now home to more than 5000 *kumi-daiko* ensembles, many of which have evolved in proximity to pre-existing drumming traditions *see* JAPAN §VII, 4. The tendency of *kumi-daiko* to incorporate from the latter rhythms, performance style and, not infrequently, entire pieces has given rise to the issue of control and ownership of indigenous tradition.

Although *kumi-daiko* ensembles have been established in Germany, Britain, Australia and Brazil, the largest concentration of these groups outside Japan is found on the North American Pacific coast. Japanese ritual drumming was established in the region by the first influx of Japanese migrants in the early 1900s. In 1969 the first North American *kumi-daiko* ensemble formed in San Francisco, swiftly followed by rival traditions in San Jose and Los Angeles. In these early years ensembles strived to model performance on that of their Japanese counterparts. However, as the art form has matured, personal links with Japan have weakened, leading to stylistic divergence and culminating in the emergence of a distinct Californian tradition.

JANE ALASZEWSKA

Kummer, Friedrich August (*b* Meiningen, 5 Aug 1797; *d* Dresden, 22 Aug 1879). German cellist and composer. He was the most important member of a musical family that flourished in Saxony in the 18th and 19th centuries. The son of Friedrich August Kummer (1770–1849), an oboist at the Meiningen and (from 1805) Dresden courts, he developed into a fine cellist under the supervision of Friedrich Dotzauer. Following the family tradition he also learnt the oboe, and joined the electoral court orchestra as an oboist in 1814; he did not play the cello in the orchestra until after the death of the cellist Karl W. Höckner. In 1852 he succeeded Dotzauer as principal cellist, a position he held until his retirement in 1864. Lacking the inclination to compete with cellists internationally, he remained in Saxony except for making a few concert tours in Italy and elsewhere in Germany. In addition to playing with the court orchestra, as principal cellist and as a soloist, he gave frequent chamber music concerts, notably with the younger Franz Schubert (1808–78) and Karol Lipiński (1790–1861). He was praised for his consistent strength and beauty of tone in every playing position. His 'truly classical serenity' provided a reliable support in ensemble playing. He taught the cello both at the Dresden Conservatory and privately, and, together with Dotzauer and Friedrich Grützmacher, was responsible for the high reputation of Dresden cellists in the 19th century; Bernhard Cossmann and Julius Goltermann were among his pupils. Kummer's grandson, Alexander Karl Kummer, was a pupil of Ferdinand David at the Leipzig Conservatory and a distinguished violinist in London.

Only about half of Kummer's 400 compositions were published, most of these before 1851. They fall into four principal categories: virtuoso compositions for solo cello and orchestra (written primarily for Kummer's own use); chamber music – nearly all using the cello – written to suit amateurs; elementary and intermediate studies for the cello; and some 200 entr'actes written for the Dresden court theatre. Of the solo cello works, only the *Concertino en forme d'une scène chantante* in D minor op.73, modelled after Spohr's 'vocal scene' violin concerto, kept a place in the repertory; most of these works are variations, fantasias and potpourris on popular songs and operatic melodies. Many of the cello studies, particularly the *Violoncello-Schule* op.60 (Leipzig, 1839), were still in use many years after Kummer's death.

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KURT STEPHENSON/R

Kumpán, Jan. *See* CAMPANUS, JAN.

Kün, Tobias. *See* KÜHN, TOBIAS.

Kuna, Milan (*b* Zdice, 19 March 1932). Czech musicologist. He studied musicology at Prague University, graduating in 1955 with a diploma dissertation on stylistic problems in the genesis of Dvořák's works. He took the *Kandidat*degree at the Institute of Musicology at the Czechoslovak Academy of Sciences in 1964, with a dissertation on Czech musical life during the Nazi occupation; in 1969 he was given the doctorate for his dissertation on stylistic problems in the works of Dvořák. After serving as chief editor of the periodical *Lidová tvořivost* (1958–62) and its two successors, *Melodie* and *Taneční listy* (1963), he was appointed to the Musicology Institute of the Czechoslovak Academy of Sciences in Prague (1964–). There he served as the editor of its new journal, *Hudební věda* (1964–9; 1991–). Although he retained his academy post during the post-Dubček 'normalization' in 1969, he was removed from the editorship of *Hudební věda*, and his publication activities were curtailed. However, he continued as an active music critic (for *Hudební rozhledy*, *Kulturní tvorba*) until this too was stopped in 1974. His chief interests as a musicologist have been Dvořák, the conductor Václav Talich, and the music of the Jewish ghetto Terezín and in the concentration camps. He has been responsible for many exhibition catalogues, mostly on these topics, and has edited several conference reports. A notable achievement is his general editorship of the monumental eight-volume edition of Dvořák's complete correspondence (1987–).

WRITINGS

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'První dumky Antonína Dvořáka' [Dvořák's first dumky], *HRo*, ix (1956), 313–16

Hudba duše tance: studie o práci choreografa s hudbou [Music as the soul of dance: studies in a choreographer's work with music] (Prague, 1958)
with L. Pleva: *Foukací harmonika: historie, teorie, nástroje, zkušenosti, repertoár* [The mouth organ: history, theory, instruments, experience, repertory] (Prague,1960)
Hudba v krátkém filmu [Music for short films] (Prague, 1961)
'Zrání umělce současnosti: k tvůrčí cestě Karla Reinera' [The maturing of a contemporary artist: the creative path of Karel Reiner], *HRo*, xv (1962), 97–102
Český hudební život za nacistické okupace (CSc diss., Czech Academy of Sciences, 1964)
'Nové uzrávání tvůrčích sil Jana Kapra' [The new maturity of Jan Kapr's creative powers], *HRo*, xvii (1964), 182–5
'Sborový zpěv za nacistické okupace' [Choral singing during the Nazi occupation], *HV*, i (1964), 562–76; ii (1965), 161–83, 293–301
'K pojetí hudebního života za nacistické okupace' [The concept of musical life during the Nazi occupation], *HV*, iv (1967), 380–96
Stylová problematika v díle Antonína Dvořáka (diss., U. of Prague, 1969)
Zvuk a hudba ve filmu: k analýze zvukové dramaturgie filmu [Sound and music in films: analysing the sound dramaturgy of films] (Prague, 1969)
Životnost Smetanova odkazu: kapitola z let 1939–1945 [The vitality of Smetana's legacy: a chapter from the years 1939–45] (Prague, 1974)
'Václav Talich a SSSR' [Talich and the USSR], *HV*, xiv (1977), 301–15
'Interpretace Janáčkova I. smyčcového kvarteta' [The interpretation of Janáček's First String Quartet', *HV*, xiv (1977), 99–144; xv (1978), 340–57; xvi (1979), 43–65
'Nenapsaná kapitola: k působení českých hudebníků v SSSR mezi dvěma světovými válkami' [An unwritten chapter: the work of Czech musicians in the USSR between the two world wars], *HRo*, xxxi (1978), 512–18
Pražská epizoda P.I. Čajkovského: příspěvek k česko-ruským vztahům využitím zápisků a korespondence Marie Červinkové-Riegrové [Tchaikovsky's time in Prague: a contribution to Czech-Russian relations using Marie Červinková-Riegrová's notes and correspondence] (Prague, 1978)
Katalog pozůstalosti Václava Talicha [A catalogue of Václav Talich's estate] (Beroun, 1979)
Čajkovskij a Praha [Tchaikovsky and Prague] (Prague, 1980)
Václav Talich (Prague, 1980) [orig. banned title: *Etika umělce Václava Talicha* [The ethics of the artist Václav Talich]]
'Ke vzniku Dvořákova Dimitrije' [The genesis of Dvořák's *Dimitrij*], *HV*, xviii (1981), 326–42
'Transcripční problematika Dvořákovy korespondence' [Transcription problems in Dvořák's correspondence], *HV*, xviii (1981), 3–26
'Ke zrodu Dvořákova Jakobína' [The birth of Dvořák's *The Jacobin*], *HV*, xix (1982), 245–68
with M. Bláha: *Čas a hudba: k dramaturgii časových prostředků v hudebně interpretačním výkonů* [Time and music: the dramaturgy of temporal means in musical interpretation] (Prague, 1982)
ed.: *Václav Talich: úvahy, projevy a stati* [Talich: reflections, speeches and essays] (Beroun, 1983)
'Od Matčiny písně k Dvořákovu Jakobínu' [From *The Mother's Song* to Dvořák's *The Jacobin*], *HV*, xxi (1984), 32–69
ed., with others: *Antonín Dvořák: korespondence a dokumenty* (Prague, 1987–)
'Žádosti Bedřicha Smetany o umělecké stipendium' [Bedřich Smetana's applications for an artist's scholarship], *HV*, xxv (1988), 120–31
Hudba na hranici života: o činnosti a utrpení hudebníků z českých zemí v nacistických koncentračních táborech a věznicích [Music on the boundaries of life: on the activities and sufferings of musicians from the Czech lands in Nazi concentration camps and prisons] (Prague, 1990; Ger. trans., 1993, as *Musik an der Grenze des Lebens*, 2/1998)
'Karel Boleslav Jirák exulantem' [Karel Boleslav Jirák in exile], *HRo*, xliv (1991), 37–43
'On the Unrealised Staging of Dvořák's Rusalka in Vienna', *Antonín Dvořák: Dobříš 1991*, 209–15
'Václav Talich a nacistická okupace: příspěvek k rehabilitaci umělecké osobnosti' [Talich and the Nazi occupation: a contribution to the rehabilitation of an artistic personality], *HV*, xxviii (1991), 16–40; see also 57–79
'Umělecká stipendia Antonína Dvořáka' [Antonín Dvořák's artistic scholarship], *HV*, xxix (1992), 293–315
'Čestný doktorát Antonína Dvořáka na české univerzitě v Praze' [Antonín Dvořák's honorary doctorate at the Czech University in Prague], *HV*, xxx (1993), 162–78
'K problému národní očisty: případ K.B. Jiráka' [On the problem of national cleansing: the case of K.B. Jirák], *HV*, xxx (1993), 195–224
Skladatelé světové hudby [Composers of world music] (Prague, 1993, 2/1995; Slovak trans., 1993, 2/1995; Hung. trans., 1995; Pol. trans., 1995; Russ. trans., 1998); CD-ROM edn (Prague, 1996)
'Ester: rezistentní hra o záchraně Židů s hudbou Karla Reinera (Terezín 1943/1944)' [*Ester*: a Resistance play with music by Karel Reiner about saving the Jews], *HV*, xxxi (1994), 235–71
'Oloupení Václava Talicha na sovětských hranicích: vyústění Talichových koncertních cest v letech 1932 a 1933' [Robbing Václav Talich at the Soviet border: how Talich's concert journeys in 1932–3 turned out], *HV*, xxxiv (1997), 9–28
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Hudba vdoru a naděje: Terezín 1941–1945 [The music of defiance and hope: Terezín 1941–5] (forthcoming) [versions in Eng., Ger., also forthcoming]

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JOHN TYRRELL

Kunad, Rainer (*b* Chemnitz, 24 Oct 1936; *d* Reutlingen, 17 July 1995). German composer. He studied choral conducting at the Dresden Conservatory (1955–6) and composition with Fidelio F. Finke and Ottmar Gerster in Leipzig (from 1956). After teaching music theory and aural training at the Zwickau Conservatory, he was appointed music director at the Dresden Staatstheater (1960-74) and drama advisor to the Berlin Staatsoper (from 1971). He assumed the professorial chair of composition at the Weber Hochschule für Musik in Dresden in 1978. Increasingly disenchanted with socialism, Kunad moved to West Germany in 1984. The following decade proved one of his most productive creative periods. His honours included the Art Prize of the DDR (1972), membership in the DDR Academy of Arts (1974) and the National Prize of the DDR (1975).

Kunad aimed to compose comprehensible music with wide public appeal. Although influenced by Orff early in his career, he soon found a style of his own, employing a heterogeneous mix of materials and methods from dodecaphony and aleatory music to quotations and topical references. Characteristic is his combination of dramatic and architectonic approaches to structure; some works make use of arch forms or other symmetrical designs. The culmination of his instrumental writing is marked by a trilogy of concertos for keyboard instruments (1970–71) and the orchestral works *Antiphonie* (1971), *Quadrophonie* (1973) and *Scène concertante* (1973), in which he experimented with spatially separate instrumental groups.

Kunad's most successful work, the chamber opera *Maître Pathelin* (1968), which has received over 20 stage and radio productions, is notable for its playful approach to musical material, its cheerful tone and its quality of ironic distance. The operas *Sabellicus* (1972), on Goethe's Faust figure, and *Vincent* (1978), on Vincent Van Gogh, concentrate on fundamental problems of human existence represented in general philosophical and psychological terms. Although a number of his early oratorios are based on humanist works of the Enlightenment and the poetry

of Johannes Bobrowski, later works, such as *Salomonische Stimmen* (1982), project a specifically Christian message. The symphonies from no.3 (1986–7) to no.16 (1994), with only two exceptions, employ biblical texts.

WORKS
(selective list)

STAGE

Der Eulenspiegel mit dem Blinden, 1952–3; Bill Brook (music theatre piece, 7 scenes, Kunad, after W. Borchert), 1959, Dresden-Radebeul, 14 March 1965; Old Fritz (music theatre piece, 1, Kunad), 1963, Dresden-Radebeul, 14 March 1965; Maître Pathelin, oder Die Hammelkomödie (8 scenes, Kunad, after H.U. Wendler: *Wer zuletzt lacht*), 1968, Dresden, 30 April 1969; Bilder der Liebe (szenische Verwandlungen, G. Maurer), dancer, S, Bar, orch, 1971; Sabellicus (op, 9 scenes, Kunad, after Faust legends), 1972, Berlin, 20 Dec 1974; Litauische Claviere (op for actors, 8 scenes, G. Wolf, after J. Bobrowski), 1974, Dresden, 4 Nov 1976; Münchhausen (Komödie für Ballett), 1977–8; Vincent (op, 10 scenes, Kunad, after A. Matusche: *Van Gogh*), 1978, Dresden, 22 Feb 1979; Amphitryon (musical comedy, 9 scenes, I. Zimmermann, after Hesiod), 1983, Berlin, 26 May 1984; Der Meister und Margarita (romantic op, 10 scenes, H. Czechowski, after M. Bulgakov), 1983–4, Karlsruhe, 9 March 1986; Der verborgene Name (szenische Tetralogie): Das grosse Haus, Der Liebesweg Jesu, Die Wiederkungt des Herrn, Der vierte König, 1987–90; Der Traum (op), 1992–3; incid music

ORCHESTRAL AND CHAMBER
works with voices set biblical texts, additional texts as stated

Syms.: Sinfonia variatione, 1959; Sym. 64 (Sym. no.1), 1964; Sym. no.2, 1967; Sinfonietta, 1969; Sinfonie des göttlichen Friedens (Sym. no.3), T, chorus, orch, 1986–7; Sinfonie des göttlichen Kosmos (Sym. no.4), Bar, pf, orch, 1991; Tabor – Himmliche Vision (Sym. no.5) (A.K. Emmerich, others), solo vv, chorus, orch, 1991; Siegesmusik über die Bösen Geister (Sym.no.6), solo vv, chorus, orch, 1991; Das war Gottes Plan (Sym. no.7) (various), B-Bar, chorus, orch, 1992; Sinfonie für eine grosse Zukunft (Sym. no.8 'Wind') (various), T, Bar, chorus, wind, org, 1992; Die sieben Siegel (Sym. no.9), chorus, orch, 1993; Das Vermächtnis (Sym. no.10), B-Bar, dancers, orch, 1993; Von Gottes neuer welt (Sym. no.11 'Perkussionssinfonie'), perc, orch, 1993; Der Berg Zion (Sym. no.12 'Die Melodramatische'), spkr, orch, 1993–4; Die Vision (Sym. no.13 'String Sym.'), dancers, str, 1994; Die Erlösung (Sym. no.14) (various), T, B, chorus, orch, 1994; Die Wege Gottes (Sym. no.15) (various), chorus, orch, 1994 T, dancer, spkr; Vom heiligen Geist (Sym. no.16), T, B-Bar, chorus, 1994

Other orch: Aphorismen, scherzo, 1956; Conc., str, 1966; Dialog, 8 solo insts, str, 1967; Divertimento, 1969; Conc., org, 2 str orchs, timp, 1970; Pf Conc., 1970; Antiphonie, 2 orch, rhythmic group, 1971; Conc., hpd, ionica, cel, orch, 1971; Scène concertante, 1973; Quadrophonie, brass, str, timp, 1973

Chbr: Str Qt, D, 1958; Musik, wind qnt, 1965; Str Qt no.2, 1967; Duomix, vn, hpd, 1974

VOCAL

Metai (Die Jahreszeiten) (cant., after K. Donelaitis), T, 2 children's choruses, perc, org, orch, 1978; Bobrowski-Motette, 4-pt mixed chorus, org, perc, 1979; Klopstock-Ode (Losreissung), Bar, orch, 1979; Pax mundi (orat, A. Gryphius), solo vv, 2 mixed choruses, orch, 1979; Stimmen der Völker in Liedern (J.G. Herder), solo vv, chorus, orch, 1980; Salomonische Stimmen (orat, Bible: *Song of Solomon*), solo vv, chorus, org, orch, 1982; Dona nobis, motet, chorus, org, perc, 1984; Die Menschen von Babel (mystery play, E. Kroneberg), 1984; Das Thomas-Evangelium (orat), 1984–5; Jovian, der Seher (orat, Syrian Aramaic Apocalypse text), 1985; Der Seher von Patmos (orat, Bible, R. Kunad), 1985–6; Das Neue Jerusalem (orat, Bible, R. Kunad), 1986; Kosmischer Advent (szenisches Spiel, Bible), 1987; Die Pforte der Freude (orat, Bible, R. Kund), 1987; Mit dem Hauch seines Mundes (10th-century), female vv, 1988–9; see also ORCHESTRAL

Principal publishers: Deutscher Verlag, Henschel, Kommende Zeit, Keturi, Friedrich Hofmeister

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F. Schneider: 'Die Klavierkonzerte von Siegfried Matthus, Fritz Geissler und Rainer Kunad: Bemerkungen zu neuen Konzeptionen und Gestaltungsweisen im konzertanten Schaffen der DDR', *Sammelbände zur Musikgeschichter der DDR*, iii (Berlin, 1973), 191–243
F. Schneider: 'Werkeinführung zum Klavierkonzert von Rainer Kunad', *Momentaufnahme: Notate zur Musik und Musikern der DDR* (Leipzig, 1979), 258–60

FRANK GEISSLER

Kunanbayev, Abai (Ibrahim) (*b* Abayevsk, Semei [now Semipalatinsk], 22 Aug 1845; *d* Abayevsk, 5 June 1904). Kazakh poet, composer, philosopher and educator. He was born to the family of the leader of the Tobykty clan. His first teacher was Mullah Gabitkhan. From the age of ten Kunanbaev studied literature in Arabian, Persian and Chagatai, and in the third year of his education he began to learn Russian at school in Semei. He was a *volostnoi* from 1876 to 1878, *volost* being the smallest administrative division of tsarist Russia. During the 1870s and 80s he studied the works of A.S. Pushkin, V.G. Belinskii, A.I. Gertrsen, N.G. Chernïshevskii, M.E. Saltïkov-Shchedrin and N.A. Nekpasov as well as those of several European poets and scientists. By the age of 40 he was one of the most highly educated people in the steppe.

Kunanbayev lived during a period in which Kazakh traditional music flourished. His work drew together several musical-stylistic elements of Kazakh culture: *aqyn* recitations, traditional songs, Eastern philosophical poems and urban Russian sentimental songs ('romances'). He was an organizer and judge of musical-poetical contests in his village and a skilled *dömbra* player who composed *kyui* for this instrument. Between 1880 and 1897 he composed melodies for his own songs and his translations of poems. Only 25 of his melodies are known; the most famous include *Segizayaq* ('Octave') and *Qor boldy zhanym* ('My Spirit is Humiliated'). His song verses and his translations of poetry from other countries were highly popular among the Kazakhs and laid the foundations of an urban popular song style which emerged during the first half of the 20th century and became the Kazakh 'folk-pop' of the 1950s. The State Operatic Theatre, the State University and the State Pedagogical School were named after him, and the composers Akhmet Zhubanov and Latyf Khamidi and the librettist Mukhtar Auezov wrote an opera, *Abai*, in commemoration of the centenary of his birth.

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B. Gizatov: *Abai i muzïka* [Abai and music] (Almaty, 1995)
R. Nurgiliyev, ed.: *Abai: entsiklopediya* [Encyclopedia] (Almaty, 1995)

ALMA KUNANBAYEVA

Kunc, Božidar (*b* Zagreb, 18 July 1903; *d* Detroit, 1 April 1964). Croatian composer and pianist. An accomplished pianist when still a boy, he studied the piano with Stančić and composition with Bersa at the Zagreb Academy of Music, graduating in 1925 and 1927 respectively. In the numerous recitals he gave he often performed works by Croatian composers and the French Impressionists. From 1929 he taught the piano at the Academy and directed the opera studio there from 1941. In 1951 he moved to New York, primarily to assist his sister, the celebrated soprano Zinka Milanov, in her career. Most of Kunc's compositions are for the piano, whether in strict sonata or concerto form, or as poetic programmatic miniatures; his style of writing for the instrument is masterly, employing a full range of texture, and differentiated,

colouristic sounds. In later works his rich, post-Impressionistic harmony develops towards free atonality. His inclination for well-defined form and melody bears a certain resemblance to the style of Ravel, while his songs, mostly settings of Croatian and English texts, contain fine examples of flexible melodic and rhythmic writing. In a historical context Kunc cuts a rather isolated figure far removed from the aspirations of Croatian musical nationalism.

WORKS
(*selective list*)

Orch: Idila, 1926; Vn Conc. no.1, 1928; Pf Conc. no.1, 1934; Simfonijski intermezzo, 1934; Triptihon, vc, orch, 1945; 3 Epizode, pf, str, 1955; Vn Conc. no.2, 1955; Pf Conc. no.2, 1962

Vocal: Na Nilu [On the Nile] (ballad), S, orch, 1927; *c*40 solo songs, incl. Prosjak Rahim [The Beggar Rahim] (ballad, H. Humo), op.18, Bar, pf, ?1931; Tri pjesme za bas i klavir [3 Songs for B and Pf] (M. Krleža), op.29, 1936; Dvije pjesme za sopran i klavir [2 Songs for S and Pf] (D. Maksimović), op.30, 1937–41; 3 Songs with Eng. Texts (W. Wordsworth, R. Blake, H. Longfellow), op.52, 1952; De Elda's Love Songs (song cycle, 1v, pf, E. Kunc), op.72, 1961

Chbr and solo inst: Str Qt; Pf Trio; Pf Qt; Sonata, vc, pf, 1927; Pf Sonata no.1, 1930; Mlado lišće [Young Leaves], pf, 1933; Pf Sonata no.2, 1936; Pf Qnt, 1937; Pf Sonata no.3, 1937; 5 valcera [5 Waltzes], pf, 1940; Pf Sonata no.4, 1943; 6 bagatela, pf, 1944; Dance Visions, pf, 1957; 7 Album Leaves, pf, 1960; 2 Chapters from the Book of Job, pf, 1960

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J. Andreis: 'Glasovirske skladbe Božidara Kunca' [The piano works of Kunc], *Sveta Cecilija* (1942), nos.3–4, p.104
J. Andreis: *Music in Croatia* (Zagreb, 1974)
K. Kos: 'Izvještaj o ostavštini Božidara Kunca u New Yorku' [A report on Kunc's New York bequest], *Arti musices*, xv (1984), 80–97
K. Kos: 'Izražajni rasponi vokalne lirike Božidara Kunca' [The scope of expressiveness in Kunc's solo songs], *Arti musices*, xxi (1990), 81–98

KORALJKA KOS

Kunc, Jan (*b* Doubravice, 27 March 1883; *d* Brno, 11 Sept 1976). Czech composer, teacher and administrator. He studied at the Czech Teachers' Institute in Brno and graduated from the Brno Organ School (where he had studied with Janáček) in 1903; his studies were completed in Prague under Novák (1905–6). He was a lecturer in composition and theory, and for many years director, at the Brno Conservatory (1923–45). Through his purposeful and determined work, he was able to raise the standard of the institution to a high level. His pupils included Tučapský and Zouhar. A music critic and publicist, he wrote the first biography of Janáček (in *Pelclovy Rozhledy*, xiv (1903–4), 491). As a composer he showed promise, though his administrative responsibilities left little time for creative work. His symphonic poem *Píseň mládí* ('Song of Youth') bears witness to his training in the late Romantic tradition; he was influenced by Dvořák and Novák (e.g. in the String Quartet) and partly by Janáček, although his cantata *70,000* was written in 1907, before Janáček's famous chorus on the same words. Kunc's finest achievements are the songs and choruses.

WORKS
(*selective list*)

Smutky [Sorrows], song cycle, 1905; Kačena divoká [The Wild Duck], male chorus, 1906; 70,000 (cant., P. Bezruč), 1907; Str Qt, G, 1909; Slovácké jednohlasé písně [Moravian-Slovak Solo Songs], 1912; Ostrava, male chorus, 1913; Píseň mládí [Song of Youth], sym. poem, 1916; Stála Kačenka u Dunaja [Kate Standing on the Bank of the Danube] (folk poetry), 1v, orch, 1918; Po věčném zákonu [After the Eternal Law], chorus, 1920; Zahrada [The Garden], female chorus, 1920; 3 písně [3 Songs] (M. Calma), S, orch, 1936; Žermanice, male chorus, 1936

Principal publishers: Pazdírek, Hudební Matice

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J. Racek: *Leoš Janáček a současní moravští skladatelé* (Brno, 1940)
Z. Zouhar: *Skladatel Jan Kunc* (Prague, 1960)
Z. Zouhar: 'Sborové dílo Jana Kunce', *OM*, v (1973), 233–40

JAN TROJAN

Kundera, Ludvík (*b* Brno, 17 Aug 1891; *d* Brno, 12 May 1971). Czech musicologist, administrator and pianist. He took state examinations in singing and the piano in Vienna (1910) and later attended Cortot's materclasses in Paris (1925). He also studied Czech and German at Prague University and in 1925 took the doctorate at Brno University with a dissertation on the aesthetic aspects of musical reproduction. As a pianist he performed regularly at home and abroad and was professor of piano and aesthetics at the Brno Conservatory (1922–41) and after the war piano professor at the Brno Academy JAMU (1948–50). As a scholar Kundera's career is especially connected with Janáček. As a young man he wrote analyses of Janáček's style and introductions to new works. These include *The Makropulos Affair* and the *Glagolitic Mass*, for which he made the vocal scores. It was Kundera's account of the *Glagolitic Mass*, and his suggestion that the work arose from Janáček's becoming pious in his old age, which prompted one of Janáček's most famous and most indignant postcards. Kundera's later accounts of Janáček's Organ School and the Club of the Friends of Art (both 1948) and his comprehensive survey of Janáček's piano music (1953) retain their value for their first-hand knowledge. One of his last achievements was his posthumous volume, with Burghauser, of Janáček's piano music (F1, 1978) in the Complete Critical Edition.

A member of a cultured Brno family (his son is the novelist Milan Kundera) Kundera had administrative abilities and left-wing leanings which stood him in good stead during the post-war Communist administration. During World War I he fought in the Czech Legion in Russia and later wrote some of the earliest Czech accounts of music in the Soviet Union. With his long experience of the Brno Conservatory and the Brno Academy (which he helped found), he became a leading figure in Czech music education. He was director of the Brno Conservatory (1945–6), head of the music department of the Prague University Education Faculty (1946–8) and, until his retirement, rector of JAMU (1949–62).

WRITINGS

'Richarda Wagnera "Tristan a Isolda"', *HR*, vi (1912–13), 233–41
O muzike chekhoslovatskego naroda [Music of the Czechoslovak nation] (Yekaterinburg, 1919)
'Hudba v Sovětském Rusku' [Music in Soviet Russia], *Hudební rozhledy*, i (1924–5), 24–6
'Janáčkův klavírní sloh' [Janáček's piano style], *Hudební rozhledy*, i (1924–5), 42–5
O estetice umělecké a zvláště hudební reprodukce [The aesthetics of artistic, and in particular, musical reproduction] (diss., U. of Brno, 1925)
'Janáčkova "Věc Makropulos"', *HRo*, iii (1926–7), 19–21, 37–41
'Janáčeks Stil', *Der Auftakt*, vii (1927), 279–83
'Janáčkova Glasgolská mše', *Tempo* [Prague], vii (1927–8), 186–93
'Hudba a ruská legie' [Music and the Russian Legion], *Tempo* [Prague], viii (1928–9), 16–21
'Václav Kaprál'; 'Vilém Petrželka'; 'Jaroslav Kvapil'; 'Jan Kunc', *Tempo* [Prague], ix (1929–30), 318–24; x (1930–31), 47–55; xi (1932), 127–40, 176–9; xii (1932–3), 241–52

'Soudobá hudební Morava' [Music in present-day Moravia], *Československá vlastivěda*, viii (Prague, 1935), 558–65
'Hudba a revoluce' [Music and revolution], *Dějiny světové hudby*, ed. J. Branberger (Prague, 1939), 553–637
Jaroslav Kvapil (Prague, 1944)
Jak organizovati hudební výchovu v obnoveném státě [How to organize music education in the renewed state] (Brno, 1945)
Janáček a Klub přátel umění [Janáček and the Club of the Friends of Art] (Olomouc, 1948)
Janáčkova varhanická škola [Janáček's organ school] (Olomouc, 1948)
'Chopinovy vlivy ve Smetanově klavírní tvorbě' [Chopin's influence on Smetana's piano works], *Musikologie*, ii (1949), 11–37
Ludvík van Beethoven (Prague, 1952)
'Janáčkova tvorba klavírní' [Janáček's piano works], *Musikologie*, iii (1955), 306–29
'K otázce interpretace Janáčkových děl' [The interpretation of Janáček's works], *Leoš Janáček a soudobá hudba: Brno 1958*, 189–96; also in *Sborník Janáčkovy akademie múzických umění*, ii (1960), 5–18; Ger. trans. in *Operní dílo Leoše Janáčka: Brno 1965*, 141–4
'O sovětském a našem hudebním školství' [Soviet and Czech music education], *HRo*, xi (1958), 179–82
Beethovenovy klavírní sonáty, i (Prague, 1964)
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J. Kvapil: Obituary, *HRo*, xxiv (1971), 264–5

JOHN TYRRELL

Kungsperger, Urbanus (*fl* 1435–45). German composer. He may possibly be identified with the Urbanus Konigsburg de Haynis who matriculated at Leipzig University in 1441. His three known works are found in the latest layer of *D-Mbs* Clm 14274. In all of them the discantus is presented an octave too low in relation to the tenor and contratenor, which in the Kyrie are themselves apparently notated at the wrong pitches. The Kyrie, which incorporates the trope 'Magne Deus potencie', and the hymn setting, *Urbs beata Ierusalem*, are in a simple, unpretentious style. The alternative text *Sancte Dei preciose*, in honour of St Stephen, written out in full after the hymn, perhaps indicates a connection with the collegiate church of St Stephan, Vienna. The Sanctus is more elaborate: it employs contrasting mensurations and migration of the Germanic chant on which it is based, and is characterized by restless syncopation.

WORKS

Kyrie magne Deus potencie, 3vv (discantus paraphrases Kyrie V), *D-Mbs* Clm 14274, f.133
Sanctus, 3vv (tenor based on Thannabaur no.35, with migration to discantus in central sections), *D-Mbs* Clm 14274, ff.130*v*–131
Urbs beata Ierusalem/Sancte Dei preciose, 3vv (discantus paraphrases Stäblein no.162/2 or Rajeczky no.100), *D-Mbs* Clm 14274, f.133*v*

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B. Stäblein: *Hymnen*, i: *Die mittelalterlichen Hymnenmelodien des Abendlandes*, MMMA, i (1956)
P.J. Thannabaur: *Das einstimmige Sanctus der römischen Messe in der handschriftlichen Überlieferung des 11. bis 16. Jahrhunderts* (Munich, 1962)
D. Braunschweig-Pauli: 'Studien zum sogenannten Codex St. Emmeram: Entstehung, Datierung und Besitzer der Handschrift München, Bayerische Staatsbibliothek, Clm 14274 (olim Mus. ms. 3232a)', *KJb*, lxvi (1982), 1–48
I. Rumbold: 'The Compilation and Ownership of the "St Emmeram" Codex (Munich, Bayerische Staatsbibliothek, Clm 14274)', *EMH*, ii (1982), 161–235

IAN RUMBOLD

Künneke, Eduard (*b* Emmerich, 27 Jan 1885; *d* Berlin, 27 Oct 1953). German composer. In Berlin he attended university lectures on theory and was a composition pupil of Bruch at the Hochschule für Musik. In 1907 he was appointed chorus master at a Berlin operetta theatre, after which he was conductor for Max Reinhardt at the Deutsches Theater. During the war he played the horn in an infantry regiment, and afterwards went to the Friedrich-Wilhelmstädtisches Theater. The success of Heinrich Berté's Schubert pastiche *Das Dreimäderlhaus*, which Künneke conducted, led him to operetta. In this field he enjoyed conspicuous international acclaim with *Der Vetter aus Dingsda* (1921), especially for the tenor solo 'Ich bin nur ein armer Wandergesell'. In the wake of this huge success, Künneke was engaged in 1924 and 1925 to compose works for the Shuberts in New York and one for the Gaiety Theatre in London. These achieved little notice, however, and his further recognition was confined largely to Germany, where he remained the leading exponent of operetta, writing some works in traditional style and others in a more modern dance idiom. Besides his theatre pieces, Künneke composed a string quartet, orchestral suites, two piano concertos and choral and vocal music. In later works he used jazz, most notably in his *Tänzerische Suite* (1929) written for radio.

WORKS
(*selective list*)

Stage (Operetten unless otherwise stated; for more detailed list see *GroveO*): Robins Ende (komische Oper) 1909; Coeur-As (Oper) 1913; Tobias Kopp (komische Oper), unperf.; Das Dorf ohne Glocke, 1919; Der Vielgeliebte, 1919
Wenn Liebe erwacht, 1920; Der Vetter aus Dingsda, rev. as Caroline, 1923; Die Ehe im Kreise, 1921; Verliebte Leute, 1922; Casino-Girls op.17 (Extravaganza-Operetta), 1923; The Love Song, 1925 [after Offenbach]; Lover's Lane, 1925; Die hellblauen Schwestern (romantische Operette), 1925; Mayflowers [Not So Long Ago], 1925
Riki-Tiki (musical play), 1926; Lady Hamilton, 1926; Die blonde Liselott (Spl), 1927, rev. as Liselott, 1932; Die singende Venus, 1928; Der Tenor der Herzogin, 1930; Nadja (Oper), 1931; Glückliche Reise, 1932; Klein-Dorrit (Spl), 1933; Fahrt in die Jugend, 1933; Die lockende Flamme (romantisches Spl), 1933
Herz über Bord, 1935; Die grosse Sünderin, 1935; Walther von der Vogelweide (Oper), unperf.; Zauberin Lola (musikalische Komödie), 1937; Hochzeit in Samarkand, 1938; Der grosse Name, 1938; Traumland, 1941; Die Wunderbare, 1941; Hochzeit mit Erika, 1949
Other works: Tänzerische Suite, jazz band, orch, 1929; orch. suites, ovs., 2 pf concs., str qt, choral and vocal music, film scores

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GänzlEMT; *GroveO*
O. Schneidereit: *Eduard Künneke: der Komponist aus Dingsda* (Berlin, 1978)

ANDREW LAMB

Künspeck, Michael. *See* KEINSPECK, MICHAEL.

Kunst, Jaap [Jakob] (*b* Groningen, 12 Aug 1891; *d* Amsterdam, 7 Dec 1960). Dutch ethnomusicologist. Both his parents were professionally trained musicians; he began studying the violin at the age of four, and in his teens became interested in the folk culture of the Netherlands. He took a degree in law at Groningen (1917) and worked in banking and the law before joining a string trio (1919), which made a successful tour of the Dutch East Indies (now Indonesia). He subsequently remained

in Bandung (Java) until the mid-1930s to study and collect the indigenous music (particularly that of the gamelan) while working for the government. In 1930 he was given an official, full-time appointment as musicologist for the Dutch government. He made long tours of the Indonesian archipelago during the next few years and, with the help of his wife Katy, established an archive of musical instruments, field recordings, books and photographs for the museum at Batavia (now Jakarta). His government post was abolished in 1934 and he returned to the Netherlands and lectured throughout Europe for the next two years. In 1936 he became curator of the Royal Tropical Institute in Amsterdam and began to amass what became one of the greatest collections in Europe. He began lecturing at the University of Amsterdam in 1953 and became a faculty member in 1958; he also made two lecture tours of the USA. In 1959 he succeeded Curt Sachs as honorary president of the Society for Ethnomusicology and Vaughan Williams as president of the IFMC. Shortly before his death he was elected to membership of the Anthropological Society of Vienna.

Kunst was a founder of modern ethnomusicology. In his study of Dutch folk music and various Indonesian musical cultures he showed deep concern for the humanity of man and for the need to comprehend music in the widest possible frame of reference – social, physical and spiritual. He himself coined the term ethnomusicology on the grounds that it was more accurate than 'comparative musicology' ('vergleichende Musikwissenschaft'). His many publications relating to Indonesia are standard reference works, without which Indonesians would have lost all knowledge of some of their most valued heritage; his collection of Dutch folk music is equally important.

WRITINGS

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MANTLE HOOD

Kunst, Jos (*b* Roermond, 3 Jan 1936; *d* Utrecht, 18 Jan 1996). Dutch composer, musicologist and poet. He studied Roman languages and literature before studying composition with Joep Straesser and Ton de Leeuw at the Amsterdam Conservatory. He was awarded the Composition Prize in 1970 and went on to study sonology at the University of Utrecht.

As a composer he was attracted by the extremist approach to sound and structure taken by composers such as Varèse, Webern and Xenakis. In pieces like *Insecten* (1966, awarded the AVRO prize at the Gaudeamus music week, 1967), *Arboreal* (1968, awarded first prize at the Gaudeamus music week, 1968) and *Elements of Logic* (1972, composed in collaboration with Vriend),

Kunst, in pursuit of Xenakis, employed his knowledge of mathematical and logical theories. Underlying this approach was his conviction that complex music could be a tool to help the emancipation of the lower social classes. Partly because of the lack of social response to his austere and structural music, from musicians and audiences alike, he stopped composing between 1975 and 1989.

In 1976 he began teaching 20th-century music at the musicology department at the University of Utrecht. In 1978 he obtained the doctorate with a brilliant thesis *Making Sense in Music: an Enquiry into the Formal Pragmatics of Art.* A first attempt to formalize the process of aesthetic perception by the listener, the work made extensive use of mathematical formulae. Due to, again, lack of response, Kunst withdrew from teaching in 1989, after having formulated his ideas in a more colloquial style in *Filosofie van de Muziekwetenschap* (Leiden, 1988), and began to compose again. His music remained austere and non-tonal, but he also allowed repetition, tonal direction and warm sound colours (Concertino, 1994–5). His creativity and intelligence were always driven by the ambition to prove himself solely by quality and integrity. Never an accessible artist and scientist, he was a profound thinker whose influence has not as yet been accorded its full value.

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MICHAEL H.S. VAN EEKEREN

Kunst- und Industrie-Comptoir [Bureau des Arts et d'Industrie; Contojo d'Arti e d'Industria]. Austrian firm of music publishers. It was founded in Vienna in 1801 by Josef Anton Kappeller, a Tyrolean painter, and Jakob Holer, who dealt mainly in fine art, maps and music. Because of illness Kappeller had to leave the firm on 12 March 1802; the artistic direction was transferred with the deed of partnership to the writer Joseph Schreyvogel (later secretary of the Hofburg theatre). Joseph Sonnleithner and Johann Sigmund Rizy invested in the enterprise as sleeping partners. The firm was known by its German title, as Bureau des Arts et d'Industrie and as Contojo d'Arti e d'Industria. From 1807 Schreyvogel directed it alone, and on 16 May that year he took over J. Leyrer's bookshop in Vacznergasse, Pesth (Hungary), which took the name of Schreyvogel & Co. in 1808; it was managed by Josef Riedl, 1808–12 and 1815–22, and by Sigmund Rabus, 1812–15. In 1811 Jakob Holer again became a partner in the Kunst- und Industrie-Comptoir, with Riedl.

Schreyvogel was not as effective in business as he was in artistic pursuits, and the enterprise became bankrupt (probably also partly because of Holer's unreliability) and was continued by Riedl, who was granted the concession on 18 March 1814. The firm in Vienna had closed by May 1823, and the music publishing rights passed over to S.A. Steiner & Co., who from 1826 brought out editions from the old plates but with new title-pages and the mark 'S.u.C.H'.

Schreyvogel published works by many well-known composers of the time including Beethoven (among them opp.53, 58–62), Albrechtsberger, Leonhard von Call, Eberl, Prince Louis Ferdinand of Prussia, E.A. Förster, Mauro Giuliani, Gyrowetz, Hummel, Krommer, Nicolas von Krufft, Méhul, Mozart, J.P. Pixis, Domenico Scarlatti, Steibelt and Vanhal.

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ALEXANDER WEINMANN/ILONA MONA

Kuntze, Christoph. *See* CONTIUS, CHRISTOPH.

Kuntzen. *See* KUNZEN family.

Kunz, Erich (*b* Vienna, 20 May 1909; *d* Vienna, 8 Sept 1995). Austrian bass-baritone. A pupil of Theo Lierhammer and Hans Duhan at the Vienna Music Academy, he made his début at Troppau in 1933. After various provincial engagements he became a member of the Vienna Staatsoper in 1940. In 1943 he first sang Beckmesser at Bayreuth, and he soon became a regular singer at Salzburg and other festivals. Covent Garden heard him as Leporello, Guglielmo and Figaro during the 1947 Vienna Staatsoper season; he sang Guglielmo with

the Glyndebourne company at the Edinburgh Festival in 1948, and in 1950 he sang the same role at Glyndebourne, where he had been a member of the chorus in 1936. In 1953 he sang at the Metropolitan Opera for the first time.

An accomplished singing actor with a fine sense of humour and a gift for timing, he excelled in such roles as Papageno, Beckmesser and Figaro. For British tastes his Leporello was found too Austrian, not Italian enough, but with his endearing stage manner he was a firm favourite with Viennese audiences from the beginning, often playing small parts in operetta or Volksoper performances with consummate gusto and vocal skill. He was also an accomplished singer of popular Viennese songs, and recorded a considerable number. His many recordings of opera include Beckmesser, Papageno, Figaro, Leporello and Guglielmo.

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PETER BRANSCOMBE

Kunz, Thomas Anton (*b* Prague, 21 Dec 1756; *d* Prague, *c*1830). Czech composer, pianist and inventor. He studied law and philosophy at Prague University and music with the Prague organist Joseph Prokop. Two of his Singspiels were performed in Prague: *König Wenzel* (1778) and *Die Bezauberten* (1779). The piano part of the cantata *Pygmalion* (1781) and some German songs (1807) were also published in Prague; the first edition of his German songs had appeared in Leipzig in 1799. Kunz was an exponent of the late 18th-century fad for designing combination instruments, constructing in 1791 a piano-organ which he called an Orchestrion (not to be confused with the mechanical instrument of the same name). Between 1796 and 1798, in collaboration with the Prague piano-makers Johann and Thomas Still, he made a second, improved model. Shaped like an over-size grand piano and housed in a mahogany case with sides of ornamentally carved frames backed with blue taffeta, the lower part comprised a two-manual positive organ of 65 keys (compass *F′–a‴*) with a 25-note pedal department (*C–c″*). It was said to have 21 stops and 360 pipes. To the left and above the pedal keyboard was a foot-pedal for operating the bellows. The upper part of the instrument was a straight-strung grand piano with the same compass and a total of 230 strings. Each instrument could be played together or separately as desired. Kunz descibed this instrument in his 'Beschreibung des Orchestrions', *AMZ*, i (1798), p.88. In 1799 he made improvements to the *Bögenflügel* (*see* SOSTENENTE PIANO, §1) made by Pieter Meyer of Amsterdam, introducing a less noisy bow-wheel mechanism.

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ALEXANDR BUCHNER/ARTHUR W.J.G. ORD-HUME

Kunze, Stefan (*b* Athens, 10 Feb 1933; *d* Berne, 3 Aug 1992). German musicologist. Born to a Greek mother, he spent his childhood in Greece where his father ran excavations at Olympia. He began studying musicology with his godfather, Thrasybulos Georgiades, in 1952 at the universities of Munich and Heidelberg and took classical philology and Byzantine studies as subsidiary subjects. He also learnt the flute and conducting, the latter under Kurt Eichhorn. In 1961 he completed the doctorate in Munich with a study on the instrumental music of Giovanni Gabrieli; his *Habilitationsschrift* on 18th-century *opera buffa* was accepted in 1970. He took over the chair in musicology at the University of Berne in 1973, where he remained for the rest of his life.

Kunze was strongly influenced by his education in classical antiquity: Georgiades, his most important teacher, was convinced that the Viennese Classical style represented the pinnacle of achievement in the history of music through its direct link to the Greek antique world, and Georgiades' view explains Kunze's lifelong interest in Mozart (although Kunze managed to maintain greater intellectual independence than many of his mentor's students). Kunze's book on Mozart excels by virtue of its exploration of the poetic and dramatic traditions of the era and its historic breadth allows the author to evaluate composers such as Gazzaniga or Cherubini in a broad cultural context. In his writings on music after 1800, Kunze also distanced himself from the prevailing notion of an unbroken tradition of classical beauty; however, his deep understanding of the classical world gave him special insight into the problem of myth in Wagner's music dramas. Kunze played a significant role in opening up musicology to research in opera, and his brilliant exposition of classical traditions in recent music history has assured his recognition as one of the most important German-speaking musicologists of his generation.

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ANSELM GERHARD

Kunzen [Kuntzen]. German family of musicians.

(1) Johann Paul Kunzen (*b* Leisnig, Saxony, 31 Aug 1696; *d* Lübeck, 20 March 1757). Organist and composer. His talent matured early, and according to his autobiographical sketch for Mattheson's *Grundlage einer Ehren-Pforte* he deputized for Leisnig's organist when only nine years old. He distinguished himself on the violin and on keyboard instruments while at school in Torgau (1705) and Freiberg, and from 1716 to 1718 was a student in Leipzig, where he was decisively influenced by Kuhnau and Telemann. His later polyphonic choral writing shows the effect of a rigorous training under Kuhnau, and an extant four-part organ fugue displays a thorough command of this style. A gifted singer and instrumentalist, he performed in both capacities at the opera, and stood in for the organist of the Nikolaikirche.

In 1718 Kunzen became a Kapellmeister in Zerbst and in 1719 he went to Wittenberg, where he founded a concert society. In 1723, after several concert tours, he took over the direction of the opera in Hamburg, where he performed a Passion and several operas of his own composition. When his two-year contract expired he remained in Hamburg as a private music teacher. During this period he journeyed to England with his son (2) Adolph Carl in 1728–9, there meeting Pepusch and Handel. On 26 September 1732 he was appointed organist and overseer of the Marienkirche, Lübeck. He was also active as a composer and conductor in Lübeck, providing numerous wedding arias and secular cantatas for merchants' festivities, instituting a subscription series and composing oratorio-like Abendmusiken annually for Advent. In 1747 he was admitted to Mizler's music society.

Kunzen's greatest achievement apparently lay in his Abendmusiken for Lübeck, which were reported by the Kantor Caspar Ruetz (1750) to have brought the genre to its zenith; *Belsatzar* of 1739 was singled out as a masterpiece by Scheibe (*Critischer musicus*) for its large double choruses. Unfortunately, as with much of Kuhnau's work, the music has not survived; the extant first part to the undated *Der verlorene Sohn* shows a thorough familiarity with Handel's works in the treatment of choruses, the portrayal of moods in arias and its fluent and adroit recitative, though without reaching a comparable command of melody. Especially noteworthy is Kunzen's effective use of string and wind instruments in support of choral polyphony.

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Critique des Hamburgischen Schauplatzes (Schwemschuh), Hamburg, 1725

OTHER WORKS

Choral: 22 orats/Abendmusiken, 1733–56; Der verlorene Sohn (orat), *B-Bc*; 4 Passions; liturgical music for feasts, 1745–6; wedding serenade, 1736, *D-LÜh*; Komm Freude (wedding serenade), 4vv, orch, 1746, *SWl**; 3 serenades, vv, orch, *B-Bc* [1 autograph]; other occasional works, 1 chorale book, 1748
Inst: Sinfonia, D, and ov. (suite), G, *D-SWl*; 6 concs., *N-T*, *S-L*; 2 hpd concs., *D-Dl*; fugue, org, *B-Bc*

(2) Adolph Carl Kunzen (*b* Wittenberg, 22 Sept 1720; *d* Lübeck, bur. 11 July 1781). Organist and composer, son of (1) Johann Paul Kunzen. He learnt the organ from his father and received training in Hamburg from J.W. Lustig. In 1728–9 he accompanied his father on a tour of England, and in 1744 he contributed two arias – his earliest known works – to his father's serenata for

the Schonenfahrer Collegium. A year later he wrote a thoroughbass tutor (*Unterricht im Generalbass mit Exempeln*, 1745, in *D-Bsb*). The first volume of his collection *Lieder zum unschuldigen Zeitvertreib* appeared in Hamburg in 1748, and in 1749 he was appointed Konzertmeister at the court of Mecklenburg-Schwerin. He was made Kapellmeister there in 1752, but disputes with the court and the orchestra compelled him to resign a year later.

From 1754 to 1757 Kunzen lived mainly in London, where he probably wrote his 12 harpsichord sonatas, dedicated to the Prince of Wales and later published there as his op.1; the third part of his lieder collection also appeared in London at this time. He returned to Lübeck in 1757 as his father's successor at the Marienkirche, and continued his father's concert series and regular production of Abendmusiken. A stroke ended his career as a conductor, but with the aid of his pupil J.W.C. von Königslöw he continued to organize and plan the programmes for these series until his death.

Kunzen's work as a composer centred on the oratorio, beginning with an early six-part Passion oratorio for Schwerin with a colourful succession of scriptural texts, chorale stanzas, allegorical figures, recitatives and arias. Of his many annual Abendmusiken for Lübeck only two have survived; they distinguish Kunzen as a noteworthy proponent of accompanied recitative and of arias and duets with solo parts for virtuoso instrumentalists. His depiction of character and mood places him in the front rank of oratorio composers in his time; his choruses show Handel's influence, and in their design go beyond those of Telemann and Mattheson. Kunzen also wrote a number of occasional works; more important than these however are his lieder which, while modelled on those of Telemann, Mattheson, Görner and many others, are lyric or comic pieces of independent style notable for ease of melody and pleasing keyboard accompaniment.

WORKS

VOCAL

Choral: 21 orats/Abendmusiken, 1750–80, incl. Moses in seinem Eifer gegen die Abgötterey der Kinder Israel in der Wüsten, 1758, *D-Bsb*, Das gerettete Bethulia, 1759, Absalon, 1761, Goliath, 1762, Der verlorene Sohn, 1764, Jacobs Vermählung mit Lea, 1766, Naboth, 1769, Die Hirten auf dem Bethehemitischen Felde, 1771: all *LÜh*, others lost; 5 Passions, 1750, 1770–71, 1777, *LÜh*, *SWl*; 7 festal cants., 1750–52, *SWl*; numerous occasional works, incl. cants., serenades, ints, 1736–78, *B-Bc*, *D-ROu*, *SWl*; canons, 3vv, *ROu*

Lieder: [30] Lieder zum unschuldigen Zeitvertreib, i (Hamburg, 1748) [3 ed. in Friedlaender, i/2], 1st suppl. (Lübeck, 1754), 2nd suppl. (London, 1756) [2 ed. in Friedlaender, i/2]

INSTRUMENTAL

Orch: 16 syms., *B-Bc*, *D-Bsb*, *SWl*, 1 ed. M. Schneider (Leipzig, n.d.); 5 ovs., 1750–52, *A-Wgm*, *D-SWl*; 41 concs.: 5 for pf, *B-Bc*, 2 ed. in Denkmäler Norddeutscher Musik, v/6 (Munich, 1994), 21 for vn, some in *D-SWl*, 1 for vc, *SWl*, 8 for fl, 6 for ob; 6 It. arias, It. duet, with orch, *ROu*, *SWl*; Intrada, 1752, marches, *SWl*; acc. to TeD, tpts, timp, 1763

Chbr: 4 divertimentos, 2 vn, gui, b, *B-Bc*; 17 vn sonatas, *Bc*, *D-SWl*; XII Sonatas, hpd, op.1 (London, 1759); 6 Hpd Sonatas (Nuremberg, n.d.), lost; 6 sonatinas, kbd, *Bsb*; 3 sets of variations, kbd (Naples, n.d.); 3 choral arrs., hpd, *DK-Kk*; 2 choral arrs., org, *B-Br*; prelude, org, ed. G.W. Körner, *Rinck-, Fischer-, Mendelssohn-Bartholdy-Album* (Erfurt, 1851), i; other single kbd works, *Bc*, and in 18th-century anthologies

(3) Friedrich Ludwig Aemilius Kunzen (*b* Lübeck, 4 Sept 1761; *d* Copenhagen, 28 Jan 1817). Composer, son of (2) Adolph Carl Kunzen. He received his earliest musical instruction from his father, who presented him in London in 1768 as a child prodigy. In 1781 he began studies in law at the University of Kiel. There he made the acquaintance of the noted author and dilettante C.F. Cramer, who encouraged him to devote himself entirely to music. Through Cramer he met J.A.P. Schulz, who gave him a recommendation to Copenhagen; there he was a successful keyboard performer, composer and organizer of concerts from 1784 to 1789. After the failure of his opera *Holger Danske* (31 March 1789) he moved to Berlin, where he founded a music shop with Reichardt and in 1791 edited the journal *Musikalisches Wochenblatt*. In 1792 he became Kapellmeister at the theatre in Frankfurt, where he performed his Singspiel *Das Fest der Winzer, oder Die Weinlese* in 1793. In 1794 he took up a similar post in Prague. He succeeded Schulz as royal Kapellmeister in Copenhagen in 1795, performing many of his own operas and Singspiele there and also directing the oratorio society Det Harmoniske Selskab.

As a composer Kunzen was particularly influenced by the style of his protector Schulz and, in his operas, by Mozart, whose works he often performed in Copenhagen. The lied collection *Weisen und lyrische Gesänge* (1788) uses the same folklike melody and uncomplicated form to express union with nature as characterize Schulz's songs. Artless melody with simple harmonization also distinguishes his Singspiel *Das Fest der Winzer*. The unsuccessful *Holger Danske*, which was composed to Wieland's proto-Romantic *Oberon* with Schulz as consultant adviser, mixes the styles of grand opera and Singspiel: simple strophic songs, situation comedy, tone-painting of nature, janissary music, energetic dance rhythms and dramatic scenas are all combined in the work, which recalls Gluck and Mozart. The large-scale oratorios *Opstandelsen* and *Das Halleluja der Schöpfung*, whose texts probably derive from Klopstock, are surprisingly effective in their succession of solos, duets and choruses, and in renderings of such natural phenomena as earthquakes (in the former) and sunrise (in the latter). The deft handling of the solo parts, powerfully conceived choruses and sensual orchestration point to Haydn's *Creation*, which Kunzen himself directed with large forces at Copenhagen in 1801. Kunzen presents a many-sided musical personality who was well versed in the music of his time, especially in Mozart's operas, and who, in his own stage works, cantatas and oratorios, produced much that is worthy of revival.

WORKS

printed works published in Copenhagen unless otherwise stated

STAGE

unless otherwise stated, all were written for the Kongelige Teater, Copenhagen, and MSS are in DK-Kk

Holger Danske [Ogier the Dane] (op, 3, J. Baggesen, after C. Wieland: *Oberon*), 31 March 1789, vs (1790)

Der dreyfache Liebhaber (Spl, 2, K.F. Lippert), 3 Feb 1791

Das Fest der Winzer, oder Die Weinlese (ländlich-komische Oper, 3, J. Ihlée), Frankfurt, 3 May 1793, *D-Bsb* (facs. in GOB, xi, 1986), *Dlb*; perf. as Viinhøsten, Copenhagen, Dec 1796, vs (1798)

Hemmeligheden [The Secret] (comisk syngestykke, 1, A.G. Thoroup, after Quétant), 22 Nov 1796, vs (?1797)

Dragedukken [The Dragon Doll] (syngestykke, 4, E. Falsen), 14 March 1797, vs (?1797)

Jokeyen (Spl, 1), 14 Dec 1797

Erik Ejegod (op, 3, Baggesen), 30 Jan 1798, ov. (Leipzig, n.d.), vs (?1798)

Naturens røst [The Cry of Nature] (Spl, 3, Falsen, after Armand), 3 Dec 1799, ov. (Leipzig, 1812)

Min bedste moder [My Grandmother] (2, Falsen), 15 May 1800, aria, arr. pf (n.d.)

Ossians Harfe, *c*1800, aria (Leipzig, 1800)

Hiemkomsten [The Homecoming] (syngespil, 1, T. Thaarup), 1802, vs (?1802)
Eropolis (grosse Oper, 3, L.C. Sander), Jan 1803
Den Logerende [The Lodgers] (Spl, 1, L. Kruse), 1804
Gyrithe (L. Kruse), 1807, vs (n.d.)
Kaerlighed paa landet [Love in the Country] (3, N.T. Bruun, after Weisse), 23 March 1810, excerpts in Polyhymnia
Die böse Frau (Spl, 2, C.A. Herklots), unperf.
Other stage works: Festen i Valhal [Festival in Valhalla] (prol), 1796; Hussitterne [The Hussites] (incid music), 1806; Kapertoget [The Pirates] (occasional piece), 1808, aria (n.d.), excerpts in Polyhymnia; Husarerne paa frieri [The Hussars out Courting] (Posse), 1813, aria (n.d.)
Incid music: Dannequinderne [The Noblewoman], 1805; Skottekrigen, 1810; Maria af Foix, 1811; Staerkodder, 1812; Salomons Dom, 1817

VOCAL

Choral: Prolog, 1795, *DK-Kk*; Opstandelsen (Die Auferstehung) (orat, Thaarup), 1796, *D-LÜh*; Trauergesang am Grabe des Jahrhunderts (F. Bruun), 1801, ?holograph *LÜh*; Jubilaeum (Thaarup), 1801, *DK-Kk*; Erobreren og Fredsfyrsten [The Conqueror and Prince of Peace] (F.H. Guldberg), 1802, *Kk*; Das Halleluja der Schöpfung (cant., Baggesen) (Zürich, 1804); occasional works, incl. cants. for the coronation of Frederik VI, 1815, chorales and funeral cants., *B-Bc*, *D-Bsb*, *LÜh*, *SWl*, *DK-Kk*
Vocal, with pf: Viser og lyriske sange [Ballads and Lyric Songs] (1786); Musikalsk nyeaargave for det smukke kiøn [Musical New Year Gift for the Fair Sex] (n.d.); Musikalsk tidfordriv for det smukke kiøn [Musical Pastime for the Fair Sex] (n.d.); Weisen und lyrische Gesänge (Leipzig, 1788) [3 ed. in Friedlaender, i/2]; Lieder in Musik gesetzt (Zürich, 1795); Hymne auf die Harmonie (Gerstenberg) (Zürich, 1795); Hymne auf Gott (C.F. Schmidt-Phiseldeck) (Zürich, 1800); Zerstreute Kompositionen (n.d.); Gesänge am Klavier zur Bildung des Gesanges (Leipzig, 1814); Auswahl der vorzüglichsten altdänischen Volksmelodien (1816); other single works, mostly lieder, pubd Berlin and Copenhagen, and in Polyhymnia and other contemporary anthologies; lieder ed. von Norgaard, *Sange fra oplysningstiden* (Copenhagen, 1967); lied (Lenore) ed. in EDM, 1st ser., xlv (1970)

OTHER WORKS

Inst: Pf Conc., c, *DK-Kk*; Sym., *D-Bsb**; 2 ovs. (Zürich, n.d.); Ouverture nach dem Thema der Ouverture zur Zauberflöte (Leipzig, n.d.); serenades, orch, *B-Bc*; kbd works in contemporary anthologies
ed.: Polyhymnia (?1780–90) [anthology in at least 8 vols., incl. edns of other composers' works and lieder by Kunzen; some vols. also pubd Kiel and Leipzig]; *Studien für Tonkünstler und Musikfreunde*, 1792 (Berlin, 1793/R), ed. Kunzen and J.F. Reichardt [incl. *Musikalisches Wochenblatt* (1791–2) and *Musikalische Monatsschrift* (1792)]

(4) Louise Friederica Ulrica Kunzen (*b* Lübeck, 15 Feb 1765; *d* Ludwigslust, 4 May 1839). Singer, daughter of (2) Adolph Carl Kunzen. She was already taking part in private concerts in Lübeck in 1781. In 1787 she became an operatic singer at the court theatre in Ludwigslust, where in 1786 she had married Johann Friedrich Braun, an oboist and violinist in the ducal band. She achieved considerable renown over a very long career there, retiring only in 1837.

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O.G.T. Sonneck: *Library of Congress: Catalogue of Opera Librettos Printed before 1800* (Washington DC, 1914/R)
H. Rentzow: *Die mecklenburgischen Liederkomponisten des 18. Jahrhunderts* (Hanover, 1938)
B. Friis: *Friedrich Aemilius Kunzen, sein Leben und Werk*, i: *Bis zur Oper 'Holger Danske' (1761–1789)* (diss., U. of Berlin, 1943)
J. Hennings: 'Adolph Karl Kunzen und seine "Lieder zum unschuldigen Zeitvertreib"', *Mf*, iii (1950), 66–72
J. Hennings and W. Stahl: *Musikgeschichte Lübecks* (Kassel, 1951–2)
H.C. Wolff: *Die Barockoper in Hamburg 1678–1738*, i (Wolfenbüttel, 1957)
A. Edler: *Der nordelbische Organist* (Kassel, 1982)
G. Karstädt: 'Die Musikfamilie Kunzen im Lübecker Musikleben des 18. Jahrhunderts', *800 Jahre Musik in Lübeck*, i, ed. A. Grassmann and W. Neugebauer (Lübeck, 1982), 80–90
H.W. Schwab: *Friedrich Ludwig Aemilius Kunzen (1761–1817): Stationen seines Lebens und Wirkens* (Heide, 1995)

GEORG KARSTÄDT/ARNDT SCHNOOR

Kuo Chih-yuan. *See* GUO ZHIYUAN.

Kupfer, Harry (*b* Berlin, 12 Aug 1935). German director. After studying theatre science at the Hans Otto Theaterhochschule in Leipzig, he became an assistant at the Landestheater in Halle, where he made his début with *Rusalka* in 1958. He was then successively Oberspielleiter at the Theater der Werftstadt in Stralsund (1958–62), senior resident producer at the Städtische Theater in Karl-Marx-Stadt (now Chemnitz; 1962–6) and opera director of the Nationaltheater in Weimar (1966–72); from 1967 to 1972 he also taught at the Franz Liszt Musikhochschule in Weimar.

In 1971 Kupfer made his début at the Deutsche Staatsoper, Berlin, with *Die Frau ohne Schatten*, and the following year was appointed opera director and chief producer at the Staatsoper, Dresden. He remained at that post until 1981, winning wide renown for himself and the opera house. His adventurous programming there resulted in the premières of Udo Zimmermann's *Levins Mühle* (1973) and *Der Schuhu und die fliegende Prinzessin* (1976) and of Rainer Kunad's *Vincent* (1979), as well as challenging productions of such works as *Moses und Aron* (1975), *Tristan* (1975) and *Simon Boccanegra* (1980).

Kupfer came to international attention in 1978 with a *Fliegender Holländer* at Bayreuth that provided both an incisive psychological reassessment of Senta's predicament, in terms of socially induced alienation and neurosis, and an electrifying theatrical experience. In the same year he made his British début with a savage, sanguineous *Elektra* (WNO, 1978), returning with a highly praised *Pelléas et Mélisande* (ENO, 1981) and a characteristically polemical *Fidelio* (WNO, 1981). In 1981 he became chief producer at the Komische Oper, Berlin. Two of his many productions there were taken on the company's visit to Covent Garden in 1989: a *Bartered Bride* that penetrated behind the folksy façade to the underlying social realities, and an *Orfeo ed Euridice* that addressed the dilemma of the artist in society, relocating the myth against a bleak background of contemporary urban decline.

The two greatest avowed influences on Kupfer's dramaturgy were Felsenstein (though Kupfer was not his associate) and Brecht. The fusion of the former's principles of realistic music theatre, emphasizing the importance of motivation and immediacy in stage movement, with the latter's contrasting theory of 'alienation', resulted in a style both powerfully engaging and intellectually rigorous. Those qualities were strikingly evident in his most notable staging to date, that of the *Ring* at Bayreuth (1988): a densely allusive, socially critical exploration of the work that integrated mythological and contemporary planes so as to address the issues of accumulated wealth and power, ruination of the natural environment and global destruction while remaining faithful to the work's timeless universality. His second *Ring* was staged in Berlin (1994–6); other important productions have included

Goldschmidt's *Der gewaltige Hahnrei* (1994) in Berlin and a sensational *Legend of the Invisible City of Kitezh* at Bregenz (1995) that pointed up its contemporary relevance.

Kupfer collaborated with Penderecki on the libretto of Penderecki's *Die schwarze Maske*, first performed at the Salzburg Festival on 15 August 1986.

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R. Lummer: *Regie im Theater: Harry Kupfer* (Frankfurt, 1989)

BARRY MILLINGTON

Kupferman, Meyer (*b* New York, 3 July 1926). American composer and clarinettist. He was educated at the High School of Music and Art, New York City, and at Queens College, CUNY, but is self-taught as a composer. In 1951 he joined the music faculty of Sarah Lawrence College, where he later became professor of composition and chamber music, retiring in 1994. He has received a composition prize and recording grant from the American Academy and Institute of Arts and Letters (1981), a Guggenheim Fellowship (1975), and many other awards, grants and commissions. A virtuoso clarinettist, Kupferman has given numerous concerts at Carnegie Recital Hall and elsewhere on the East Coast in which he has played many first performances of his own and others' music. He is a prolific composer whose output encompasses a variety of forms and styles. His aesthetic is demonstrated by his *Cycle of Infinities*, a group of over 30 chamber pieces which he began in 1961. The entire group, scored for a wide range of ensembles, is based on a single 12-note set and combines serial procedures, the popular appeal and rhythmic propulsion of jazz, and aleatory elements. Thus *Infinities I* is an entire concert for solo flute; *Infinities 5* is a concert for solo cello, including pieces for cello and bass voice, cello and tape, and a concerto for cello and jazz band; and *Infinities 6* is a cantata for unaccompanied chorus. *Superflute* (1972, commissioned by Samuel Baron) was the first of many works that Kupferman calls 'Gestalt forms'; these include works using mirror tape, polylingual cantatas, and new theatrical and improvisational forms. Among his major 'Gestalt' works are *Celestial City*, *Angel Footprints* and *Fantasy Concerto* (all 1973). An amateur painter, he has been inspired by visual artists in works such as *Motherwell Fantasy* and *Images of Chagall*. His dramatically effective film music ranges widely from the satirical German march in *Goldstein* to sentimental folksong-like material in Truman Capote's *Trilogy*. Kupferman has also composed scores for ballet and opera, and has arranged and orchestrated two musicals by Harold Rome. Symphony no.10 'FDR' (1981) was commissioned and given its première by Imre Palló and the Hudson Valley PO. He is the author of *Atonal Jazz* (Medfield, MA, 1992).

WORKS

Stage: In a Garden (op, 1, G. Stein), 1948; The Judgment (Infinities 18) (op, 3, P. Freeman, after Bible: *Genesis*), vv, taped chorus, 1966; Persephone (ballet, P. Lang), 1968; Prometheus Condemned (op, 5 scenes, Kupferman, after J.W. v. Goethe), 1975; The Proscenium: ... on the Demise of Gertrude (op, 1, Kupferman, after G. Stein), 1991; stage works, incl. 4 other ops, 8 other ballets

11 syms., 1950–83, incl. no.6, Yin-Yang Sym., 1972, no.10, FDR, 1981

Other orch: Pf Conc. no.1, 1948; Libretto, 1948; Moonchild and the Doomsday Trombone, ob, insts, jazz ens, 1968; Sculptures, 1971; Conc., vc, orch, tape, 1974; Atto, 1975; Pf Conc. no.2, 1978; Phantom Rhapsody, gui, orch, 1980; Challenger, 1983; Cl Conc., 1984; Quasar Infinities, 1984; Wings of the Highest Tower, 1988; Savage Landscape, 1989; Double Conc., 2 cl, orch, 1991; Hexagon Skies, gui, orch, 1994; A Faust Conc., hn, orch, 1996; Conc. Brevis, fl, orch, 1997; over 25 other works

Cycle of Infinities 1–34, 1961–83, incl. no.1, Line Fantasy, fl, 1961, no.4 (A. Rimbaud), S, 1962, no.5, vc, B, tape, jazz band, 1962, no.6 (cant., Rimbaud), unacc. chorus, 1962, no.34, org, 1983

Str Qts, incl. no.3, 1949, no.4, 1959, no.5, 1959–60, no.6, Jazz Str Qt, 1964, no.7, 1980

*c*200 other chbr and solo inst works, incl. Variations, pf, 1948

Chbr Conc., fl, pf, str qt, 1955; Sonata on Jazz Elements, pf, 1958; 3 Ideas, tpt, pf, 1967; Mask of Electra, S, ob, elec hpd, 1968; Brass Qnt, 1970; Madrigal, brass qt, 1970; Superflute, taped a fl, taped pic, 1972; Angel Footprints, vn, tape, 1973; Celestial City, pf, tape, 1973; Fantasy Conc., vc, pf, tape, 1973; Premeditation, cl, gui, 1975; Abracadabra, pf, str trio, 1976; Icarus, gui, va, vc, 1976; Sound Phantoms 2, fl, va, db, 8 gui, 1979; Poems, fl, vn, vc, hp, 1984; Moonflowers, Baby!, cl, opt. perc, 1986; Images of Chagall, cl, bn, tpt, trbn, vn, db, perc, 1987; Motherwell Fantasy, cl, 1991; Chaconne Sonata, fl, 1994; Poor Little Buddha's Gate, cl, 1994; Serenade, cl, gui, 1994; improvisation and tape pieces

Vocal: A Nietzsche Cycle, S, hn, pf, 1979; Dem unbekannten Gott (cant., F. Nietzsche), S, 7 insts, 1982; Torchwine (R. Kelley), S, basset-hn, pf, 1983; 2 other cants., choral works, songs

17 film scores, incl. Blast of Silence, 1961; Black Like Me, 1964; Goldstein, 1964; Trilogy, 1969; Zamzok, 1982

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JEROME ROSEN/MICHAEL MECKNA

Kupka, Karel (*b* Rychvald, nr Karviná, Moravia, 19 June 1927; *d* Ostrava, 26 Oct 1985). Czech composer. He attended the Ostrava Institute of Music and Singing and after World War II studied privately with Kvapil and Petrželka. In 1948 he was appointed headmaster of the Karviná and Petřvald music schools. From 1951 until his death he worked at the Zdeněk Nejedlý State Theatre, Ostrava, first as répétiteur, then as assistant conductor and chorus master. Kupka began composing at the age of 17. His musical style was initially influenced by Janáček, Stravinsky and Bartók; later he developed a more personal idiom. In the late 1950s and early 60s his music met with critical acclaim, especially *Picassiáda*, which was awarded the Koussevitzky Foundation of New York prize (1963) and later made into a sucessful television ballet by Pavel Šmok. A terse vehemence and dramatic power are combined in his music with a lyrical melodiousness which has its roots in Moravian folksong.

WORKS

(*selective list*)

Ops: Taškář [Jester] (1, Kupka, after Plautus), 1955; Lysistrata (4, Kupka, after Aristophanes), 1957; Když tančí růže [When the Roses Dance] (3, Kupka, after D. Petrov), 1959; Sokratova smrt [Death of Socrates], 1961; Jeptiška [The Nun] (2, M. Weimann, after D. Diderot), 1964; A z celé duše miluji [I Love with All My Heart] (2, I. Havlů, after L. Mňačka), 1967; Mít vlastní pokoj v rezidenci [To have one's own Room in the Residence] (1, L. Slíva), 1982; Noční hlídka [Night Guard], 1983

Ballets: Florella (4, A. Janáček, after L. de Vega); Učitel tance [The Dance Teacher], 1958; Cassandra (2, G. Rücker), 1962; Idiot (ballet, after F. Dostoyevsky), 1962; Prométheus (3, ballet-orat, Kupka, after Aeschylus), 1980; Pták [Bird], 1977
Orch: Slezská rapsópdie [Silesian Rhapsody], 1955; Svita v barokním slohu [Suite in the Baroque Style], str, 1957; Picassiáda, 1958; Šachty [Shafts], sym. scene, 1958; Pf Conc. no.1, 1959; Pf Conc. no.2, 1961; Concertino da camera, vn, orch, 1968; Bn Conc., 1972; Kontrasty, str, 1974; Tembrofonie, str, 1979; Reflexy, str, 1980
Vocal: Poklady se otevírají [Treasures are Opening], solo vv, chorus, orch, 1959; Zjevení svatého Jana [The Revelation of St John], 1969; 3 fragmenty, female v, pf, perc, 1971; Zpěv [Song], B, cl, pf, perc, 1971; Český sen [Czech Dream], solo vv, chbr chorus, 1973; Zpěvy milosti [Songs of Mercy], Bar, va, pf, 1973; Zpěvy Sapfó, female v, brass qnt, 1983
Chbr and solo inst: Studie, perc, pf, 1977; Movimento, ob, pf, 1978; Coloris imagination, 6 perc, 1979; Brass Qnt, 1982; Paraboly [Parables], 1982; Večery na Doroškově [Evenings at Doroškov], pf, 1982; 7 str qts

Principal publisher: Panton

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OLDŘICH PUKL/KAREL STEINMETZ

Kupkovič, Ladislav (*b* Bratislava, 17 March 1936). Slovak composer, conductor and writer on music, active in Germany. In Bratislava he studied the violin at the conservatory (1950–55) and the violin and conducting at the Academy of Music (1955–61). After serving as conductor of the Hungarian Folk Ensemble of Bratislava (1959–60) and playing the violin in the Slovak PO (1960–63), Kupkovič worked as a freelance conductor and has composed music for film, TV and theatre. In 1963 he founded the Hudba Dneška ('Music of Today') ensemble, and in 1968 co-founded the New Music Days at Smolenice Castle near Bratislava. He emigrated to West Germany in 1969, living first as a guest of the Deutscher akademischer Austauschdienst in Berlin, and then from 1971 in Cologne. In 1973 he became a lecturer and in 1976 professor of composition at the Hanover Hochschule für Musik. Kupkovič came to prominence as a pioneer of 'experimental concerts', most remarkably *Musikalische Ausstellung* at the Akademie der Künste in Berlin (1970) and *Klanginvasion auf Bonn* (1971), a day-long musical battle which overran the entire city centre. He was also concerned with reforming orchestral playing and the role of the conductor, notably in *Dioe* (1968), which like many pieces of the period explores new methods of notation including text and graphics. Around this time he wrote a number of parodies of tonal music, such as the series *K-Rhapsodie* (1968–71). Later in the 1970s he rejected avant-garde music and atonality, advocating instead a return to compositions designed for the practical needs of the audience. Subsequent compositions have adhered to the language and models of classical tonality, but without the parodistic intent of his earlier music.

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MORAG J. GRANT

Küpper, Leo (*b* Nidrum, 16 April 1935). Belgian composer. In 1962, after taking a degree in musicology at the University of Liège and the Université Libre of Brussels, he joined the APELAC studio (founded in 1958 by Pousseur), the first electronic music studio in Belgium, and began working for the musical sound-effects department of the RTBF. In 1967 he set up his own 'studio for experimentation and auditory electronic construction' in Brussels. He won the Prix Magistère of the Bourges international competition (1989) and became a member of the International Academy of Electro-Acoustic Music

in Bourges. He was also awarded a prize for new forms of musical expression (1990) by the Société Belge des Auteurs, Compositeurs et Editeurs (SABAM).

As a pioneer of electronic music, Küpper has devised robots whose synthesized sounds are set off and stimulated by the human voice and the audience, or may be auto-stimulated, engendering a complex environment derived from a large number of sources (for instance, 350 audio channels at the Venice Biennale of 1987).

He was also the first musician in Belgium to become interested in the broadcasting of music in space by means of a sound dome, a metallic structure surrounding the audience with up to 104 loudspeakers mathematically distributed around it, allowing the angular perception of sound in space. Installations have included quarter-domes in the Galleria Nazionale d'Arte Moderna in Rome (1977) and the Chapel of the White Penitents in Avignon (1979), and half-domes at the Ars Electronica festival in Linz (1984) and at the Venice Biennale (1987). In 1987 he invented the kinephone, a keyboard instrument for spatialization through 50 channels.

Voice and language are at the centre of his output, 23 of the 34 works composed between 1967 and 1998 being devoted to that field. Küpper has conducted phonetic and vocal research using actors such as Jean-Claude Frison and singers such as Anna-Maria Kieffer, who translate their mental energy through their voices. Subsequently, the recording of these semi-improvised experiments acts as a reservoir of material for the electro-acoustic compositions that he calls 'électro-vocales'.

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Principal recording companies: Deutsche Grammophon, Igloo

ANNETTE VANDE GORNE

Kuppers, Johannes Theodorus. *See* CUYPERS, JOHANNES THEODORUS.

Kurath, Gertrude Prokosch (Tula) (*b* Chicago, 19 Aug 1903). American ethnomusicologist. She studied at Bryn Mawr College (BA 1922, MA in art history 1928), concurrently receiving training in music and dance in Berlin, Philadelphia, New York and Providence, Rhode Island (1922–8); she then attended the Yale School of Drama (1929–30). Later she was employed as a field research worker by the Wenner-Gren Foundation (1949–73), the American Philosophical Society (1951–65) and the National Museum of Canada (1962–5, 1969–70). Her main areas of interest have been ethnomusicology and dance ethnology, and she has made particularly substantial contributions to the study of Amerindian dance, and to dance theory and notation. She has also taught dance and has lectured on dance history. From 1958 to January 1972 she was dance editor for the journal *Ethnomusicology*. Her other scholarly interests include the fields of folk liturgy and rock music.

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DORIS J. DYEN

Kurbanov, Tulkun (*b* Tashkent, 10 Oct 1936). Uzbek composer. He studied with Boris Nadezhdin at the Tashkent Conservatory (1956–61) where he took a postgraduate course with Boris Zeydman (1963–5). He then served as assistant to Boris Arapov at the Leningrad Conservatory (1968–9) before returning to teach at the Tashkent Conservatory (as professor since 1994) where his textbook on polyphony – written in Uzbek – is widely used. His works combine a symphonic approach to traditional (folk-professional) music with a keen interest in polyphony; he first attracted attention with his polyphonic treatment of Uzbek melodies. His music reflects a growing interest in traditional ritual, both secular and religious.

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RAZIA SULTANOVA

Kurdikar, Moghubai (*b* Kurdi, Goa, 15 July 1904). Indian singer. Her earliest training was in dance, as she spent five or six years with the Parvatkar Natak Mandali touring drama company. Her musical training began after Alladiya Khan heard her practising a song for performance in

a drama; although most male singers of the time refused to take female students, he offered to teach her. After some time, Moghubai moved to Bombay, where she studied with Bashir Ahmed Khan and Vilayat Hussain Khan of the Agra *gharānā* until Alladiya Khan moved there. It is unclear whether she studied other styles with his permission, but she received her most sustained training from him and as a teacher she was responsible for transmitting his style to the next generation. Her most famous disciples are her daughter Kishore Amonkar and V.H. Deshpande.

Moghubai's sense of rhythm was developed acutely by study with the dancer Ramlal Kathak and her early work with the *tablā* player Layabhaskar Karumama. She exploited the *bol bāṭ* form of improvisation, playing with text for rhythmic purposes. She was noted for her use of vibrato, letting it creep into sustained pitches or turning it into ornamentation. She introduced the practice of following the slow *khayāl* with a fast composition in a performance of *khayāl* by singers of the Alladiya Khan *gharānā*.

Moghubai Kurdikar received the President's Award for Hindustani Vocal Music from the Sangeet Natak Akademi in 1969.

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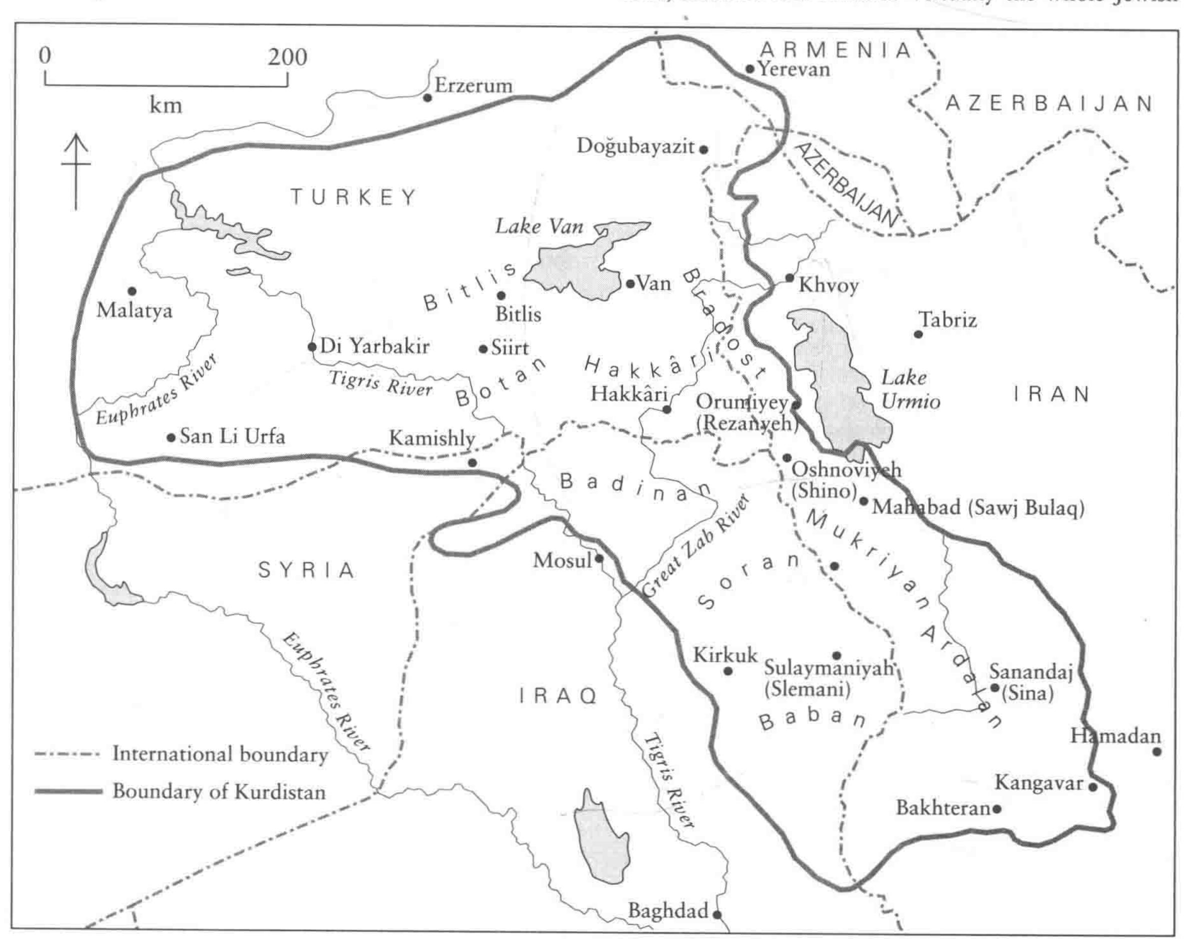
BONNIE C. WADE

Kurdish music. Music of peoples inhabiting the Kurdish homeland (fig.1) and diasporic communities outside it.

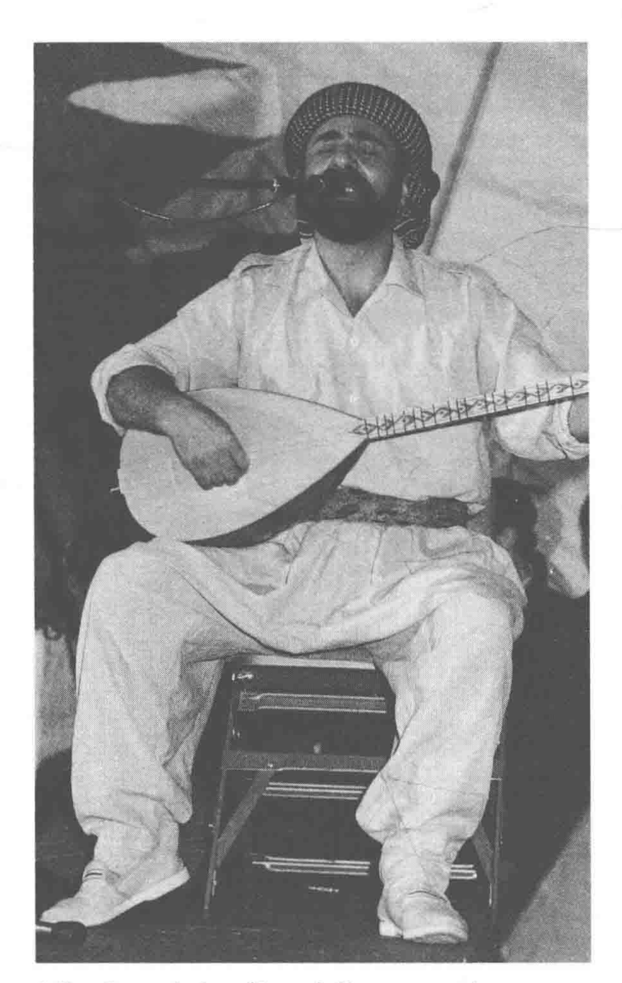
1. Introduction. 2. Main secular musical forms, performances and performers: (i) Sung narratives (ii) Dances (iii) Ceremonial and work-songs. 3. Performance settings. 4. Religious music. 5. Musical instruments. 6. Modern developments.

1. INTRODUCTION. Most of the approximately 25 million people who identify themselves as Kurds inhabit a contiguous territory of some 320,000 km². In this area Kurds are a majority, and they call it Kurdistan ('land of the Kurds'). It extends from the eastern Pontus and Taurus mountains through the northern and central Zagros mountains to the Mesopotamian plain and is divided between the states of Turkey, Iraq, Iran, Syria, Armenia and Azerbaijan. In both Turkey and Iraq, Kurds constitute over 20% of the total population. The official names of most Kurdish cities and regions differ from their Kurdish names, e.g. Mahabad (Sawj Bulaq to Kurds). The major regions shown in fig.1 bear the names of Kurdish principalities that flourished between the 16th century and the mid-19th.

Outside the Kurdish homeland, there are substantial Kurdish populations in north-eastern Iran, central Anatolia, Istanbul and Ankara. Virtually the whole Jewish



1. Map of Kurdistan, showing the major territory inhabited by the Kurds



2. Şivan Perwer singing to his own bağlama accompaniment (London, 1997)

community of Kurdistan emigrated to Palestine, then to Israel between the mid-1920s and early 50s. In the second half of the 20th century a large Kurdish diaspora in Europe (and, to a lesser extent, North America) supported musical and other cultural activities. Recordings produced in Europe by Kurdish musicians find appreciative audiences in the homeland. The musical idioms now recognized as 'typically Kurdish' are those that have been most effectively diffused via recordings and the broadcasting media.

For most of recorded history, Kurdistan has been a region of great religious diversity. The pre-Islamic festival of Newroz (New Year, spring equinox) is celebrated with its attendant ceremonies and dancing, and it is a powerful symbol within diasporic communities. Since the 16th century most Kurds have been Sunni Muslims, following the Shafi'i school of jurisprudence; the Shi'a minority has been estimated at up to 7% of all Kurds. The Qadiri and Naqshbandi are the most important Sufi brotherhoods among Sunni Kurds. Three heterodox groups have developed distinct musical practices: the Alevi, Yezidi and Ahl-e Haqq (see §4 below). Judaism was a presence from at least the 2nd century CE until the founding of the state of Israel. Several medieval writers refer to 'Christian Kurds', and Kurdish adherents of the Church of the East and SYRIAN CHURCH MUSIC are still found in southern Turkey and western Iran. In eastern Anatolia the Christian influence of Armenian culture is still felt.

The two main dialect groups are Kurmanji and Sorani, which belong to the south-western branch of Iranian languages; they are divided by a linguistic boundary extending north-east along the Great Zab river. Although standard forms of Kurmanji and Sorani were developed in the 20th century, sung poetry often makes prominent use of local dialects. For example, Kurdish listeners quickly recognize songs in the Kurmanji dialect of Badinan (northern Iraq). Hewrami and the related language Zaza are central to the musical practices of the Ahl-e Haqq and Alevi, respectively. Speakers of Hewrami or Gurani regard it as a form of Kurdish; Western linguists usually classify Hewrami and Zaza among the north-western Iranian languages. Many Kurds are bilingual, speaking Turkish, Arabic, Persian, Armenian or neo-Aramaic in addition to Kurdish. Some songs in current repertories are contrafacta, which fit Kurdish lyrics to melodies borrowed from non-Kurdish sources.

Literary sources for the study of Kurdish music include historical chronicles such as the 16th-century *Şeref-name* of Bitlisi, the narratives of travellers such as Evliya Çelebi, sacred texts of the Ahl-e Haqq and other religious orders, manuscript collections of poetry intended for singing, and modern publications in Kurmanji and Sorani (some including musical notation). The first substantial efforts to notate and analyse Kurdish music were made by the Armenian composer, singer and scholar Komitas Vardapet (1869–1935). Ethnomusicological fieldwork has not been carried out in all regions, and the extent to which common musical features exist within the different Kurdish regions is somewhat unclear.

Many Kurdish musicians have gained widespread popularity SAYID 'ALI ASGHAR KURDISTANI and MIRYAM KHAN were prominent singers in the 1930s and 40s. MOHAMMAD MAMILI was a major figure whose death in 1999 was a significant political event. The KAMKARS, a family that performs as a group of singers and instrumental players, are very famous in Iran, Iraq and within the Western diaspora. ŞIVAN PERWER, a singer who accompanies himself on the *bağlama* (fig.2), has attained star status; he was the major Kurdish singer in Europe until other singers such as NASER RAZZAZI also became refugees.

2. MAIN SECULAR MUSICAL FORMS, PERFORMANCE AND PERFORMERS. While an abstract concept of 'music' equivalent to Western notions is alien to most Kurds, their thinking about performance and expressive behaviour is rich in categorizations and terminology. The following account deals primarily with Muslim Kurds living in the Hakkâri and Siirt provinces south of Lake Van in Turkey, but draws on Kurdish practices in western Iran and northern Iraq for comparison. Regional variance is greatest within forms and terminologies related to work and within ceremonial contexts such as wedding ritual. The broadest commonalities can be found in categories with narrative content, and in those connected with dancing.

(i) Sung narratives. The Kurds of western Hakkâri (south-eastern Turkey) distinguish three categories of sung narrative according to the prevailing content. *Çîrok û stran* ('legend or story with song') refers to the telling of usually fabulous stories in spoken prose, with songs for the main characters embedded in the tale. The songs are

often metric and in rhymed verse; they may be of various kinds, e.g. dance-songs, lullabies or songs from the other two narrative categories (*şer* and *evînî*).

Şer ('battle, fight') designates the sung heroic narrative proper, where the subject is always a fight between men and the song uses poetic imagery to praise the human qualities and exceptional courage of the protagonists, who are known or believed to be historical figures. Other terms for this are *lawje şere*, *xoşmêr*, *mêrxoş*, *mêrkanjî* and *beyt*. These narratives are almost always named after their heroes. The story is usually widely known at least in general outline, and the performance of a heroic song is understood and judged as an interpretation rather than as the presentation of something new, although news of remarkable contemporary events may be spread through this medium.

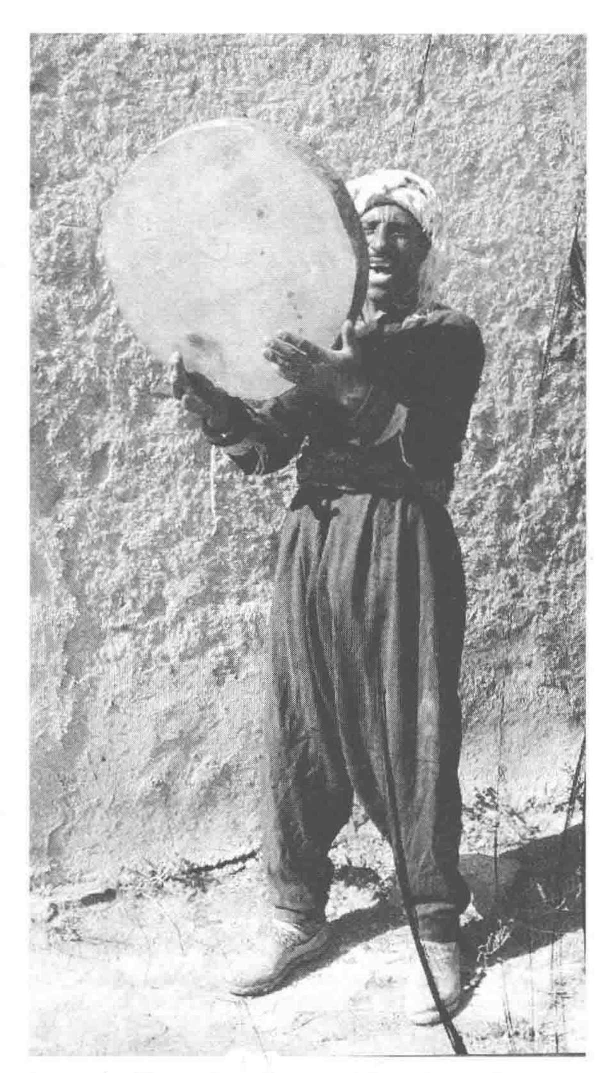
A *şer* consists of a variable number of long strophes with roughly similar melodic and rhythmic outlines. Each strophe tends to begin with long-spun melismas and ends on long-drawn tones, both supported by vocables such as *lêlê/lolo* or phrases such as *ax aman*. In between, the account of the dramatic events is advanced in rapid parlando recitation. Many *ser*s employ a vocal range of an octave and a half or more, beginning each strophe near the upper limit and ending near the lower, but some heroic songs move narrowly within a 4th or 5th. Depending on the singer's skill, the presentation of a *şer* may take an hour or more.

Evînî (from *evîn*: 'love') are normally dramatic accounts of events that involve a tragic love relationship, which usually leads to violence and death, though there are also lyrical love songs. Their form and mode of presentation are very similar to those of the *şer*: strophic, with extended initial melismas followed by rapid, narrow-ranged, unmetred recitation and concluding long-held tones. Intermediate melismas may provide rests for the singer and listeners.

Narratives are always rendered by men whose skills are recognized or who strive for recognition. These skills include a fine, high-pitched but strong voice, an unfailing memory and the ability to interact with listeners and recreate and interpret stories that are generally known. However, in Hakkâri as elsewhere, a distinction is made between singers who expect material rewards for their services and those who do not accept any remuneration.

The professional bard, variously known as *lavjebij*, *dengbij* and *beytbij* ('sayer of songs/sounds/poetry'), follows a code of conduct that forbids him to sing or join in dance-songs without adequate reward. *Lavjebij* bards are found mainly east of the Great Zab river (in the eastern part of the former principality of Culamerg), and into north-western Iran. In the Iranian province of Kordestan, professional bards are known as *beytbij* (*see* IRAN, §III, 4(ii)).

Towards the west, in the area of the former principality of Badinan, musical professionalism is deemed unworthy of a 'free' tribal (*'eşîr*) Kurd, and storytelling and public epic-singing are left to the *şa'ir* poet and to roving *lavjebij* bards from the east. The *şa'ir* is a local man held in high esteem, but not paid. Itinerant dervishes also perform narratives, always accompanying themselves on the frame drum (fig.3). They have a repertory of their own, which includes epics and legends cast in rhyming verse, and classical forms such as *qesîde* (from the Arabic *qaṣīda*, ode). Narratives are also performed by the *mitirp* (from Arabic *muṭrib*: 'a singer'), professional musicians and craftsmen locally described as Gypsies or 'Turks'.



3. Dervish of the Naqshbandi order, with frame drum (def), singing a religious poem (qesîde) (Yekshawa, Kordestan, 1962)

The foregoing description applies primarily to the south-western province of Hakkâri and Siirt in Turkey, but it has close parallels in Kurdish western Iran, in particular around Mahabad (Sawj Bulaq), where a hierarchical system of landownership and patronage that existed before the 1979 Revolution had contributed to the development of Kurdish professionalism in music, reflected primarily in the narrative genres and in urban music practices. Similarly, in northern Iraq there flourished the singing and reciting of Kurdish poetry in several genres in addition to those discussed here (*see* IRAQ, §III, 3). Most of these share the general characteristics described for *şer* and *evînî*: they are strophic forms combining elaborate and wide-flung melismatic singing with the recitation of dramatic texts. Increasingly these genres are accompanied by long-necked lutes (*bağlama* or *saz*) and also non-Kurdish urban instruments such as the *qānūn* (zither) and *'ūd* (short-necked lute), so that rural Kurdish epic singing is assimilating into a generalized West Asian urban style.

(ii) Dances. Throughout Kurdistan the ensemble of oboe (*zurna*) and double-headed cylindrical drum (*dehol*) is used to play for dances that involve a chain of dancers moving anticlockwise in a large circle. The instrumentalists are generally professional *mitirps*. Melodies are adaptations of regional or urban popular songs, and the dance movements are not specifically Kurdish but are of a generalized West Asian style.

In contrast, dance-songs (*lawke govende*, or simply *govend*) are sung in regional versions by Kurds of either sex, without instrumental accompaniment. The dancers form a single line, shoulder to shoulder, holding one another, often with arms crossed behind their backs (fig.4). Two types of dance-song may be distinguished. The antiphonal type, in which equal numbers of singers alternate, predominates in eastern Turkey and western Iran. The responsorial type is frequent in northern Iraq, along with the antiphonal, perhaps under urban influence.

Dance terminology applies to textual content (*şer* or *evînî*); to rhythmic patterns and steps (*yekpêyî*, *dûpêyî*, *sêpêyî* have 'one-', 'two-' and 'three-steps', respectively); to movements of the upper body (*ya mila*: 'with shoulder', or *ya desta*: 'with hand'), and to tempo (*sivik*, light and fast, or *giran*, heavy and slow). Dance types may also be named by association, e.g. *swarkî* ('horseman's dance') imitates the jumping of a horse, and *şêxanî* ('belonging to a sheikh'). In comparison with narrative songs, the texts of dance-songs are not considered to be important, yet some evoke noted events such as an aeroplane crash or images of the distant past such as the assembly (*dîwan*) of the princes of Culamerg who were vanquished in 1848.

Performances of antiphonal dance-songs employ either two single singers or two groups of two or three each. These may be all men or all women. The second singer or group repeats the melodic phrase and text line of the first who then proceeds to the next stanza on the same melody. The alternation of single singers is the prevailing practice east of the Great Zab river and in western Iran. The singers may vary their rendition in consecutive strophes, which may lead to polyphony when the strophes overlap. Individual strophes are short, their melodic range rarely exceeding a 5th. Strophic forms are highly regular and can be ordered into a small number of types. The structures of antiphonal dance-songs are very consistent throughout the Kurdish area, and they also correspond with those of other West Asian peoples (Turks, Arabs and Persians). What sets Kurdish dances apart are the language and the preferred high and tense vocal quality.

(iii) Ceremonial and work-songs. The alternation of singers also predominates in these genres. Weddings among the Ertoşi of western Hakkâri require that men and women sing at certain moments of the ritual. Women of the bride's family sing *narînik* before the departure of the procession that will take the bride to her husband. *Serke zava* ('over the groom') is a genre sung upon her arrival at the groom's house, when the couple first sits together. Thereafter *şeşbendî* are performed by men or women, or by two men and two women from the groom's family, in alternation. In all these cases, the singers stand still or sit, the performance is antiphonal and the traditional texts are sung syllabically on loosely metred melodies. In comparison with dance-songs, the tempos of ceremonial songs are much slower and the melodic ambitus tends to be wider. Where the voices of women and men alternate, they perform the same melody but on tonal centres a 4th or 5th apart.

Work songs include lullabies (*narînik/lori*, according to region) sung solo by women in short repetitive musical

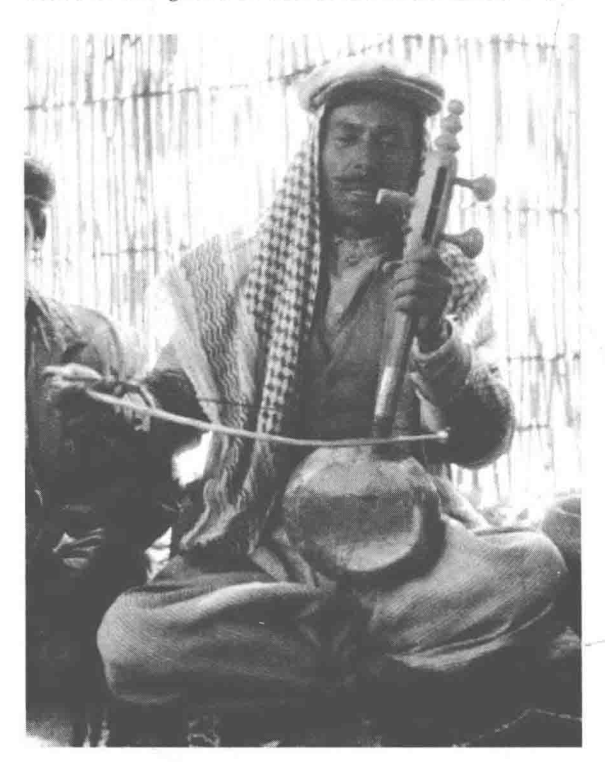


4. Men and women performing the govend dance (Hakkâri, 1958)

phrases to pacify infants, and solo butter-churning songs performed by women while shaking a bag of milk supported in a tripod. Men sing antiphonally while crushing wheat in a mortar to prepare bulgur; their songs have extremely short phrases whose duration matches a stroke with the mallet.

3. PERFORMANCE SETTINGS. In the second half of the 20th century, rural performance practices in Kurdistan focussed on the entertaining of guests by village and tribal elders, and on wedding celebrations. Guests were – and still are customarily entertained with the reciting, in prose and song, of narratives. If professional musicians (*mitirp*) are available (fig.5), they will undertake the task, often to the accompaniment of a spike fiddle (*riçek*). In eastern Kurdistan, a professional *lavjebêj* may be invited and remunerated with 'robes of honour', whereas in the west a local *şa'ir* may be called upon. Competitions of epic singers, who will alternately recite, vying for the applause of the listeners, add excitement to such occasions. The invoking of heroic deeds of the past, of the dignity of great men and the wonder-world of ancient myths and legends can instil both pride and tolerance. Competitions of epic singers representing parties in conflict have on occasion settled disputes (e.g. over pastures or rights-of-way for flocks) among nomadic tribes or within village settlements.

The major occasion for dancing and singing, however, is the wedding celebration. Professional musicians playing oboe and drum are hired to lead the dancing throughout the three or five days of the feast and to accompany the wedding procession. Men and women usually dance separately to their own singing, and the telling and singing of stories at night contribute to the festive mood of this occasion for sociality that brings the entire settlement or tribes of the bride and groom together.



5. Mitirp with spike fiddle (riçek) reciting a heroic song (şer) (Hakkari, 1958)

4. RELIGIOUS MUSIC. Some highly developed and unusual musical concepts and practices are found within certain of the Sufi brotherhoods and heterodox sects. For an account of music among the Alevi/Bektaşi followers, *see* ISLAMIC RELIGIOUS MUSIC, §III, 2(i).

The 60,000 to 70,000 members of the Yezidi sect are concentrated in the Mosul area of Iraq. Their doctrine includes ancient pagan, Zoroastrian, Jewish, Muslim and Christian elements. Music and dance form an essential part of their worship. Their official musicians, the *qewwals* ('those who speak'), are clergy of minor rank and form a guild said to number 50 men. These must take part in all religious festivals and in events in the life-cycle such as circumcision and burial ceremonies. The two principal occasions are the annual pilgrimage to the tomb of their prophet, Sheikh 'Adi, and their New Year. The musicians accompany the ceremonies with flute (*ney* or *şebbabe*) and frame drums (def), which are all considered sacred. They sing hymns and ecstatic songs, perform dances and fulfil other services. The *koçek* (dancers) serve in considerable numbers at the tomb of Sheikh 'Adi and as ministrants to the *qewwals*.

Members of the Ahl-e Haqq sect live mainly in southern Iran. Their doctrine has been influenced by ancient Mesopotamian and Iranian religions, as well as by Islamic mystical orders. They believe in cycles of incarnation and in theophany, i.e. manifestations of God and angels in human form throughout history. Through music, the worshippers can gain access to the mysteries of the sect, so that music constitutes a central part of their liturgy and spiritual life, and all the religious leaders are musicians. In the first theophany, the king of kings is said to have possessed 900 singers, 900 frame-drum players, 900 *tembûr* (long-necked lute) players and 900 *blûr* (flute) players. At present the *tembûr* is the only instrument used in the sect's ritual music, and it is venerated as a sacred object (for illustration, *see* IRAN, fig.14). The musician who plays it and sings the sacred texts is called *kelam-xwan* ('reciter'). The repertory has two main categories: the *destgah* and the hymns (*qewl*). The 12 *destgah* pieces have points in common with Persian art music. The hymns draw their melodies from sacred and secular sources. They are integrated in the liturgy, are performed responsorially by the recitant and the worshippers to the accompaniment of the *tembûr*, and are solemn and moderate in tempo.

5. MUSICAL INSTRUMENTS. Most of the instruments played by Kurds are shared with neighbouring ethnic groups. These include the frame drum (*def, dayre, bendêr*), goblet drum (*dimbek*), oblique rim-blown flute (*blör, blûr, blîl, şimşal, şebbabe*), duct flute (*blûr, pîk, dûdik*), whistle (*pîk* or *fît fîte*), double clarinet (*dûzele* or *zimare*; *qoşme* among the Kurds of north-eastern Iran) and cylindrical oboe (*nerme ney, qirnate, balaban*). The familiar duo of cylindrical drum and conical oboe (*dehol û zurna* or *saz û dehol*) is often played at Kurdish weddings by professional musicians who are not always Kurdish.

Spike fiddles (*kemançe, riçek*) are played in certain parts of Kurdistan and by many Kurdish musicians in north-eastern Iran. The long-necked plucked lutes of Kurds in Kurmanji-speaking areas are usually called *saz*,

like those of the neighbouring Turks and Azeris; in north-eastern Iran Kurdish narrative song is accompanied by the *dutar*. The long-necked *tembûr* is the sacred instrument of the Ahl-e Haqq of southern Kurdistan; it has two strings tuned a 4th or a 5th apart, with the higher pitch doubled by a third string, and it accompanies the singing of sacred texts (*kelam*) in the spiritual assembly (Kurdish *cem*, Arabic *jam'*). The sacred instruments used in Yezidi ceremonies are the rim-blown flute *şebbabe* and the frame drum with jingles (*def*), both of which are themselves 'baptized' before being used in ceremonies of baptism and in other rites.

6. Modern developments. In the second half of the 20th century Kurds almost everywhere came under increasing pressure to hide or deny their Kurdish identity. Their music, language and distinctive dress have become arenas of conscious negotiation with dominant powers: police and military forces acting on government policies, especially in Turkey, Iraq and Iran, and immigration officials in the European diaspora, notably in Germany. Since the 1940s, radio transmissions have played an increasingly important role in bridging the gap between rural dwellers, cities across the Kurdish area and the wider world. In the 1950s villagers in the relatively secluded Turkish province of Hakkâri were listening to the state radio of Soviet Armenia, which transmitted regularly the recitation of Kurdish epics in Kurmanji by noted bards. In the 1990s cassette tapes with Kurdish titles featuring historical recordings of epic singers and urban Kurdish dance music were traded in Istanbul for the benefit of the large population of displaced rural Kurds in that city. Kurdish music and dance-songs play an important role within diaspora community celebrations.

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STEPHEN BLUM (1, 5, bibliography), DIETER CHRISTENSEN (2, 3, 6), AMNON SHILOAH/R (4)

Kurdistani, Sayid 'Ali Asghar (*b* Salawatawa, near Sanandaj [Sina], Iran, 1882; *d* 1937). Kurdish singer. He was born into a family of *sayyids* (descendants of the Prophet Muhammad) and was sent to a mosque school in Sanandaj to study the Qur'an and Islamic teachings. Already known for his voice as a child, his recitations of the Qur'an, *mewlûdname* (verses about the Prophet's birth) and *munacat* (prayers) attracted attention. His secular songs also gained increasing popularity. Through the patronage of an aristocratic family of Sanandaj, he travelled to Tehran, where he was received enthusiastically by the music community. In 1929 he recorded 17 Kurdish pieces for Polyphon. His 14 surviving performances include *goranî* (popular songs) and pieces identified as Persian *dastgāhs* such as *Segāh* and *Dashtī*. He was frequently invited to perform for thousands of listeners in many Kurdish towns, and his recorded songs also attracted crowds to tea-houses. His recordings were a permanent feature in the music programming of the Kurdish section of Radio Baghdad from the 1940s and in the Kurdish radio stations of Iran during the 1950s. His music has inspired Kurdish singers such as Aziz Shahrokh and the Kamkar ensemble. An account of his work is given in M.H. Baqî: *Seyyid 'Elî Esxerî Kurdistanî* (1998). The first

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AMIR HASSANPOUR, STEPHEN BLUM

Kurek, Marcin. *See* GALLINIUS, MARCIN.

Kurenkeyev, Murataaly (*b* Chon-Kemin, 1860; *d* Chon-Kemin, 1949). Kyrgyz instrumental performer. His grandfather Belek and his father Kurenkei (1826–1907) were well-known musicians, and Kurenkeyev learnt to play a number of traditional instruments including the *kïyak* (two-string fiddle), the *komuz* (three-string lute) and the *choor* (end-blown flute). In 1922 he organized the first ensemble of *komuz* players in the city of Przheval'sk. From 1930 to 1946 he worked in Frunze (now Bishkek), performing as a soloist and as a member of the orchestra of traditional instruments. He had an extensive knowledge of folklore, especially ceremonial genres, and his works included all the most important characteristics of the Kyrgyz melodic heritage. His repertory of traditional music comprised about 100 works, including shepherds' tunes, ritual *koshok*, instrumental miniatures and complex *kyuu* (programmatic instrumental pieces), and he was familiar with several *komuz* poems such as *shyngrama*, *ker tolgoo* and *botoü*. He also created his own *kyuu*, notably *Kambarkan* in honour of the hunter Kambar, the legendary inventor of the Kyrgyz *komuz*. Kurenkeyev used the *kïyak* to imitate the cries of animals, the sounds of nature and the patterns of human speech; it was said that 'his *kïyak* articulates words'. He was acquainted with the Kazakh *aqyn* and *dömbra* player Jambyl Jabayev. Kurenkeyev's work influenced that of several Kyrgyz composers, and his works have been used in operas, ballets and orchestral pieces.

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ALMA KUNANBAYEVA

Kuretzky, Josef Antonín. *See* GURECKÝ, JOSEF ANTONÍN.

Kuretzky, Václav Matyáš. *See* GURECKÝ, VÁCLAV MATYÁŠ.

Kuri-Aldana, Mario (*b* Tampico, Tamaulipas, 15 Aug 1931). Mexican composer. He studied the piano with del Castillo at the Academia Juan Sebastian Bach (1948–51) and composition with Vázquez, Tercero and Michaca at the Escuela Nacional de Música of the University of Mexico (1952–60), where he did research for a thesis, *Concepto mexicano de nacionalismo* (1963). At the Instituto Nacional de Bellas Artes (INBA) he studied conducting with Markevich and Giardino (1957–8), and he had private composition lessons with Luis Herrera de la Fuente and Rodolfo Halffter (1961–2). A grant from the Di Tella Institute enabled him to pursue his composition studies there under Ginastera, Riccardo Malipiero, Messiaen, Maderna, Dallapiccola, Copland and Chase (1963–4), and in 1965 he had lessons from Stockhausen at the Mexico City Conservatory. He has held appointments as composition teacher at the Academia Juan Sebastian Bach, teacher of theory, harmony and counterpoint at the University of Mexico (1955–65), director of the Banda Sinfónica de la Secretaría de Educación Pública (1967–70), professor of music at the Academia de la Danza of the INBA, and honorary director of the Centro Libanés Chamber Orchestra (from 1971), which has commissioned and performed many of his works, including *Formas de otros tiempos*. In addition he has worked with enthusiasm in folk music research, being particularly interested in Spanish manuscripts as a primary source; he is a member of various folklore societies and has attended international conferences on the subject. In 1994 he was a founding member of the Consejo de la Música Popular Mexicana and in 1995 was awarded the Premio Nacional de Artes.

A traditionally orientated composer, Kuri-Aldana employs a folkloristic neo-classical style that may be traced to his teacher Halffter; but a broad and sure technique has allowed him to draw effectively on the styles of his diverse later teachers and of other composers. His versatility is shown by his ability to write songs and arrangements in an accessible manner (e.g. *María de Jésus* and *Peregrina agraciada*) as well as more sophisticated works, such as *Los cuatro bacabs* and *Candelaria*. The former resembles *mariachi* music in its insistent rhythmic formulae and characteristic parallel chords in 3rds to topical texts; *Candelaria* is a good deal more complicated, but never very adventurous in technique. Clarity and timbral contrast typify his mature works. His form tends to be non-linear, with added notes or rhythmic values enhancing the basically variation-type processes; such techniques, deployed in mosaic patterns, he learnt from Messiaen, and they have proved applicable to much Amerindian music in Mexico. The sparse textures, extreme ranges, continual rhythmic metamorphoses and harmonic dissonances (superimposed 4ths in octave displacements) of his work make for great fluidity. Kuri-Aldana has also composed popular pieces – such as *Página blanca* (bolero) or *Mariposa en la noche* (danzón) – which have earned him a prominent place within the popular music scene. In some of his works he has aimed to bring together both his popular and cultivated styles. His *Danzón* for orchestra and his *Sinfonía bolero* (both 1994) are two examples of this trend within his production. (S. Kahan: 'El compositor Kuri-Aldana', *Carnet musical de X.E.L.A.*, Mexico City, 1963, 565–9)

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Principal publishers: Ediciones Mexicanas de Música, Editorial Argentina de Música, Música Rara, Ricordi Americana

GERALD R. BENJAMIN/RICARDO MIRANDA-PÉREZ

Kurka, Robert (Frank) (*b* Cicero, IL, 22 Dec 1921; *d* New York, 12 Dec 1957). American composer. He studied briefly with Luening and Milhaud but was principally self-taught. He was a faculty member at Queens College, CUNY, and, briefly, at Dartmouth College. He received a Guggenheim Fellowship (1951–2), an award from the National Institute of Arts and Letters (1952) and a Creative Arts Award from Brandeis University (1957).

Kurka is best known for his orchestral suite *The Good Soldier Schweik* (1956), which he later expanded into a two-act opera. *Schweik* is often compared with Weill's *Kleine Dreigroschenmusik*; not only are its instrumentation and tonal language similar, but both combine references to popular musical idioms (dances, marches, the ballad style) with pungent dissonances and brittle rhythms for ironic effect.

Neo-classical in style and influenced by the folk music of former Czechoslovakia (his parents' birthplace), Kurka's work is most particularly characterized by its use of repeated melodic and rhythmic motifs, the appearance of dissonant elements within a tonal structure and an energetic rhythmic drive (notably in the Symphony no.2 and the Serenade).

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Vocal: Who shall Speak for the People (C. Sandburg), TTBB; Song of the Broadaxe, TTBB; several choral pieces and songs

Chbr and solo inst: Sonata, op.5, vn; Pf Sonatina, op.6; Str Qt no.4, op.12, perf. 1950; For the Piano, op.13, pf; Music for cl, hn, tpt, vn, db, op.14; Pf Trio, op.16; Pf Sonata, op.20; Sonatina, vc, op.21; Sonata no.3, vn, pf, op.23, perf. 1953; Dance Suite, op.29, pf 4 hands; Sonatina for Young Persons, op.40, pf; 7 Moravian Folksongs, fl, ob, cl, bn; Notes from Nature, pf; Ballad, hn; 4 other str qts; 3 other vn sonatas; pf pieces

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JAMES WIERZBICKI/R

Kurpiński, Karol Kazimierz (*b* Włoszakowice, Wielkopolska, 6 March 1785; *d* Warsaw, 18 Sept 1857). Polish composer and conductor. He studied with his father Marcin Kurpiński, an organist at Włoszakowice, and himself became organist at Sarnów nearby in 1797. In 1808 he took a post as tutor to the Rastawiecki family in Lwów, where he heard a number of Italian and German operas, and in 1810 he settled in Warsaw. There he met the dramatist Wojciech Bogusławski, known as the 'father of Polish theatre', through whose influence he was appointed deputy conductor at the National Theatre. In 1824 he was appointed principal conductor (on the dismissal of Józef Elsner) and in that capacity he presented a repertory of the highest quality, notably Mozart and Rossini, to Polish audiences. In addition to opera he regularly conducted orchestral concerts in the city; these included the first performances of Chopin's two piano concertos.

Kurpiński was also active as a teacher, establishing (1835) the School of Singing and Declamation at the National Theatre as a replacement for the conservatory, which had been closed down after the 1830 insurrection. He also founded and contributed regularly to the journal *Tygodnik muzyczny* ('Music Weekly'; later *Tygodnik muzyczny i dramatyczny*), the main forum for musical debate in Warsaw in the first half of the century. In 1823, just before his appointment as principal conductor at the National Theatre, he embarked on a European tour that took in all the major musical centres. Kurpiński's creative work slackened noticeably following the tour, and it seems possible that he felt his own music to be somewhat anachronistic in relation to the new musical styles of the 1820s. His later life was given over mainly to teaching, and by the time of his death he was largely forgotten.

Although he composed in many genres, Kurpiński's contribution was mainly to opera. He was the major Polish opera composer before Moniuszko, and his output (most of it composed for the National Theatre in Warsaw) was considerable. Many of his operas received only a few performances before disappearing from the repertory, but some had more lasting success, notably *Szarlatan, czyli Wskrzeszenie umarłych* ('The Charlatan, or The Raising of the Dead'), *Jadwiga królowa Polska* ('Jadwiga, Queen of Poland') and *Zamek na Czorsztynie, cyli Bojomir i Wanda* ('The Castle of Czorsztyn, or Bojomir and Wanda'). For the most part his stage works were vaudevilles or Singspiele, interleaving songs and choruses with spoken dialogue. Nine of Kurpiński's 26 known stage works survive complete, and there are extracts from a further eight. It is clear from the surviving works that the stylistic profile of his music was distinctly Italian, responsive both to such late 18th-century composers as Cimarosa and Paisiello and to such later masters as Rossini. At the same time Kurpiński laid some of the foundations of a national operatic style by drawing on themes from Polish history and folklore and making use of Polish national dances and folksongs. His most ambitious stage work was probably *Jadwiga*, a full-scale opera rather than a vaudeville, and similar in its broad design to the historical operas of Spontini. In the 1990s attempts were made to revive some of Kurpiński's operas in Poland, with notable success in the cases of *Pałac Lucypera* ('Lucifer's Palace'), *Szarlatan* and *Zabobon*.

Kurpiński also composed choral music, some of it to rousing nationalist texts by such contemporary Polish writers as Ludwik Osiński and Kazimierz Brodziński, and some to traditional liturgical texts (there are six masses, including a Requiem). In addition he wrote numerous solo songs, mainly for amateurs and characteristically in

the manner of strophic dance-songs, far removed stylistically from the Romantic art song. They include *Michał Korybut*, one of the best of the collection of 'historical songs' (1816), with texts by Niemcewicz and musical settings by Franciszek Lessel, M.A. Szymanowska, Elsner and others. These took on a considerable significance in the context of an emergent nationalist ideology in Polish art and letters.

Less distinguished musically are the orchestral and chamber works (the former are mainly ballet scores), and a large collection of piano pieces. Most of these are in the salon manner typical of early 19th-century Polish composers, favouring genres such as variations, potpourris, fantasies and, above all, polonaises.

WORKS
(*selective list*)

STAGE

mel – *melodrama*

Pigmalion, *c*1800–08 (op, 1, J.-J. Rousseau, trans. K. Wegierski), lost
Dwie chatki [Two Cabins] (op, 1, L. Dmuszewski), Warsaw, 26 May 1811, lost except ov. (Kraków, 1950)
Pałac Lucypera [Lucifer's Palace] (operetta, 4, A. von Kotzebue and J.M. Loaisel, trans. A. Zółkowski), Warsaw, 9 Nov 1811, *PL-Wn*
Oblężenie Gdańska [The Siege of Gdańsk] (mel, 3, J.E. Boirie and J.C.A. Cuvelier, trans. Dmuszewski), Warsaw, 13 Dec 1811, lost
Ruiny Babilonu [The Ruins of Babylon] (mel, 3, R.C.G. de Pixérécourt), Warsaw, 6 March 1812, lost except ov. (Leipzig, 1820)
Marcinowa w seraju [Marcin's Wife in the Harem] (op, 3, W. Pękalski), Warsaw, 20 March 1812, lost except ov. (Leipzig, 1820)
Szarlatan, czyli Wskrzeszenie umarłych [The Charlatan, or The Raising of the Dead] (op, 2, Żółkowski), Warsaw, 23 Jan 1814, ov. and 9 excerpts (Warsaw, 1828)
Łaska imperatora [The Emperor's Staff] (op, 1, Kotzebue, trans. Dmuszewski), Warsaw, 11 March 1814, *Wn*
Agar na puszczy [Agar in the Forest] (mel, 1, S.F. Genlis), Warsaw, 19 May 1814, lost
Jadwiga królowa Polska [Jadwiga, Queen of Poland] (op, 3, J.U. Niemcewicz), Warsaw, 23 Dec 1814, *Wtm*, ov. (Leipzig, 1820)
Aleksander i Apelles [Alexander and the Apelles] (mel, 1, A. de la Ville de Mirmont, trans. Dmuszewski), Warsaw, 17 March 1815, *Wn*
Nagroda [The Reward] (operetta, 2, Dmuszewski), Warsaw, 1815, lost except ov. (Warsaw, 1820)
Mała szkoła ojców [The School Founder] (op, 1, Dmuszewski), Warsaw, 15 March 1816, lost
Zabobon, czyli Krakowiacy i górale, albo Nowe krakowiaki [Superstition, or Krakovians and Mountaineers, or The New Krakovians] (op, 3, J. Kamiński), Warsaw, 16 June 1816, *Wtm*, ov. and excerpts (Warsaw, 1826)
Dziadek i wnuk [Grandfather and Grandchild] (?mel, 2, A. de Favières, trans. L. Osiński), Warsaw, 13 Oct 1816, lost
Hero i Leander [Hero and Leander] (mel, 1, J.P.C. de Floris, trans. S. Starzyński), Warsaw, 6 Dec 1816, lost
Jan Kochanowski w Czarnym Lesie [Jan Kochanowski at Czarny Las] (op, 2, Niemcewicz), Warsaw, 1 Jan 1817, excerpts (Warsaw, 1817)
Bateria o jednym żołnierzu [A Troop of One Soldier] (mel, 1, Żółkowski), Warsaw, 9 Nov 1817, frags. *Kj*
Czaromysł książę słowiański [Czaromys the Slav Prince] (op, 1, Żółkowski), Warsaw, 27 March 1818, *Kj*, *Wtm*
Zamek na Czorsztynie, czyli Bojomir i Wanda [The Castle of Czorsztyn, or Bojomir and Wanda] (op, 2, J.W. Krasiński), Warsaw, 5 March 1819 (Kraków, 1968)
Zbigniew (op, 3, Niemcewicz), Warsaw, 5 Nov 1819, lost
Kalmora, czyli Prawo ojcowskie Amerykanów [Kalmora, or The Paternal Right of the Americans] (mel, 2, K. Brodziński), Warsaw, 10 Feb 1820, *Wtm*, ov. (Leipzig, 1826)
Mars i Flora [Mars and Flora] (ballet), 3 Aug 1820
Sąd ostateczny [The Last Court] (E. Young, trans. F. Dmochowski), Warsaw, 9 March 1821, lost
Cień Księcia Józefa Poniatowskiego [The Ghost of Józef Poniatowski] (?mel, 1), Warsaw, 13 Sept 1821, lost
Leśniczy z Kozienickiej Puszczy [The Foresters of Kozienice] (op, 1, Krasiński), Warsaw, 28 Oct 1821, *Wn*
Wesele krakowskie [Krakovian Wedding] (ballet), 14 March 1823
Cecylia Piaseczyńska (op, 2, Dmuszewski), Warsaw, 31 May 1829, ov. and excerpts (Warsaw, 1830)

OTHER VOCAL

Sacred: 6 masses, incl. Msza wiejska [Country Mass] (A. Feliński), 3vv, org, perf. 1821, and Requiem, 3vv, org, perf. 1847; Oratorio, 4vv, 2 tpt, 2 trbn, db, timp, org; Te Deum laudamus, 4vv, orch, perf. 1829; several cants, lost
Secular cants: Cantata on the anniversary of Napoleon's coronation, 1810; Elegia na śmierć Tadeusza Kościuszki [Elegy on the death of Kościuszko], 1819; Cantata on the unveiling of the Copernicus monument, perf. 1830; many occasional cants, lost
Songs: 6 songs in Śpiewy historyczne [Historical Songs] (J.U. Niemcewicz) (Warsaw, 1816); Dumka (K. Brodziński) (Warsaw, 1816); Elfryda (S. Okraszewski) (Warsaw, 1817); Ludmila w ojcowie [Ludmila in the Fatherland] (B. Kiciński), perf. 1818; Czerna (C. Godebski) (1822); Do Ludmily [To Ludmila] (K. Godebski) (1822); Etwin i Klara [Etwin and Klara] (K. Godebski) (1822); Warszawianka [The Song of Warsaw] (C. Delavigne, trans. K. Sienkiewicz) (Warsaw, 1831); Litwinka [The Song of the Lithuanian Legionaries] (S.J. Cywiński)

INSTRUMENTAL

Orch: Wielka symfonia bitwę wyobrâżajaca [Grand Battle Sym.], op.15, *PL-Wn*; Cl Conc., perf. 1820, arr. cl, pf (Kraków, 1949); Wielka fuga na temat 'Jeszcze Polska nie zginęła' [Grand Fugue on the Song 'Poland has not Perished Yet']; Potpourri, czyli Wariacje z różnych tematów narodowych [Potpourri, or Variations on National Themes], pf, orch; polonaises
Chbr: Dumanie nad mogiłą Wandy [Reverie over Wanda's Tomb], vn, pf, perf. 1820, *Kj*; Nocturne, C, hn, bn, va, op.16 (Leipzig, 1825); Paysage musical, F, hn, bn, op.18 (Leipzig, 1825); Cavatina, tpt/trbn, pf; Fantaisie en quatuor; Trio, cl, vn, vc
Pf: 3 Polonaises, G, d, g (Leipzig, 1812); 6 Variations on an English Theme (Leipzig, 1813); 3 Polonaises, E, f, A (Leipzig, 1813); Fantasy, c, 1816 (1820); Polish Dance, D, 1818 (Warsaw, 1818); Polonaise, C (Warsaw, 1818); Polonaise, a, 1820; Fugue, A (Leipzig, 1820); Fantasy, a (Leipzig, 1820); Polonaise on a Theme of Spontini, D (1821); Waltz, B♭ (1821); 9 Variations, d (1821); Polonaise, B♭, and Mazurka, D (1821); Polonaise on Themes from Rossini, A (Warsaw, 1823); Mazurka, D (Warsaw, 1823); Fantasy, op.10 no.2, F (Leipzig, 1823); Collection of 14 Polonaises and 4 Mazurkas (Leipzig, 1823); Potpourri, or Variations on a Russian National Theme (1825); Mazurka, D (1825); Polonaise, D (1827); Polonaise, E (Warsaw, 1829); Martial Polonaise, D (Warsaw, 1829); 15 Polonaises (Warsaw, 1858); Chwila snu okropnego [A Dreadful Dream]; numerous other polonaises, many for specific occasions

WRITINGS

Wykład systematyczny zasad muzyki na klawikord[Systematic exposition of the principles of music for the clavichord] (Warsaw, 1818)
Zasady harmonii tonów z dołączeniem jenerał basu praktycznego [The principles of tonal harmony and a practical guide to figured bass] (Warsaw, 1821)
Zasady harmonii wykładane w sposobie lekcji dla lubowników muzyki [The principles of harmony set out in lessons for music lovers] (Warsaw, 1844)

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T. Przybylski: *Karol Kurpiński, 1785–1857* (Warsaw, 1975, enlarged 2/1980)
T. Przybylski: 'Karol Kurpiński: kronika życia i twórzości' [Chronicle of his life and works], *Szkice o kulturze muzycznej XIX wieku*, ed. Z. Chechlińska, iv (Warsaw, 1980), 276–489

JIM SAMSON

Kurrende (from Lat. *currere*: 'to run', or *corradere*: 'to scrape together', 'to beg'). A term in use from the 16th century onwards for itinerant boys' choirs trained in the Lateinschulen in Germany. The choir members, lacking financial support, begged alms from the townsfolk by singing in the streets and squares or from house to house; in addition, their services were engaged occasionally for special functions such as weddings and funerals. The custom is still current in Germany. (*MGG1*; F. Krautwurst [includes extensive bibliography])

□

Kurt(-Deri), Melanie (*b* Vienna, 8 Jan 1880; *d* New York, 11 March 1941). Austrian soprano. She studied in Vienna with Fannie Müller and in 1902 made her début at Lübeck as Elisabeth. After a season in Leipzig she withdrew for further study with Lilli and Marie Lehmann in Berlin. She joined the Hoftheater, Brunswick, in 1905 and was engaged at Berlin (1908–15). She sang at Covent Garden in 1910 as Sieglinde and Brünnhilde (*Die Walküre*) and in 1914 as Kundry. From 1915 to 1917 she sang at the Metropolitan Opera, making her début as Isolde and singing, as well as the Wagner repertory, the title role in *Iphigénie en Tauride*, Leonore (*Fidelio*), Pamina, Santuzza and the Marschallin. In 1920 she joined the Berlin Volksoper, where she sang until 1925. She possessed a rich, powerful dramatic soprano voice, evinced in her recordings of Wagner, and had outstanding dramatic presence. (*GV*; L. Riemens)

HAROLD ROSENTHAL/R

Kurtág, György (*b* Lugoj, Romania, 19 Feb 1926). Hungarian composer and pianist. He is the only composer to have lived through Hungary's communist regime (1949–89) and still to have achieved international recognition. Drawing on Bartók, Webern and, to a lesser extent, Stravinsky, his work is characterized by compression in scale and forces, and by a particular immediacy of expression.

1. 1926–57. 2. 1957–72. 3. 1973–84. 4. From 1985.

1. 1926–57. Kurtág was born to Hungarian parents (his birthplace was part of the Austro-Hungarian Empire until it was ceded to Romania in 1918). He spoke Hungarian at home and, from the age of six, Romanian at school. His mother began teaching him the piano when he was five; although he then abandoned it for some years, from 1940 he studied the piano with Magda Kardos and composition with Max Eisikovits in Timişoara. He moved to Budapest in 1946, acquiring Hungarian citizenship in 1948. There he continued to study the piano with Pál Kadosa, chamber music with Leó Weiner and composition with Sándor Veress (1946–8), briefly with Pál Járdányi and then with Ferenc Farkas (1948–55) at the Franz Liszt Academy of Music. He graduated in piano and chamber music in 1951 and in composition in 1955. He was awarded the Erkel Prize by the Hungarian state in 1954 and 1956, and later in 1969. In 1947 he married the pianist Márta Kinsker (*b* 1928); their son György was born in 1954.

During this early period Kurtág was more active as a pianist than as a composer, his performances of Bartók being particularly praised. His most significant early composition, the Viola Concerto which was his diploma piece, was considerably influenced by Bartók's Violin Concerto no.2: Kurtág had been profoundly moved by Menuhin's Budapest performance in 1946. Kurtág's works of this period demonstrate a loyalty to Bartók's rhythmic structures and folksong-influenced sonorities above all else.

Access to music from the West was limited at that time: only a few scores of Stravinsky, Schoenberg and Webern were known to Kurtág. There were barely any performances of such works in Hungary, but Kurtág's friend and fellow-student György Ligeti had a limited collection of recordings, including some Stravinsky. All Bartók's works were to be heard in concert, apart from 1949 to 1953 when certain of his middle-period compositions were banned by the Communist party. The few pieces Kurtág wrote to fulfil commissions for socialist-realist works were later withdrawn.

2. 1957–72. Kurtág spent a year (1957–8) studying in Paris, attending the classes of Messiaen, Milhaud and Max Deutsch. It is the parallel consultations with the art psychologist Marianne Stein, however, that he cites as being of most importance. When Kurtág presented her the sole work he completed in Paris, an extensive piano piece, Stein's advice was that his compositional voice would be most effectively developed if he set himself simple musical tasks, such as exploring the various ways of connecting two notes. Such clearly defined limits emerge as structural mechanisms throughout opp.1–9, a coherent group of short works written almost exclusively for small forces. A particularly clear example of the taut structures is found in the Eight Piano Pieces op.3, first performed in Darmstadt in 1960 by Andor Losonczy. The first of the highly characterized pieces involves an ostinato in the bass constructed from varied pairings of B, C and D that are set into opposition with fragmentary, wide-ranging, gestural figures in the treble. These move chromatically towards C♯, which is rhythmically and insistently repeated until the bass ostinato falls silent. The C♯ is the end: it is the missing link between B, C and D and thus the 'goal' of the piece.

Paris provided an opportunity for Kurtág to encounter new scores. His study and copying out of all the principal works of Webern made a lasting impression. His String Quartet op.1 shares features of Webern's opp.5 and 9. All six movements typify his newly discovered concentration of expression, the principle of 'completing' the 12-note space is used frequently, and the work opens with an allusion to Webern (the first four notes of op.28). The third and fifth movements use a 12-note row; although Kurtág experimented with dodecaphonic procedures during this period, a row is usually little more than the starting-point for a movement. The frequent use of ostinato may also be cited as coming from Webern, or even from Stravinsky, but the technique is equally Bartókian. The debt to Bartók, in particular to his middle-period quartets, is evident in Kurtág's op.1 in the arch-like pairings of movements 1 with 6 and 2 with 5; juxtaposing of highly contrasted articulation such as glissando, pizzicato and tremolo; boldly characterized rhythmic impulses; and violent fragmentation of cells of notes. The note row used in the third movement even begins with the fugue subject of Bartók's Music for Strings, Percussion and Celesta. When the quartet was first performed in Budapest in 1961, it caused a sensation as the first Hungarian work to demonstrate assimilation of modern Western musical currents.

Bornemisza Péter mondásai ('The Sayings of Péter Bornemisza', 1963–8) op.7, a 40-minute song cycle for

soprano and piano which was Kurtág's first vocal work since before 1956, crowned this first mature compositional phase and also broke away from the period's relentlessly cogent concision. 24 movements are distributed unevenly between four parts entitled 'Confession', 'Sin', 'Death' and 'Spring': this large-scale four-part symphonic structure is unparalleled in Kurtág's output. Extracts from the sermons of the 16th-century reform preacher Bornemisza are arranged to evoke this journey through life and death to rebirth. The four-part division was defined by Kurtág's music rather than Bornemisza's texts, but Kurtág responded to the sense of the frequently lurid prose with extravagantly volatile vocal writing and a virtuoso piano part, reaching extremes of musical expressionism. The work's madrigalian evocation of the text is a reference to Schütz's *Kleine geistliche Konzerte*, and Kurtág's sensitivity in setting the Hungarian language is unsurpassed.

The decision to remain in Hungary after the revolution in 1956 was of inestimable significance to Kurtág's subsequent professional activities and the wider dissemination of his works. From 1958 to 1963 he worked as a répétiteur at the Bartók Music School (a secondary school specializing in music); in 1967 he was made a professor of piano at the Liszt Academy, changing to professor of chamber music about two years later. Between 1960 and 1968 he also worked as a répétiteur of soloists with the Hungarian state concert agency, the National Philharmonia. His reputation as an instrumental and vocal coach preceded his success as a composer at home and abroad. *The Sayings of Péter Bornemisza* made no impact on Darmstadt at its world première there in 1968, and for the next five years Kurtág was unable to make significant progress, despite a year of study in West Berlin (1971) undertaken with support from the Deutscher akademischer Austauschdienst.

3. 1973–84. When the piano teacher Marianne Teöke invited Kurtág to contribute some pieces to an album of works for children in 1973 and he responded with *Elő-Játékok* ('Pre-Games'), the task of writing simple pieces for a specific type of player shifted him out of his impasse. Another stimulus was the experimental New Music Studio (Új Zenei Stúdió), formed in Budapest in 1970 by the conductor Albert Simon (*b* 1926), the musicologist András Wilheim and the composers Gyula Csapó, Barnabás Dukay, Zoltán Jeney, László Sáry, Zsolt Serei and László Vidovszky. In workshops and concerts, the group presented Hungarian premières of works by such composers as Stockhausen, Cage, Wolff, Feldman, Kagel and Reich, and composed new works to explore innovatory, improvisatory interactions between playing and composing.

So important did Kurtág's new-found form of piano writing become that since his first commission such pieces, called *Játékok* ('Games'), have formed a constant backcloth to all his compositional activity. They were intended to offer children a liberating approach both to making music and to the piano itself, but evolved into a liberating activity for the composer too. The graphic notation employed is intended to stimulate the performer (adult or child) to experiment with sound and sensation rather than to analyse the score intellectually and, according to the performance instructions, to revive the spontaneity of such practices as 'free declamation, folk music parlando-rubato [and] Gregorian chant'. Some pieces are referred to as Duchampian *objets trouvés*: one plays a 'game' with glissando (*Perpetuum mobile (object trouvé)*), another with all the Cs on the keyboard (Prelude and Waltz in C). *Games* was also a method of filtering the musical ideas of others, sometimes in homages, at other times less respectfully. Kurtág even experimented with the individual styles of members of the New Music Studio, hence *Hommage à Jeney (Phone Numbers of our Loved Ones 1)*, and *Hommage à Vidovszky (Phone Numbers of our Loved Ones 2)*. He also found himself able to work through events in his life by treating *Games* pieces as a musical diary, with the result that many titles reflect the death of friends and colleagues.

Kurtág's new beginning in *Games* reworked musical ideas from op.7 and also became a compositional workshop and pool of material for later works. The pieces he completed between 1975 and 1979, of which *Hommage à Mihály András (12 Microludes for String Quartet)* op.13 and *József Attila-töredékek* ('Attila József Fragments') op.20 for solo soprano represent particularly successful examples, are characterized by the wittiness of *Games* and a structure of epigrammatic, self-contained, bagatelle-like movements. Four Songs to Poems by János Pilinszky op.11 has absorbed the almost primitive rawness, the 'open', 'unfinished' quality of *Games*. Op.13 was commissioned by the Witten Festival and performed there by the Éder Quartet in 1978; its subtitle 'Microludes' is an invention of Kurtág's, referring to the anchoring of 12 movements by reference to one of the notes of the scale, which rise in chromatic sequence.

This period was one of increased collaboration with particular performers, including the pianist Zoltán Kocsis, the violinist András Keller and the soprano Adrienne Csengery, who gave the premières of all seven of Kurtág's cycles for soprano from op.12 to op.26. Of these, *Poslaniya pokoynoy R.V. Trusovoy* ('Messages of the Late R.V. Troussova') op.17 was his most substantial work since op.7, and its success triggered the wider dissemination of Kurtág's music outside Hungary. It was commissioned by the French state and the Ensemble InterContemporain; the latter, with Csengery, gave the première in Paris in 1981, conducted by Sylvain Cambreling. The cycle bears superficial resemblances to Schoenberg's *Pierrot lunaire*: 21 highly charged songs for soprano are accompanied by varying combinations of instruments. The grouping of the movements into three sections, 'Solitude', 'Somewhat Erotic' and 'Bitter Experience – Sweetness and Chagrin', recalls Kurtág's practice in op.7, but the sustaining allegorical framework has been replaced by the fragmentary narration of a love affair. The prominent use of cimbalom, celesta, piano, harp, mandolin and extensive percussion is also typical of Kurtág, as is the aphoristic nature of the movements. Longer poems are sustained by erratic ostinatos, the 'nervy' quality of which is present throughout. Kurtág's response to the explicitly confessional poems was remarkably empathetic, and he continued his evocative word-setting. A new lyricism and further refined textures transcend his consistently chromatic harmonies to make op.17 his most immediately communicative large-scale work written up to this point.

Op.17, which, like two songs in op.16 and the whole of opp.19 and 26, set the work of Rimma Dalos, was the second of five vocal works in Russian. Not only this Russian poet was to fascinate Kurtág: having failed to learn the language when it was forced upon him, he

studied it in order to read Dostoyevsky in the original. Russian became 'sacred' for him in the way that Latin was for Stravinsky, and it led to a burst of creativity. *Omaggio a Luigi Nono* op.16, first performed in London in 1981 by the BBC Singers under John Poole, demonstrates his interest in the sounds in themselves in its opening song, which simply declines the Russian pronoun 'whose': the text reads 'Chey, chyu, chyo, chiy . . .'. Kurtág's other major choral work, *Pesni unïniya i pechali* ('Songs of Despair and Sorrow') op.18, presents poems by Lermontov, Blok, Yesenin, Mandel'stam, Akhmatova and Tsvetayeva. His choral writing is characterized by dense clusters and complex textures; all the works are exceptionally difficult to perform.

4. FROM 1985. Kurtág composes painstakingly and haltingly: in 1985, when he was 59, his output had reached only op.23, and several works remained unfinished or had been withdrawn for revision. He had made an almost unparalleled contribution to performance, however, both in and outside Hungary. He never taught composition, but his coaching of instrumentalists at the International Musicians' Seminar in Prussia Cove, Cornwall, and the International Bartók Seminar in Hungary brought him widespread fame. Zoltán Kocsis, András Schiff and the first Takács String Quartet are among his pupils. Despite having decided to give up performing when he lived in Paris, he was drawn back to it through devising a concert programme of his own transcriptions of Bach and *Games* for two and four hands, for himself and his wife. This new concert activity, combined with his teaching, generated increasing international interest from 1985 onwards; at this time he also began to compose more steadily. Seven international awards punctuated his continuously growing recognition and activity outside Hungary, culminating in the Ernst von Siemens Music Prize in 1998. Kurtág officially retired from the Liszt Academy in 1986, teaching only a limited number of classes there until leaving Hungary in 1993. Since 1993 he has lived in Berlin (in residence with the Berlin PO, 1993–5, and as a member of the Akademie der Künste, 1998–9), Vienna (as composer-in-residence at the Wiener Konzerthaus, 1995–6), Amsterdam (as honorary professor at the Royal Conservatory of the Hague, 1996–7) and Paris, working in collaboration with the Ensemble InterContemporain and at the Conservatoire (1999–).

The first new venture in this fruitful period was the spatial distribution of groups of instruments. Four works employ this principle, which is indebted as much to antiphonal choirs of the Renaissance and Baroque (and personal experience of hearing music) as to such 20th-century works as Stockhausen's *Gruppen*. In both . . . *quasi una fantasia* . . . op. 27 no. 1 and Op. 27 No. 2 (Double Concerto) the piano plays a major role (joined by a cello in the latter) and is placed centre-stage. Other groups of instruments, including an intricate ensemble of percussion, with tam-tam and bongos, are positioned around the hall in both works. In *Grabstein für Stephan* op.15*c* a guitar provides the central focus, and in the unique *Samuel Beckett: What is the Word* op.30*b* the 'soloist' is an alto recitation. Kurtág's interest in certain performers is already evident from 'marcatissimo di Kocsis', a performance instruction in . . . *quasi una fantasia* . . .. The soloist in *Samuel Beckett: What is the Word*, however, actually re-enacts the process of learning to speak that the actor Ildikó Monyók went through after a road accident which struck her dumb. The performance rights of the vocal part have been assigned to Monyók for as long as she wishes to perform the work. She stutters through Beckett's last prose text, with a commentary from groups of voices and instruments from all around the concert hall: the work evidently provides a metaphor for the struggle to communicate and to create, with which Kurtág himself has battled throughout his artistic career.

This new experimentation with larger ensembles, coupled with a request from Claudio Abbado and the Berlin PO in 1993, finally drew Kurtág back to the symphony orchestra, for which he had not completed a piece since his student Viola Concerto. *Stele* op.33 received its première by the Berlin PO under Abbado in Berlin in 1994. Although intricate control of textures in massive Romantic forces is new in Kurtág's output, the actual materials used in *Stele* are reworkings of earlier pieces. This recycling technique is already apparent in both parts of op.27 and earlier. In the case of *Stele*, the central Lamentoso of the three-movement work is an expanded variation of the 14th song of *Stsenï iz romana* ('Scenes from a Novel') op.19 and the final Molto sostenuto takes an earlier *Games* piece as a harmonic framework and enriches it with softly vibrating reiterations.

Such synthesis in large-scale forces and forms is, however, still exceptional. Kurtág's most recent phase is characterized by loosely structured groups of fragments, signs of which were apparent earlier. The work that opened the newly productive phase in 1985 was *Kafka-Fragmente* op.24, comprising 40 miniature movements for soprano and violin (without any chromatic 'microlude' progression). It was the longest grouping of aphoristic pieces into a defined 'whole' at that point. *Hölderlin-Gesänge* op.35 consists of a large collection of vocal fragments, from which the performers may make a selection in a chosen order. Kurtág regards the piece as a 'work in progress' from the point of view of his own input too: he may add further fragments, rearrange fragments for instruments or provide them with accompaniments. *. . . pas à pas – nulle part . . .* op.36 is of the same genre, although with a defined order. Kurtág may add a theatrical dimension at some stage, which might resolve his lifelong (unrealized) desire to write an opera. The chosen writing of Hölderlin and Beckett is particularly suitable for Kurtág's bagatelle-like composition, though not the reason for its existence. *Jelek, játékok és üzenetek* ('Signs, Games and Messages'), for varying combinations of string instruments, has evolved in the same way, as has *Üzenetek* ('Messages') op.34 for orchestra. These late works present a paring down of Kurtág's style to its barest gestural, speech-like core, demonstrating a reductive progression mirrored in the ever-accumulating collection of *Games* for piano and in the as yet ungrouped pieces for wind instruments.

WORKS

ORCHESTRAL, VOCAL-ORCHESTRAL

Koreai kantáta [Korean Cant.] (K. Kotzián), B, mixed chorus, orch, 1952–3; Va Conc., 1953–4; 4 Capriccios (I. Bálint), op.9, S, chbr orch, 1959–70, rev. 1993; 24 Antiphonae, op.10, orch, 1970–71, inc., unpubd, withdrawn; Pf Conc., op.21, 1982, inc.; Stele, op.33, large orch, 1994; Üzenetek [Messages], orch, op.34, 1991–6, part adapted as Epilog (Ite missa est), mixed chorus, orch, 1995 [movt 14 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others]; Új üzenetek [New Messages], op.34a, orch, 1998–

CHORAL

unaccompanied mixed chorus unless otherwise stated

Klárisok [Beads] (A. József), 1950; Táncdal [Dance-Song] (S. Weöres), children's chorus, pf, 1952, withdrawn; Omaggio a Luigi Nono (A. Akhmatova, R. Dalos), op.16, 1979, rev. 1985; Pesni unïniya i pechali [Songs of Despair and Sorrow] (M. Lermontov, A. Blok, S. Yesenin, O. Mandelstam, Akhmatova, M. Tsvetayeva), op.18, mixed chorus, chbr ens, 1980–94; 8 Choruses (D. Tandori), op.23, 1981–2, rev. 1984

CHAMBER MUSIC

with voice

Dalok Vasvári István verseire [Songs to Poems by István Vasvári], Bar, pf, 1955, unpubd, withdrawn; Bornemisza Péter mondásai [The Sayings of Péter Bornemisza], op.7, S, pf, 1963–8, rev. 1976; Egy téli alkony emlékére [In Memory of a Winter Sunset] (P. Gulyás), op.8, S, vn, cimb, 1969; 4 dal Pilinszky János verseire [4 Songs to Poems by János Pilinszky], op.11, B-Bar, chbr ens, 1975 [nos.1–3 arr. B-Bar, pf, as op.11a, 1986]; Eszká emlékzaj [S.K. Remembrance Noise] (D. Tandori), op.12, S, vn, 1975; Poslaniya pokoynoy R.V. Trusovoy [Messages of the Late R.V. Troussova] (R. Dalos), op.17, S, ens, 1976–80; Herdecker Eurythmie (E. Lösch), spkr, fl, vn, t lyre, op.14a–c, 1979; Stsenï iz romana [Scenes from a Novel] (R. Dalos), op.19, S, vn, db, cimb, 1979–82; József Attila-töredékek [Attila József Fragments], op.20, S, 1981

7 dal [7 Songs] (A. Károlyi, Kobayashi Issa, trans. Tandori), op.22, S, cimb/pf, 1981; Il pleut sur la ville (T. Gautier), S, pf, 1981–91, unpubd; Rekviyem po drugu [Requiem for the Beloved] (Dalos), op.26, S, pf, 1982–7; Kafka-Fragmente, op.24, S, vn, 1985–7; Három régi felirat [3 Old Inscriptions] (Hung. trad., other inscriptions), op.25, S, pf, 1986–7; Friedrich Hölderlin: An . . ., op.29, T, pf, 1988–9, version for 1v, op.29a; Siklós István tolmácsolásában Beckett Sámuel üzeni Monyók Ildikóval: mi is a szó? [Samuel Beckett Sends Word through Ildikó Monyók in the Translation of István Siklós: What is the Word?] (Samuel Beckett: What is the Word), op.30a, S, pf, 1990

Beckett Sámuel: mi is a szó? [Samuel Beckett: What is the Word], op.30b, A spkr, SATBarB, chbr ens, 1991; Friedrich Hölderlin: Im Walde, op.29/2, 1v, 1993; Hölderlin-Gesänge, op.35, 1–3 Bar, opt. trbn, tuba, 1993–7; . . . pas à pas – nulle part . . . (Beckett), op.36, B, str trio, perc, 1993–7; Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs, op.37, Bar, insts, 1996–8, version for S, db, op.37a, 1999; Esterházy Péter: Fancsikó és Pinta [Péter Esterházy: Fancsikó and Pinta], op.40, S, upright pf, cel, 1999

instrumental

Suite, pf duet, 1950–51; Str Qt, op.1, 1959; Wind Qnt, op.2, 1959; 8 Duos, op.4, vn, cimb, 1961; Transcriptions from Machaut to J.S. Bach, pf duet, pf 6 hands, 2 pf, 1973–91; In memoriam Zilcz György, 2 tpt, 2 trbn, tuba, 1975; Hommage à Mihály András (12 Microludes for Str Qt), op.13, 1977; A kis csáva [The Little Predicament], op.15b, pic, trbn, gui, 1978; Grabstein für Stephan, op.15c, gui, ens, 1978–9, rev. 1989; 3 pezzi, op.14e, vn, pf, 1979; 6 Bagatelles, op.14d, fl, db, pf, 1981 [arr. from Játékok]; 13 Pieces from Játékok, 2 cimb, 1982; . . . quasi una fantasia . . ., op.27/1, pf, vc, 2 chbr ens, 1987–8; Officium breve in memoriam Andreae Szervánszky, op.28, str qt, 1988–9

Ligatura: Message to Frances-Marie (The Answered Unanswered Question), op.31b, (vc 2 bows)/(2 vc, 2 vn, cel), 1989 [solo version op.31a withdrawn]; Op. 27 No. 2 (Double Concerto), pf, vc, 2 chbr ens, 1989–90; Jelek, játékok és üzenetek [Signs, Games and Messages], vn, va, vc, db in various combinations as solos, duos, trios, qts, 1989–97; Hommage à R. Sch., op.15d, cl, va, pf, 1990; Aus der Ferne III, str qt, 1991; Életút [Curriculum vitae], op.32, 2 pf, 2 basset hn, 1992; Rückblick (Altes and Neues für 4 Spieler), tpt, db, kbds, 1993; 3 pezzi, op.38, cl, cimb, 1996; 3 altri pezzi, op.38a, cl, cimb, 1996

SOLO INSTRUMENTAL

Suite, pf, 1943, unpubd; untitled piece, pf, 1958, unpubd, withdrawn; 8 Pf Pieces, op.3, 1960; Jelek [Signs], op.5, va, 1961, rev. 1992; Jelek, op.5b, vc, 1961–99; Cinque merrycate, op.6, gui, 1962; unpubd, withdrawn; Szálkák [Splinters], op.6c, cimb, 1973; Elő-Játékok [Pre-Games], pf, 1973–4; Játékok, pf, 1st ser., 1975–9; untitled pieces, op.15, gui, 1976–7, unpubd, withdrawn; Szálkák [Splinters], op.6d, pf, 1978; Játékok, pf, 2nd ser., 1979–98; Pilinszky János: Gérard de Nerval, op.5b, vc, 1986; 3 In memoriam, pf 1–3 hands, 1988–90; Ligature e versetti, org, 1990; Jelenetek fuvolára [Scenes for Flute], op.39, 1999

ELECTRONIC

Lajka-emlék [In Memory of Layka], tape, 1990, collab. G. Kurtág jr; Zwiegespräch, str qt, live elecs, 1999, collab. G. Kurtág jr

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RACHEL BECKLES WILLSON

Kurth, Ernst (*b* Vienna, 1 June 1886; *d* Berne, 2 Aug 1946). Swiss musicologist of Austrian birth. He studied music history at Vienna University under Adler and privately with Robert Gund and in 1908 took the doctorate with a dissertation on Gluck's early operas up to *Orfeo*. After a short spell as conductor, he taught for a time at the Freie Schulgemeinde at Wickersdorf. In 1912 Kurth completed his *Habilitation* at Berne University with a dissertation on the theory of harmony. He was appointed reader in 1920 and from 1927 until his death held the chair of musicology. He was also the founder and editor of the *Berner Veröffentlichungen zur Musikforschung*.

Kurth was a creative thinker as well as an inspiring teacher who was able to impart to his students his deeply intuitive and dynamic approach to music. He published a number of works of the greatest importance, both to musicology and philosophy. His *Grundlagen des linearen Kontrapunkts* (1917), in which he examined the linear and motoric aspects of melody, made his international reputation: the book had an enormous influence not only on Bach research but on the teaching of counterpoint and composition. It was followed by *Romantische Harmonik* (1920), a work which is both a harmony textbook for advanced students and a guide to the philosophical aspects of Romantic harmony. Kurth regarded chords as 'reflexes of the unconscious', and he distinguished two polarized 'constructive' and 'destructive' forces in Romantic harmony; for him the first chord in *Tristan* was a symbol of the Romantic attitude of mind.

Kurth's most extensive work was that on Bruckner (1925), where in addition to providing an acute biographical study he developed his theory of musical form, which he believed was not a static pattern but a creative process. His findings are summarized in *Musikpsychologie* (1931), where, as opposed to the 'psychology of sound', music and sound are regarded as proceeding from the composer's being and not from outside. This philosophical basis of Kurth's thought stems from Schopenhauer's conception of music as the manifestation of a will that created both the world and its culture; and it was on this and on Freud's theory of the subconscious mind that Kurth founded the central idea of all his work – that of psychic energy.

See also ANALYSIS, §II, 4.

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KURT VON FISCHER

Kurtz, Edmund (*b* St Petersburg, 29 Dec 1908). Australian cellist of Russian birth. He studied with Klengel in Leipzig (1922–5) and Leo Weiner in Budapest (1925–6). After making débuts in Rome (1924) and Berlin (1925) he was principal cellist of the Bremen Opera orchestra (1926–7), personal cellist to Anna Pavlova from 1927 to 1930, and a member of the Spivakovsky Trio (1932–5). He was principal cellist of the Prague German Opera orchestra under Szell (1932–6) and the Chicago SO (1936–44), after which he followed an international solo career. A 1945 performance of Dvořák's Cello Concerto with the NBC SO conducted by Toscanini was recorded live and remains the Italian conductor's only recording of that work. Compositions dedicated to Kurtz include Ernst Krenek's Suite for solo cello, op.84 and Milhaud's Concerto no.2, of which he gave the première with Rodzinski and the New York PO in 1946. Of his many recordings, Prokofiev's Sonata, op.119, with Artur Balsam, is outstanding and was also the first of that work. His playing is distinguished by an impeccable technique, innate musicality and a rich tone. Of his numerous editions of cello works the most significant is that of the Bach Suites, based faithfully on the Anna Magdalena manuscript which appears in facsimile opposite each page. Kurtz has owned two Stradivaris, the 'Suggia' (1717) and the 'Hausmann' (1724), and two Tourte bows which belonged to Romberg.

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MARGARET CAMPBELL

Kurtz, Efrem (*b* St Petersburg, 7 Nov 1900; *d* London, 27 June 1995). American conductor of Russian birth. He studied with Nikolay Tcherepnin and Glazunov at the St Petersburg Conservatory; he then went to Riga University and the Stern Conservatory, Berlin. He made his début at Berlin in 1921, deputizing for Nikisch at a dance programme given by Isadora Duncan. He became musical director of the Stuttgart Philharmonic, 1924–33, and also toured with Anna Pavlova in Europe, Australia and South America during the three years before her death in 1931; he made his first visit to Britain at that time. He spent eight years (1933–41) as musical director of the Ballets Russes de Monte Carlo (successor to the Diaghilev company), touring widely in Europe and the USA. During the 1940s he worked in films, both in cinematic versions of Ballets Russes productions and feature films such as *Escape Me Never* (music by Walton, 1947) and Orson Welles's *Macbeth* (music by Ibert, 1948).

After settling in the USA, where he took American nationality in 1944, Kurtz became musical director of the Kansas City PO (1943–7) and the Houston SO (1948–54), improving the standards and prestige of both orchestras. He was joint music director (with John Pritchard) of the Liverpool PO, 1955–7. From 1957 he was a freelance conductor, giving concerts in Leningrad and Moscow in 1966 (his first return since 1919), and with operatic engagements at Rome and Milan. His repertory was wide, though he specialized in Russian music, and he directed performances of colourful yet sensitive vitality. Besides stylish recordings of classic ballet scores, and works by Rimsky-Korsakov and Tchaikovsky, his discs include the first symphonies of both Prokofiev and Shostakovich and four orchestral miniatures by Lyadov. He was married to the flautist Elaine Shaffer.

NOËL GOODWIN

Kürtzinger. *See* KÜRZINGER family.

Kur'yan, Wladzimir Mitrafanovich (*b* Minsk, 25 March 1954). Belarusian composer. He attended Minsk Music School where he studied the *bayan*; later, he graduated as an external student of the Belarusian Pedagogical Institute (1981), from Dzmitri Smol'sky's composition class at the National Conservatory (1984) and then completed his training there as an assistant lecturer (1986). He began working as head of the music section of the Yanka Kupala Memorial Theatre in 1984. His distinctively lyrical works mostly employ Belarusian folk instruments (such as the *cimbalom*, *bayan*, *dömbra* and violin) in novel timbre combinations and in transparently fluid textures. Impressionistic, shimmering strata freely coalesce into sketchlike scenes, although in large scale works (Cimbalom Concerto and the symphonic poems) dramatic themes are employed in conjunction with classical structures. The contemplative and illusory atmosphere of his works is the result of an essentially Romantic aesthetic.

WORKS

Stage: Masfan (fairy tale op, Kur'yan), 1976; Fantaziya (comic op, Kur'yan, after K. Prutkov), 1984

Vocal: A u sadochku may [In the Garden it's May] (M. Tank), chorus, 1977; Belaruskaya kalïkhanka [Belarusian Lullaby] (cant., V. Vitka), 1979; Pamyatsi matsi [In Memory of a Mother] (G. Borodulin), Mez, orch, 1986; settings of A. Akhmatova, P. Brovka, Buravkin, R. Burns, L. Dran'ko-Maysyuk, Kur'yan, V. Vitka; Chetïre sna [Four Dreams], 1v, va, 1994

Orch: Sym. Poem, 1980; Suite, ww, 1983; Conc., cimb, chbr orch, 1989; Zhurawlinaya pesnia Pales'ya [The Crane's Song of the Poles'ye], orch of folk insts, 1989

Chbr and solo inst: Zhartounï tïdzen' [A Week of Jokes], 7 pieces, narr, pf (1979); Lebed', rak i shchuka [The Swan, the Crab and the Pike], vn, cl, bn (concert scene after Krïlov), 1980; Perezvonï [Chimes], cimb, 1980; Str Qt no.1, 1980; Na perekryostke [At the Crossroads], 2 dömbras, pf, perc, 1982; Zazyul'yenka [Little Cuckoo], 2 cimb, 1982; Concertino, bn, pf, 1985; Str Qt no.2, 1985; Po doroge v gosti [On the Way to Stay with Friends], suite, folk ens, 1987; Kapïl'skaya dudarï [Pipers from Kapïl], suite, folk ens, 1988; Str Qt no.3, 1990; Chasï [The Clock], 2 cimb, pf, metronome, 1992; Triumfal'noye arco i netriumfal'noye pizz. [A Triumphant Arco and an Untriumphant Pizz.], db, 1995

Incid music

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T. Solov'yova: 'Svetloy muzïki istoki' [Sources of radiant music], *Znamya yunosti* (25 Nov 1984)

H. Harelava: 'Tsikava usyo' [Everything of Interest], *Literatura i Mastatstava* (10 July 1988)

H. Harelava: 'Trï ipastasi Wladzimira Kur'yana' [Three hypostases of Wladzimir Kur'yan], *Literatura i Mastatstava* (28 Feb 1994)

TAISIYA SHCHERBAKOVA

Kurylewicz, Andrzej (*b* Lwów, 24 Nov 1932). Polish composer, pianist and conductor. At the State Higher School of Music in Kraków (1951–4) he studied composition with Wiechowicz and the piano with Sztompka. A jazz pioneer in post-Stalinist Poland, he was pianist with the group MM 176 (1954) and founder-leader of the Polish Radio Organ Sextet (1955–62). He was conductor of the Polish Radio and Television Orchestra in Warsaw (1964–6) and in 1969 founded the Contemporary Music Formation with the explicit intention of bringing jazz and contemporary music together. In 1967 he became host in a famous artistic cellar in Warsaw together with his wife, the jazz singer Wanda Warska. Among his awards is the Italia Prize (1981). Kurylewicz has made a substantative contribution to Polish music, especially in film and jazz. While not espousing the extremes of the avant-garde, he nevertheless combines extended instrumental techniques with Romantic neo-classicism. The string quartets and trio *Dormitina* (1986) are deeply introspective as well as vigorously rhythmic; in other works, such as *Impromptu avec romarin* (1992), his playfulness and jazz experience are brought to the fore.

WORKS
(*selective list*)

Variations in Swing Style on Popular Themes, pf/(pf, gui, db), 1957; Concerto, after A. Jarzębski, trbn, jazz orch, 1966; Five Plays to Warm Up, pf, 1975; Screenplay, orch, tape, 1976; Gli episodi per tre, hn, hp, db, 1978; Moods, db, 1978; Szkic do krajobrazu [Sketch for a Landscape], str, 1978; Te Deum, S, org, 1979; Sonet, str, 1980; Str Qt no.1, 1980; Capriccio a due, fl, vc, 1981; Salve Regina, female vv, org, 1981; W Weronie [In Verona] (C.K. Norwid), sym. poem, chorus, orch, 1981; Str Qt no.2 'Stuttgart', 1982; 2 Drzeworyty [2 Woodcuts], fl, 1982–3; Missa brevis, S, org, 1983; Serenata, str, 1983; Str Qt no.3 'Easter', 1983; Duetto lirico, vn, pf, 1984; 3 salmi, Bar, org, 1985; Da neigt sich die Stunde (R.M. Rilke), sym. poem, chorus, pf, orch, 1985; Tubesque, tba, 1985; Anima Christi, S, 1986; Dormitina, str trio, 1986; Blow the Wind, wind qnt, 1987; Witraż w miejscowości N [Stained-Glass Panel in X], 13 str, 1987; Watsonbrass in Charge, brass qnt, 1989; Take On-Take Off, orch, 1990; Impromptu avec romarin, hpd, 1992; Gabriela, pf trio, 1992, rev. for pf qnt, 1994; Kwartet noworoczny [New Year Qt], cl, trbn, vc, pf, 1995; Trio per 3, cl, vc, pf, 1995

Film scores: Powrót [The Return] (J. Passendorfer), 1959; Rzeczywistość [Reality] (A. Bohdziewicz), 1961; Sublokator [Subtenant] (J. Majewski), 1967; Kontrybucja [The Contribution] (J. Łomnicki), 1967; Lekcja martwego języka [Lesson in a Dead Language] (J. Majewski), 1979; Nad Niemnem [On the River Niemen] (Z. Kuźmiński), 1987

Incid music for theatre and television

ADRIAN THOMAS

Kurz, Ivan (*b* Prague, 29 Nov 1947). Czech composer. He took lessons with Risinger and attended the Prague Academy of Musical Arts, where his teachers included Hlobil (1960–71) and Dobiáš (1973–6). His compositions have taken prizes in various competitions. Although most of his work is for the concert hall, he enjoys writing for television, film and theatre. Inspiration for his work is drawn from a range of literary, naturalistic and artistic sources. Until 1979 his work was based on motivic development, a trim concordant system and clearly defined formal divisions. *Nakloněná rovina* ('Slanting Plane') introduced a new emphasis on simplicity and a minimum of expressive elements without thereby reducing the spectrum of the work's message. Typical is the great sense of plasticity and strong contrast, a dynamic factor in many of his works' free forms.

WORKS
(*selective list*)

Op: Večerní shromáždění [Evening Meeting] (melodrama, prol, 4, Kurz after J. Eareckson), 1989–90
Orch: Sym. no.1, 1973; Concertino, fl, pf, perc, str, 1974; Sym. no.2, 1977; Nakloněná rovina [Slanting Plane], 1979; Vzlínání [Absorption], 1981; Podobenství [Allegory], 1982; Sym. no.3, 1986; Bn Conc. 'Zpověď' [Confession], 1991
Vocal: Létající koberec [Flying Carpet] (cycle, J. Vodňanský), children's choruses, rec, str trio, 1978; Žalm [Psalm] (textless), A, fl, ob, str trio, 1981; Máte mátu? [Have you a Mint?] (studies for singers and actors, V. Fischer), 3-pt children's chorus, 1982; Moravské rozjímání [Moravian Meditations] (4 songs, folk poetry), chbr chorus, 2 vn, vc, bongos, triangle, 1985; Fatima stále aktuální [Fatima Became Real] (orat, Marian Epiphany), spkr, solo vv, chorus, orch, 1992; Maria vykládá Apokalypsu [Maria Interprets the Apocalypse] (orat, Marian Epiphany), spkr, solo vv, chorus, orch, 1993; Prosby [Prayers] (Marian prayers), 2 children's choruses, 1994; Naděje [Hope] (orat, Marian Epiphany), spkr, solo vv, chorus, orch, 1966
Chbr and solo inst: Sonata no.1, vn, pf, 1975; Pf Sonata, 1976; Vitamíny [Vitamins], str trio/(fl, pf), 1977; Stíny [Shadows], gui, 1983; Pokušení [Temptation], fl, cl, pf, perc, db, 1988
El-ac: Elektroakustická suita, 1976; Rêverie,1982
Film scores, incid music

Principal publishers: Panton, Supraphon, Bonton

IVO MEDEK

Kurz [Kurtz, Kurz-Bernardon, Bernardon], (Johann) Joseph Felix von (*b* Vienna, 22 Feb 1717; *d* Vienna, 3 Feb 1784). Austrian comic actor, singer, dramatist and theatre manager. The son of the actor-manager Felix Kurz, and godson of 'Hanswurst' Stranitzky and J.B. Hilverding, he grew up in the theatre, and by the age of 20 he was performing leading roles with the German troupe at Vienna's Kärntnertortheater under the direction of Stranitzky's successor, Gottfried Prehauser. From 1740 until 1744 Kurz performed in Germany (most notably in Frankfurt and Dresden). Back in Vienna (1744–53) he developed and perfected the kind of magic burlesque, generously larded with songs, choruses, ensembles and incidental music, that dominated the popular repertory in most of the southern German lands. In a lengthy series of plays, mainly of his own devising, he appeared as Bernardon, a lively, urbane, satirical comic character. After the imperial ban on extemporization, Kurz moved in 1753 to Prague, where he was Locatelli's sub-lessee and director at the Kotzen Opera. He returned to Vienna in 1754, earning notoriety for his lavish spectacles and lasting renown for the high standard of the music offered in his company's performances (Haydn was Kurz's collaborator in *Der (neue) krumme Teufel*; earlier Ignaz Holzbauer had written a score for a comedy by Weiskern, 1746). Kurz was in Prague again in autumn 1760, and subsequently he appeared at Venice and Pressburg (now Bratislava) and in a number of German cities. During 1769–71 Kurz was in Vienna again, as co-lessee with Gluck; his productions included *La serva padrona* and a revival of *Der krumme Teufel*. In 1771 Kurz toured via Breslau and Danzig to Warsaw, where he directed the theatre and, after his retirement, ran a paper factory. Count Karl Zinzendorf noted his presence among the audience at the Burgtheater on 9 October 1783.

In 1743 Kurz married Franziska Toscani and in 1758, three years after her death, he married Teres(in)a Morelli. Both his wives and his numerous children were members of his troupe; Teresa especially was an important artist in her own right, being chosen in 1770 to create the role of Amore in Gluck's *Paride ed Elena*. Kurz himself was a versatile singer; in one of his own comic operas he sang the three principal parts (falsetto, tenor and bass). He was also brilliantly successful as a comic actor. If his extemporizations offended both Maria Theresa and Joseph von Sonnenfels (the principal figure in the Viennese Enlightenment), they continued to refer to him quite frequently. As a theatre impresario Kurz did not ignore the growing demand for regular plays and serious operas, but he is best remembered as an inventive comic dramatist and actor, with a full and remarkably early appreciation of the role of music in the theatre; he may indeed be said to have introduced the first works that can be recognized as modern Singspiele.

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O. Teuber: *Geschichte des Prager Theaters*, i (Prague, 1883)
O. Teuber: *Das k.k. Hofburgtheater seit seiner Begründung* (Vienna, 1896)
F. Raab: *Johann Joseph Felix von Kurz, gennant Bernardon* (Frankfurt, 1899)
A. von Weilen: *Geschichte des Wiener Theaterwesens* (Vienna, 1899)
A. von Weilen: 'Johann Joseph Felix von Kurz, genannt Bernardon', *Euphorion*, vi (1899), 350–61
M. Pirker, ed.: *Teutsche Arien* (Vienna, 1927)
O. Rommel, ed.: *Die Maschinenkomödie* (Leipzig, 1935/*R*
O. Rommel: *Die Alt-Wiener Volkskomödie* (Vienna, 1952)
E. Badura-Skoda: '"Teutsche Comoedie-Arien" und Joseph Haydn', *Der junge Haydn: Graz 1970*, 59–73
U. Birbaumer: *Das Werk des Joseph Felix von Kurz-Bernardon und seine szenische Realisierung* (Vienna, 1971)
G. Zechmeister: *Die Wiener Theater nächst der Burg und nächst dem Kärntnerthor von 1747 bis 1776* (Vienna, 1971)
P. Branscombe: 'Music in the Viennese Popular Theatre of the Eighteenth and Nineteenth Centuries', *PRMA*, xcviii (1971–2), 101–12
E. Pies: *Prinzipale: zur Genealogie des deutschsprachigen Berufstheaters vom 17. bis 19. Jahrhundert* (Ratingen, Kastellaun and Düsseldorf, 1973), 213–15
G. Lazarevich: 'Haydn and the Italian Comic Intermezzo Tradition', *Joseph Haydn: Vienna 1982*, 376–86
U. Simek: *Das Berufstheater in Innsbruck im 18. Jahrhundert* (Vienna, 1992)

PETER BRANSCOMBE

Kurz, Selma (*b* Biala, Silesia, 15 Oct 1874; *d* Vienna, 10 May 1933). Austrian soprano. Although she made her début in Hamburg as Mignon in 1895, her first appearance at Vienna in the same role in 1899 established that city as the centre of her artistic and private life. She was highly successful in many and varied roles, including Tosca and even Sieglinde, but became particularly famous in the coloratura repertory, notably as Verdi's Gilda and Oscar. Gifted with a voice of remarkable purity, sweetness and ease, she also possessed a shake of amazing perfection

and duration, which she was accustomed to display – not inappropriately – in an inserted cadenza to Oscar's teasing 'Saper vorreste'. Between 1904 and 1907, and again in 1924, she dazzled Covent Garden audiences in these and other parts. In 1916 she became the first Zerbinetta in the revised version of Strauss's *Ariadne auf Naxos* in Vienna, where she continued to sing until 1926. Among her many successful recordings are the unaccompanied 'Lockruf' from 'Goldmark's *Königin von Saba* and numerous versions of her *cheval de bataille*, 'Saper vorreste'.

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GV (R. Celletti; R. Vegeto)
D. Halban: 'Selma Kurz', *Record Collector*, xiii (1960–61), 51–6 [with discography by A.E. Knight]; xvii (1966–8), 46
D. Halban: 'My Mother Selma Kurz', *Recorded Sound*, no.49 (1973), 128–40 [with discography by A. Kelly, J.F. Perkins and J. Ward]

DESMOND SHAWE-TAYLOR

Kurz, Siegfried (*b* Dresden, 18 July 1930). German conductor and composer. At the Dresden Hochschule für Musik (1945–50) he studied composition with Finke, conducting with Hintze and the trumpet with Seifert. He was music director of the Dresden Staatstheater (1949–61) and then conductor of the Dresden Staatsoper, of which he became Generalmusikdirektor in 1971. He was appointed a professor in 1979. Awards made to him include the National Prize of the GDR (1976). Both as a conductor and composer he displays precision and virtuosity; his music retains a spontaneity of feeling despite its accomplished technique. His Trumpet Concerto, rhythmically lively in its use of jazz ideas, won great popularity. Kurz makes unorthodox use of 12-note procedure, particularly in his symphonies.

WORKS
(*selective list*)

Orch: Divertimento, pf, str, 1950; Heiteres Vorspiel, 1952; Konzertante Musik, 1952; Conc., tpt, str, 1953; Sinfonia piccola, 1953; Tänzerische Suite, 1953; Vn Conc., 1955; 2 syms., 1958, 1959; Orchestermusik, 1960; Chbr Conc., wind qnt, str, 1962; Pf Conc., 1964; Variations, 1965; Sonatine, 1966; Musik, brass, timp, str, 1970; Hn Conc., 1973; Aufenthalt auf Erden, 1974
Chbr: Wind Qnt, 1950; Sonatine, 7 brass, 1952; 2 str qts, 1957, 1966
Stage: Jeff und Andy (musical, H. Hartmann, after O. Henry), 1970; incid music, film music

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K. Schönewolf: 'Bemerkungen zur II. Sinfonie von Siegfried Kurz', *MG*, xii (1962), 724–7
F. Schneider: *Das Streichquartettschaffen in der DDR bis 1970* (Leipzig, 1980)

ECKART SCHWINGER/LARS KLINGBERG

Kurze Oktave (Ger.). *See* SHORT OCTAVE.

Kürzinger [Kürtzinger, Kirzinger, Kyrzinger, Khierzinger]. German family of musicians and composers. They were active in Bavaria in the 17th and 18th centuries.

(1) **Johann Kürzinger** (*b* Geisenfeld, nr Ingolstadt, *fl* 1620–30). Composer. He was the organist at St Nikola in Passau in about 1624. His known works are *Lesbij modi . . . Liber primus . . . ab organo* (Passau, 1624) for one to four voices, and a four-voice motet, *Benedicite omnia opera Domini* in Victorinus's *Philomela coelestis sive . . . cantiones sacrae* (Munich, 1624).

(2) **Ignaz Franz Xaver Kürzinger** (*b* Rosenheim, Upper Bavaria, 30 Jan 1724; *d* Würzburg, 12 Aug 1797). Instrumentalist and composer. He was the son of J. Anton Kürzinger, principal town musician in Rosenheim. He was sent to a seminary in Innsbruck to prepare for the priesthood, but he left in 1740 to become a trumpeter in a Hungarian cuirassier regiment. During the First Silesian War he was taken prisoner and brought to Berlin, where C.H. Graun took an interest in his musical abilities and gave him composition lessons. After Kürzinger's release from prison, he travelled to Bonn, meeting the Elector of Cologne, Clemens August, who took him on a journey to Italy and subsequently made him a grand master of the Teutonic Order. In the order's chapel in Mergentheim, Württemberg, he performed many musical duties, and in 1751 he was appointed Kapellmeister. He remained in Mergentheim until 1763 when he joined the court orchestra of the prince-bishop at Würzburg as a violinist. Shortly thereafter he became the music director of the orphanage at the Julius spital, where his students included Georg Joseph Vogler. He is known to have composed a school drama with music, *Fides et Perfidia*, an oratorio, *Der sterbende Heiland*, a large amount of church music, violin and guitar pieces, and secular vocal music, most of which was lost in World War II. The only works known to be extant are a *Missa solemnis* in D (1794; *D-EB*), a cantata *Wut und Liebe* (autograph keyboard score, *Bsb*), and *David et Apollo . . . sive VIII Symphoniae solemniores*, op.1, for orchestra (Augsburg, 1750). Of more than passing interest is his manual *Getreuer Unterricht zum Singen mit Manieren, und die Violin zu spielen* (Augsburg, 1763, 5/1821), which provides a particularly good picture of the elementary music instruction prevalent in church schools of the mid-18th century. Kürzinger's informative discussions of the various vocal ornaments employed in sacred music are important and have been little noted in musicological literature.

(3) **Fortunatus Kürzinger** (*b* 1743; *d* Freising, 31 March 1805). Singer. He sang in the chapel of the Prince-Bishop of Freising as a boy and later as a tenor. From 1766 to 1783 he served as chapel prefect and acted as substitute for the Kapellmeister, Placidus von Camerloher, as director of the chapel musicians.

(4) **Paul Ignaz Kürzinger** (*b* Mergentheim, Württemberg, 28 April 1750; *d* Vienna, after 1820). Composer, son of (2) Ignaz Franz Xaver. He received his musical training from his father. As a violinist he joined the orchestra of the electoral court at Munich in 1775, where in the same year his opera *La Contessina* was produced. Two years later he went to Regensburg to play in the orchestra of the Prince of Thurn and Taxis, and he directed the court opera theatre there from 1780 to 1783. While in Regensburg he wrote a number of operas and ballets. Later he moved to Vienna, where he continued to write theatrical works, including the opera *Die Illumination* for the Burgtheater in 1787. He became music director at a private school in Vienna, and remained there for the rest of his life.

WORKS

STAGE WORKS
all performed in Regensburg and in D-Rtt unless otherwise stated

La Contessina (dg per musica, Goldoni), Munich, 1775
Das Neujahrsfest in China (ballet), *c*1780
Inkle und Yoriko (ballet), *c*1780
Hebe, Göttin der Jugend (ballet), 1780
Julie [Die dankbare Tochter] (Spl, 1, F.G. von Nesselrode), 1780
Minerven's Ankunft bei den Musen (Spl, 1, Nesselrode), 1780
Robert und Kalliste (komische Oper, J.J. Eschenburg, after P. Chiari: *La sposa fedele*), 15 Oct 1780

Cora und Alonzo (melodrama, d'Albonico-Roland), 1781
Ulissens Rückkunft nach Ithaka (ballet), 1781
Die Bergknappen (Spl, P. Weidmann), 1782
Der von der Liebe gebändigte Kriegsgott (ballet), 1783
Die Illumination (Spl, 2), Vienna, Kärntnertor, 25 Nov 1787, music lost

OTHER WORKS

6 Lieder (Vienna, 1789)
12 Deutsche Tänze (Vienna, 1792)
Hofball-Tänze, pf (Munich, 1816)
La sconfitta di sisara, cant., solo vv, chorus, orch, *A-Wgm*; 2 duets, 1781, qt, 1792, solo vv, insts, *Wgm*; 3 Neujahrsprologe, vv, insts, *D-Rtt*; 4 Sinfonien, insts, *Rtt*

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GEORGE J. BUELOW

Kurz Pfeiff. *See* KORTHOLT.

Kūs. Sassanian kettledrum. *See* IRAN, §I, 5.

Kusche, Benno (*b* Freiburg, 30 Jan 1916). German bass-baritone. He studied at Karlsruhe and made his début at Koblenz in 1938 as Melitone (*La forza del destino*). The next year he was engaged at Augsburg. In 1946 he was engaged by the Staatsoper in Munich, where he sang for over 30 years. At Salzburg in 1949 he took part in the first performance of Orff's *Antigonae*. He made his Covent Garden début in 1951 as Beckmesser; in 1953 he appeared there with the Munich company, as La Roche in the British première of *Capriccio*. At Glyndebourne he sang Leporello (1954), Don Fernando in *Fidelio* (1963) and La Roche (1963 and 1964). In 1971 he made his Metropolitan début as Beckmesser. Kusche's repertory included Papageno (which he sang in Felsenstein's 1954 production of *Die Zauberflöte* at the Komische Oper, Berlin), Alberich, Faninal, Figaro, Don Alfonso and Gianni Schicchi. His gifts as a character baritone were deployed most tellingly as Beckmesser and Alberich, both of which he recorded under Kempe, and as Faninal, which he sang in the 1979 video recording of Otto Schenk's Munich staging.

HAROLD ROSENTHAL/ALAN BLYTH

Kusevitsky, Sergey. *See* KOUSSEVITZKY, SERGEY.

Kushta, Shpëtim (*b* Vlora, 8 April 1946). Albanian composer and teacher. After early training in Vlora he studied theory, solfège and the piano at the Jordan Misja Art Lyceum, Tirana (1960–64), and at the Tirana Conservatory (1964–9), where his teachers included Sandër Çefa, Ibrahimi, Lara and Zadeja. From 1969, apart from one year working as a 'free professional composer' salaried by the state (1989), he taught at the Tirana Conservatory, where he was made professor in 1995. In 1995–6 a European Community scholarship enabled him to attend specialization courses in pedagogy and composition at the Marseilles Conservatoire. In 1991 he succeeded Ibrahimi as music secretary of the Union of Albanian Writers and Artists.

Before 1990 Kushta composed mainly in a post-Romantic idiom, which exploited chromaticism at points of dramatic emphasis – his tone poem *Alarmë të pergjakura* ('Blood-Stained Alarms', 1969) became a staple of the Albanian orchestral repertory during the socialist period. Later, however, he successfully shifted to atonality in chamber music of remarkable aural sensibility, emotional restraint and nobility, such as his *Refleksion* no.2 (1995).

WORKS
(*selective list*)

Stage: Brazdat [Furrows] (film score, dir. K. Dhamo), 1973; Fijet që priten [Broken Threads] (film score, dir. M. Fejzo), 1976; Kur hidheshin themelet [When the Foundations are Laid] (TV score, dir. V. Prifti), 1978; Pejsazh rinor/Gëzime rinore [Youthful Landscape/Joys of Youth] (choreographic picture, choreog. R. Bogdani), 1986; Endrat e poetit [The Poet's Dreams], choreographic picture, 1990, unperf.; Ali pashë Tepelena [Ali Pasha from Tepelenj] (ballet, P. Agalliu, Kushta), 1991–2, inc.

Vocal: Mesnatë [Midnight] (F. Arapi), 1v, orch, late 1960s; Nëna jonë [Our Mother] (R. Qatipi), 1v, orch, late 1960s; 6 songs (I. Kadare and others), T, pf, 1969; Themelimi e Partisë [The Creation of the Party] (cant., Kadare), S, mixed chorus, orch, 1970–71; Duke shfletuar historinë [Leafing through the Pages of History] (ballad, Kadare), S, mixed chorus, orch, 1973; I përkasim komunizmit [We Belong to Communism] (cant., Arapi), T, mixed chorus, orch, 1977; Emri yt Parti [Thy Name is Party] (A. Istrefi), 2vv, orch, 1983; Na t'birt e shekullit të ri [We, Sons of a New Century] (suite, Migjeni), mixed chorus, pf, 1988; Cikli i Demokracisë [The Cycle of the Republic] (6 songs, B. Londo), S, Mez, T, Bar/B, mixed chorus, orch, 1990–92; Memëdheu (A.Z. Çajupi), 1v, children's chorus, ens, 1995; Këmi dashur shum [We have Much Loved] (Londo), S, pf, 1996; Refleksion no.5 'Shekuli i haruar' [The Forgotten Century] (requiem, Arapi and others), solo vv, mixed chorus, orch, 1997–

Orch: Alarmë të pergjakura [Blood-Stained Alarms] (Sym. Poem no.1), 1969; Fantasia, vc, orch, 1970; Athdeu [Fatherland] (Sym. Poem no.2), 1974; Scherzo, vn, orch, 1974, arr. vn, pf, 1990; Suite no.1, 1975; Suite no.2, 1976 [based on Berat folksongs]; Shqipëri, bahçe me lule [Albania, a Garden Full of Flowers] (Rhapsody no.1), 1976–7; Fletë nga ditari partizan [Pages from the Diary of a Partisan], 1979; Lart frymen revolucionare [High Soars the Revolutionary Spirit] (Ov. no.1), 1979; Suite no.3 'Lule të reja në Bahçallëk' [New Flowers at Bahçallëk], 1979–80; Ecim [We March] (Sym. Poem no.3), 1981; Kënget e Majit [Songs of May] (Ov. no.2), ?1982; Nëntoriada [The Epos of November] (Ov. no.3), 1986; Poemë-koncert, vn, orch, 1986; Double Conc., D, vn, vc, orch, 1987; Toka ime, Kënga ime [My Land, My Song], sym. poem, 1988

Chbr: Sonata 'Heroic', pf, 1965; Conc., bn, pf, 1986; Pf Trio, f, 1986; Refleksione: no.1 'Këmbana e heshtjes' [The Bells of Silence], vc, pf, 1994, no.2 'Pikëllimet e detit' [The Sadness of the Sea], vc, pf, 1995, no.3 'Metamorfozë' [Transformations], pf, 1996, no.4 'Vet tragjedia kishte humbur udhën' [Even Tragedy had Lost the Way], pf, 1997, no.5 'In tenebris: daullet e errësirës [In Darkness: the Drums of Silence], pf, 1998; Refleksion: no. 8 'In memoriam', cl, pf, 2000

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GEORGE LEOTSAKOS

Kusser, Johann Sigismund [Cousser, Jean Sigismond; Cousser, John Sigismond] (*b* Pressburg [now Bratislava], bap. 13 Feb 1660; *d* Dublin, Dec 1727). Composer of Hungarian parentage, active in Germany, England and Ireland. Walther established the highly significant fact that he spent six years in Paris studying with Lully, which must have been between 1674, when he moved to Stuttgart with his father, and 1682, when he was appointed to the court at Ansbach to train the violinists of the orchestra in the French style of playing. He left Ansbach in 1683, but there is no trace of him until 1690, when he became opera Kapellmeister at the court of Brunswick-Wolfenbüttel. One could speculate that it was

during these seven years that, in Walther's words, he 'travelled throughout Germany, and there would hardly be a place in which he was not known'. One also learns from Walther that 'because of his volatile and fiery temperament he was unable to remain long in one place'. At Wolfenbüttel Kusser quarrelled with F.C. Bressand, court poet and manager of the opera, who wrote the librettos for several of his works: he openly criticized both the quality of Bressand's poetry and the efficiency of his management of the opera, and this probably led to Kusser's departure from the court in 1694, when he moved to Hamburg.

In Hamburg Kusser seems almost immediately to have quarrelled with Jakob Kremberg, the manager of the opera. After perhaps only one performance of his opera *Porus*, Kusser withrew it. With the aid of Gerhard Schott he formed a competing company and performed *Porus* in the refectory of Hamburg Cathedral with considerable success, which deepened Kremberg's animosity. When Kremberg gave up the opera management some time in 1695 Kusser apparently took over as Kapellmeister, but only until 1696, when Schott became manager. Kusser formed his own travelling opera company, visiting Kiel for performances. He soon began to travel more widely with his company: he is known to have performed in Nuremberg and Augsburg during the 1697–8 season, in 1698 he appeared in Stuttgart and he apparently made several more journeys from there as guest conductor and opera impresario, including one to Munich. On 17 April 1700 he was appointed Oberkapellmeister at the court at Stuttgart; he visited Italy in 1701 to find musicians for the court. New disagreements, with both the Italian musicians and the church council, led him to abandon his post at Stuttgart on 19 March 1704, and on 25 December 1704 he arrived in London.

He spent only about two and a half years in London, leaving on 29 May 1707 and arriving in Dublin on 4 July. Apparently he spent the first few months in London as a private tutor and wrote music for well-known singers such as Giuliana Celotti and Arabella Hunt. In Dublin, according to Walsh, he was 'Chappel-Master of Trinity College' beginning in 1711, and in 1716 became 'Master of the Musick attending his Majesty's State in Ireland'. In this capacity he was responsible, among other things, for the music of court odes written annually to celebrate the birthdays of the British monarch, which were performed at Dublin Castle before the lord lieutenant or his representative (see Trowles). The surviving librettos show them to have been staged as serenatas, with costumes, scenery and possibly also dramatic action. The music of only one birthday ode, that for Queen Anne's 46th birthday in 1711, survives. It consists of a series of recitatives and arias preceded by a two-movement overture and followed by an imposing chaconne for ten solo singers and chorus; the orchestra includes woodwind and strings, but not trumpets and drums. On 16 June 1713 a *serenata theatrale* by Kusser was staged at the playhouse in Dublin in celebration of the Treaty of Utrecht (see Marx); on this occasion the orchestra did include trumpets and drums (see Walsh for a detailed description of the libretto).

The lack of information about the major part of Kusser's career in London and Dublin and the apparent loss of nearly all the music that he wrote from 1705 onwards, as well as of his earlier German operas (except for the arias mentioned below), make any judgment of him as a composer tentative. It is apparent that his close relationship with Lully and his considerable experience with Italian operas at Wolfenbüttel made him an exponent of the most recent developments in French and Italian music. Furthermore he learnt from Lully the superiority of French orchestral discipline, especially the brilliant violin playing for which the French court orchestra under Lully's direction was famous: not only did he teach the French style of violin playing at Ansbach, but much of his career grew out of his talent and experience as an outstanding director of opera. Mattheson (*Der vollkommene Capellmeister*, 1739, 480–81) singled him out as the supreme example of the orchestra director who combines strictness of discipline in rehearsals with open-hearted cooperation and devotion to teaching both the talented and less talented their parts.

Kusser's extant music includes four sets of orchestral suites, the 1711 birthday ode, the 1713 serenata and collections of arias from his operas *Erindo* and *Ariadne*. It has been claimed that Kusser brought the French operatic style to Hamburg, but this distinction must be given to Kusser's predecessor at Hamburg, J.G. Conradi. It can certainly be said, however, that Kusser consolidated and reinforced the introduction of the French style, which was already known to and probably much admired by Hamburg audiences. He was a lesser composer than his successors at the Hamburg opera, Keiser and Telemann. However, his surviving music shows sensitivity, and his simple strophic songs are often of great charm, very much in the tradition of the late 17th-century lied. He also excelled in longer arias of more dramatic appeal, with expressive vocal line and striking harmonic strength. He was far less influenced by Italian operatic practice than one might expect: although many of his arias are in da capo form, there are, for example, few lengthy melismatic passages. Much of his music is based on French dance forms, and like Conradi he frequently employed chaconne basses, both in individual arias and in longer, climactic scenes at the end of acts. The arias from *Erindo* show his predilection for solo instrumental passages in his arias, and both collections contain a number of homophonic duets in the French style.

An important contribution that Kusser made to Hamburg musical life and to the future of opera there was to introduce operas by non-German composers, including Gianettini, Carlo Pallavicino and especially Steffani. It was this, coupled with his exceptional ability as an orchestra director, more than his own operas, that changed the course of the Hamburg opera by raising the standards of musical performance and by developing a more cosmopolitan repertory.

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Julia (?Bressand), Brunswick, 1690, songs *D-SWl*

La grotta di Salzdahl (divertimento, 1, F. Parisetti), Brunswick, spr. 1691

Narcissus (prol., 3, G. Fiedler), Brunswick, 4 Oct 1692, pubd lib *HAu*

Andromeda (Spl, 3), Brunswick, ?1692

Ariadne (5, Bressand), Brunswick, 1692, arias pubd as Heliconische Musen-Lust (Stuttgart, 1700)

Jason (Spl, 5, Bressand), Brunswick, 1692

Porus (Spl, 5, Bressand, after Racine), Brunswick, 1693; as Der durch Gross-Muth und Tapfferkeit besiegete Porus (lib rev. C.H. Postel), Hamburg, 1694
Erindo, oder Die unsträfliche Liebe (Schäferspiel, 3, Bressand), Hamburg, 1694; [44] Arien aus der Opera Erindo (Hamburg, 1695); ed. H. Osthoff, EDM, 2nd ser., iii (1938)
Der grossmütige Scipio Africanus (3, Fiedler, after N. Minato), Hamburg, 1694
Pyramus und Thisbe getreue und festverbundene Liebe (C. Schröder), Hamburg, 1694 [possibly not perf.]
Der verliebte Wald (Spl, 1), Stuttgart
The Man of Mode (G. Etherege), London, Little Lincoln's Inn Fields, 9 Feb 1705
Doubtful: Gensericus, als Rom und Karthagens Überwinder (Postel), Hamburg, ?1694 [according to Mattheson; also attrib. J.G. Conradi]
The Universal Applause of Mount Parnassus, ode, 10 solo vv, chorus, insts, bc, Dublin Castle, 1711 [for the birthday of Queen Anne; see Trowles]
Peace, Victory, Discord, Felicity, Plenty (serenata theatrale), S, S, S, S, T, T, SATB, insts, bc, Dublin, Smock Alley Theatre, 16 June 1713 [for the Peace of Utrecht; see Marx]

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Apollon enjoué, contenant 6 ouvertures de théâtre accompagnées de plusieurs airs (1700)
Festin des muses, contenant 6 ouvertures de théâtre accompagnées de plusieurs airs (1700)
La cicala della cetra d'Eunomio (1700)
An Ode Elegiecal on the Death of Mrs. Arabella Hunt (London, *c*1715)

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GEORGE J. BUELOW

Küster, Konrad (*b* Stuttgart, 11 March 1959). German musicologist. He studied musicology with Dadelsen and Siegele at Tübingen University from 1980 (MA 1987) and took the doctorate in 1989 with a dissertation on the Allegro movements of Mozart's concertos. He completed the *Habilitation* at the University of Freiburg in 1993 with a study on the Venetian traditions of vocal composition, 1590–1650, and he was appointed professor at Freiburg in 1995. His writings concentrate on the concerto, 17th-century Italian and German vocal music (particularly Monteverdi and Schütz), J.S. Bach, Mozart and German Romantic music until Mahler. A prolific scholar, he has contributed over 50 articles to *J.S. Bach* (ed. M. Boyd, Oxford, 1999).

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CHRISTIAN BERGER/R

Kuṭb al-Dīn. *See* QUṬB AL-DĪN.

Kutev, Philip (*b* Aitos, 13/26 June 1903; *d* Sofia, 27 Nov 1982). Bulgarian composer and conductor. At the Bulgarian State Music Academy, Sofia (1923–9), he studied theory with Khristov and the violin with Hans Koh and Todor Torchanov. After graduating he worked as a military bandmaster, first in Burgas (1930–35), then in Sofia, where he later became director of music to the Bulgarian army (1944). Concurrently, he was conductor of the Homeland Sounds orchestra and a violin teacher at the main music school in Burgas. In 1951 he founded the State Folksong and Dance Ensemble, which was renamed after its founder in 1982. He was a member of the early Bulgarian Contemporary Music society, and from 1954 to 1972 served as president of its successor, the Union of Bulgarian Composers. Kutev belongs to the second generation of Bulgarian composers; as such he was responsible for creating a national musical style. His work of the 1930s and early 40s embraces Bulgarian archaism and ritual-song motives, particularly in instances such as the symphonic poem *German*. Other works, for example the cantata *Deveti septemvri* ('The 9th of September'), have a heroic-dramatic quality that is typical of many of

the works written between the mid-1940s and 50s. After the early 1950s his work with the State Folksong Ensemble caused him to focus principally on song, exploring in particular the open throat singing that was a characteristic of this female folk chorus. His choral arrangements of folksongs and textural use of timbre in this context served as a model for much subsequent Bulgarian choral music.

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(*selective list*)

Vocal-orch: Klepaloto biye [The Bell Tolls] (ballad, I. Vazov), solo vv, chorus, orch, 1929; Trakiiska (suite), S, chbr orch, 1936; Srednogorska, suite, A, chbr orch, 1937; Lazarska (suite), solo vv, chorus, chbr orch, 1938; Severozapadna Balgariya [North-Western Bulgaria] (suite, folk texts), medium v, chbr orch, 1939; Deveti septemvri [The 9th of Sept] (cant., B. Raynov), 1946

Orch: Scherzo, 1928; Balgarska rapsodiya, chbr orch, 1937, rev. full orch, 1938; German, sym. poem, 1940; Sakarska syuita [Sakar Suite], 1940; Pastorale, fl, orch, 1943; Mladezhka simfoniya [Sym. of Youth], 1949; 5 simfonichni tantsa [5 Sym. Dances], 1956; Dalechnoto detstvo [My Distant Childhood], 1957

Songs: over 25 for mixed chorus, incl. Dve se zmiiki biyat [2 Snakes are Fighting], 1936; *c*20 popular songs, 1947–62; over 150 folksong arrs. for chorus

Film scores, incl. Pod igoto [Under the Yoke], 1952

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L. Pipkov: 'Philip Kutev na sedemdeset godini' [The seventieth anniversary of Philip Kutev], *Balgarska muzika* (1973), no.6

S. Stoyanov: 'Kutev-Simfonik', *Balgarska muzika* (1973), no.6

V. Krastev: 'Philip Kutev', *Profili* (Sofia, 1976)

IVAN KHLEBAROV

Kuti [Ransome-Kuti; Anikulapo-Kuti], **Fela** (*b* Abeokuta, Nigeria 15 Oct 1938; *d* Lagos, 2 Aug 1997). Nigerian pop musician. He formed his first band, Koola Lobitos, in London while a student at Trinity College of Music (1958–63) where he studied the trumpet, music theory and composition. After returning to Nigeria (1963) he reorganized the band as Nigeria '70; the name was changed after a trip to the USA (1969) to Afrika '70, and finally to Egypt '80. From 1964 to 1979 the band was led by the drummer Tony Oladipo Allen. Formative musical influences on Fela Kuti include his indigenous Yoruba musical culture, classical training, exposure to jazz during his weekly radio programmes at the Nigerian Broadcasting Corporation, black American music (James Brown, John Coltrane, Miles Davis), literary works (*The Autobiography of Malcom X*) and political activists encountered during his trips to the USA. He proclaimed himself a disciple of the late pan-Africanist and president of Ghana, Dr Kwame Nkrumah.

Son of a minister and a union leader, he wrote lyrics characterized by scathing, politically charged and carefully coded rhetorics, shown in such titles as *Confusion* (EMI, 1975), *Coffin for Head of State* (Kalakuta, 1981) and *Beasts of No Nation* (Kalakuta; Eurobound/Yaba, 1989). His frequent attacks on Nigerian political leaders ended in arrest in November 1984; while in prison his band was led by his son Femi. He was released in 1986 and made his last international appearance on tour in the USA (June 1990). He died of AIDS-related causes.

Fela Kuti is credited with the origins of the substyle AFROBEAT, which is a fusion of various other styles including HIGHLIFE, bebop, rock, soul and funk. He played the keyboard and the saxophone and his preferred instrumentation included electric keyboards, percussion (indigenous and Western) and electric guitars. His lead vocals were usually backed by a female chorus of his harem of some 27 wives. Most of his recordings also feature extended solos, and sung portions often employ call-and-response formats. He made over 50 albums and many works remain unpublished.

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DANIEL AVORGBEDOR

Kützialflöte (Ger.). *See under* ORGAN STOP.

Kuula, Toivo (Timoteus) (*b* Vaasa, 7 July 1883; *d* Viipuri, Finland [now Vyborg, Russia], 18 May 1918). Finnish composer. He studied the violin and music theory with Wegelius at the Helsinki Music Institute (1900–03), but lack of funds forced him to return to Vaasa. At Palmgren's suggestion Kuula enrolled again at the school in 1906, where he was encouraged by Järnefelt, and in 1908 he became Sibelius's first composition pupil. His principal student works, a violin sonata (1907) and a piano trio performed in 1908, attracted great attention because large-scale chamber works had only rarely been heard in Finland; Kuula was also perceived to be a young champion of music culture in the Finnish language. In 1908 he studied with Marco Enrico Bossi in Italy, and in 1909 with Hans Sitt in Leipzig and Marcel Labey in Paris. He was director of music in Oulu (1910–11), in Helsinki (1912–15) and in Viipuri (1916–18). In 1914 he married the singer Alma Silventoinen, for whom he wrote most of his songs and with whom he made extensive concert tours. He was killed in the final stages of the Finnish Civil War.

In Paris, where Kuula tremendously admired the new French music of Debussy, Dukas, Chausson and Magnard, he composed one of his most extensive *a cappella* songs for mixed chorus, *Meren virsi* ('Song of the Sea', E. Leino), a work which portrays well Kuula's grandiose expressive aspirations. Late Romantic harmony characterizes the passages where a single voice dominates, but the chorus has mostly a polyphonic treatment. At a second concert of his work in Helsinki in 1911 Kuula presented further compositions from his Paris period: *Merenkylpijäneidot* ('The Bathing Maids'), for soprano and orchestra, and *Orjan poika* ('The Serf's Son'), for soprano, baritone, mixed chorus and orchestra; both works set narrative poems in a folk style by Leino. This concert offered a 'total renewal of values', and the Finnish-language critic Evert Katila also declared that only one name now stood above Kuula's in Finnish music. Although Kuula's dark, impetuous, modally inclined Romanticism lies behind these works, there are also influences absorbed from the new French music, in particular in the orchestration. The orchestral tone pictures of the following year, *Metsässä sataa* ('It Is Raining in the Forest') and *Hüdet virvoja viritti* ('Demon Jack Lit his Lanterns'), have a colourful and varied orchestration reminiscent of the French, and the Impressionism of Debussy is even more evident. Kuula's principal work is his Stabat mater, for mixed chorus and orchestra; it occupied him until his death,

whereupon it was completed by Madetoja. Stylistically the most varied of his large vocal pieces, it closes with an extensive fugue, while its earlier parts are dominated first by French-sounding, airy themes, then by a Wagnerian late Romanticism. The intensity of expression compensates for the stylistic anomalies and rhapsodic form, and it is among the most important works in Finnish music.

Kuula has become best known for his much-loved solo and partsongs, and for his arrangements of folk tunes from his native southern Ostrobothnia. His best songs (e.g. *Tuijotin tulehen kauvan* ('I gazed long into the fire'), Leino, 1907) have an individual melodic invention that he seldom achieved in his large-scale works. But Kuula is also noteworthy as a choral composer, and his partsongs can be divided into three types: complex polyphonic songs; simpler songs; and light, rhythmically expressive, even humorous songs, including the folk-style *Kanteletar* settings.

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(*selective list*)

Orch: Eteläpohjalainen sarja [South Ostrobothnian suite] no.1, 1906–9, no.2, 1912–14; *c*34 shorter pieces incl. 3 incid scores, marches, folksong arrs.

Choral: Meren virsi [The Song of the Sea], chorus, orch, 1909; Merenkylpijäneidot [The Bathing Maids] (E. Leino), S, orch, 1910; Stabat mater, chorus, orch, org, 1914–18 [completed by L. Madetoja]; Orjan poika [The Serf's Son] (Leino), S, Bar, chorus, orch; Kuolemattomuuden toivo [Hope of Immortality], Bar, chorus, orch; *c*50 a cappella songs

Songs: *c*20 incl. Aamulaulu [Morning Song], 1905; Marjatan laulu, 1908; Suutelo [The Kiss], 1908; Sinikan laulu, 1909; Vanha syyslaulu [An Old Autumn Song], 1913; Tule armaani [Come my Sweetheart], 1915; Kesäilta [Summer Evening], 1917

Inst: Sonata, e, vn, pf, 1907; *c*15 other vn pieces, *c*10 pf pieces, 2 org pieces

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A. Kuula: *Virta venhettä vie* [The stream bears the boat] (Porvoo, 1968)

ERKKI SALMENHAARA

Kuusisto, Ilkka (*b* Helsinki, 26 April 1933). Finnish composer, conductor and arts administrator. The son of Taneli Kuusisto, Kuusisto studied at the Sibelius Academy in Helsinki with Merikanto, Fougstedt and others. He taught at the School of Sacred Music in New York (1958–9), then became assistant head of music at the Finnish Broadcasting Company (1960–63) and director of music at Meilahti Congregation (1963–72). He has also been conductor of Helsinki City Theatre (1965–8 and 1971–5), rector of the Klemetti Institute (1969–71), lecturer at the Sibelius Academy (1975–84), artistic director of Fazer Music (1981–4) and director of the Finnish National Opera (1984–92). Kuusisto has conducted many choirs, including Laulu-Miehet (1968–75) and the Finnish Radio Chorus (1968–77).

Kuusisto's compositions, which range from jazz and film music to choral songs and operas, retain a tonal basis; their melodic quality is enhanced by a homophonic accompanying texture. He also displays a keen sense of humour in works such as *Finnish Hospitality* (based on a cookbook), and in the quotations and allusions of such works as the *Moomin Opera*. In his five-act opera *The Battle for the Sun*, combining themes from the national epic, the *Kalevala*, he uses archaic elements borrowed from medieval and folk music. *Ensign Ståhl*, drawing widely on Ostrobothnian minor-key melodies, is, according to Kuusisto, a more direct 'folk opera'.

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(*selective list*)

Stage: Moomin Opera (T. Jansson), 1974; Miehen kylkiluu [The Rib of Man] (op, S. Puurunen, after M. Jotuni), 1977; Lumikuningatar [The Snow Queen] (ballet), 1979; Sota valosta [The Battle for the Sun] (op, 5, Puurunen, after E. Leino), 1980; Jääkäri Ståhl [Ensign Ståhl] (op, J. Parviainen, Puurunen and Kuusisto, after I. Turja), 1982; Robin Hood (ballet), 1985; Pierrot ja yön salaisuudet [Pierrot and the Secrets of the Night] (op, after M. Tournier), 1991; Postineiti [The Postmistress] (op, A. Halonen, after I. Kianto), 1992; Fröken Julie (op, A. Strindberg), 1993; Pelle Svanslös, musical, 1993

Chbr and solo inst: 3 Preludes, brass ens, org, 1956; Cassazione, 2 cl, 2 hn, 1962; Ritmico acustico, org, 1963; Ritornello, va, mar, 1970; Intermezzo, pf, 1971

Vocal: Aviollinen sarja [Matrimonial Suite] (J. Lompolo), B, pf, 1966; Merellinen sarja [Sea Suite] (Lompolo), Mez, pf, 1966; 4 Poems (A. Tynni), Mez, pf, 1970; Suomalainen vieraanvara [Finnish Hospitality] (H. Vuorenjuuri), Bar, pf, 1970; Lähtöjä [Departures] (Y. Kaijärvi), Bar, pf, 1971; 2 Songs, Bar, chbr orch, 1972; 10 Religious Songs for Young People, 1972; 5 Songs, male chorus, 1972; Kun talo alkaa soida [When the House Begins to Resound] (cant., L. Nummi), 1993

Other works: Ritmo acustico 2, tape, 1963; Jazzationes, fl, t sax, str qnt, pf, jazz drums, 1965; film music

Principal publisher: Fazer

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MIKKO HEINIÖ

Kuusisto, Taneli (*b* Helsinki, 19 June 1905; *d* Helsinki, 30 March 1988). Finnish composer and organist. In 1931 he graduated from the Helsinki Institute of Church Music and received a diploma in organ from the Helsinki Conservatory in 1935. He was organist of Töölö Church, Helsinki (1942–63), and he worked in the Helsinki Academy as teacher of liturgical organ playing and organ music history (1948–57), head of the church music department (1955–7), vice-director (1956–9) and director (1959–71). As a composer he has his roots in the national romantic tradition, although early in his career he showed some interest in Skryabin and Sibelius; later he developed a neoclassical, linear style reflecting his admiration for Bach. The best known of his works are the songs and psalm settings. He was the author of *Musiikkimme eilispäivää* ('Essays on Finnish music history', Porvoo, 1965).

WORKS
(*selective list*)

Orch: Pastorale, sym. poem, 1934; Nocturne, vc, orch, 1940; Laatokka, sym. ballad, 1944

Sacred choral: Martta ja Maria, 1946; Kuinka ihanat ovat sinun asuinsijasi [How amiable are thy dwelling places], 1951; other pss, cants., motets

Secular choral: Suvikuvia [Summer Pictures], female vv; *c*20 songs, mixed vv; 10 songs, male vv

Inst: Quartettino, 1925; Sonatine, str qt, 1927; Sonatine, fl, vn, hpd, 1936; Trio, fl, vn, va, 1953; Sonata, vn, pf; pieces for pf, org

Song cycles: Keväästä kesään [From Spring to Summer], 1930; Kangastuksia [Mirages], 1v, orch, 1943, arr. 1v, pf, 1945; Saunakamari [Sauna Chamber], 1952; many other songs

Principal publishers: Finnish Broadcasting Corporation, Musiikki Fazer

HANNU ILARI LAMPILA/ERKKI SALMENHAARA

Kuwait [State of Kuwait] (Arab. Dowlat al Kuwait). Country in the Middle East on the north-west coast of the ARABIAN GULF.

Kuybïshev. *See* SAMARA.

Kuyper, Elisabeth [Lize] **(Lamina Johanna)** (*b* Amsterdam, 13 Sept 1877; *d* Viganello, 26 Feb 1953). Dutch composer and conductor. She studied with Daniël de Lange and Frans Coenen in Amsterdam (piano-teaching certificate 1895) and then with Max Bruch at the Berlin Hochschule für Musik, where from 1908 to 1920 she taught theory and composition – the first woman to do so there. She was also the first woman to win the Mendelssohn state prize for composition, in 1905. The Berlin PO performed a number of her works: the Serenade (1905), the Ballade for Cello and Orchestra and the Violin Concerto (1908). After conducting the Sängerinnen-Verein of the Deutsche Lyceum-Club, she founded the Berlin Tonkünstlerinnen-Orchester in 1910. Both this and the other women's orchestras she founded in London (1922–3) and New York (1924–5) were well received but were forced to disband owing to lack of funds. With the London Women's SO Kuyper conducted the première of her *Das Lied von der Seele*. Kuyper left New York in 1925, living for a short period in Berlin, and then in various places in Switzerland. From 1939 until her death she lived in Muzzano, Switzerland. Much of Kuyper's output is characterized by rich modulatory development. Her early works, such as the Violin Sonata, were influenced by Bruch, but the Lieder op.17 contain refined harmonic colouring and daring modulations which betray the influence of Mahler and Strauss. Her later works, such as *Dreams on the Hudson Waltz* and *American Lovesong*, are light pieces of salon music.

WORKS
(*selective list*)

Stage: Beati pacifici (play with music, F. van Eeden), *c*1920, lost; De broederveete (play with music, van Eeden), *c*1920, lost

Orch: Ballade, g, op.11, vc, orch, 1903 (Berlin, 1911); Serenade, d, op.8, 1905 (Leipzig, 1911); Vn Conc., b, op.10, 1908, pf score (Berlin, 1910); Sym., a, *c*1920–25, lost

Vocal orch: Festkantate (Margarete Bruch), solo vv, female chorus, nar, orch, 1912 (Leipzig, 1914); Hymne an die Arbeit, S/T, female/male chorus, orch, 1922 (Leipzig, 1936); Das Lied [von] der Seele, 7 solo vv, orch, dancers, 1923, unpubd

Chbr: Sonata, vn, pf, A, op.1, 1901 (Middelburg, 1902); Pf Trio, D, op.13, 1910 (Leipzig, 1913); Str Qt, before 1913; Sonata, vn, pf, *c*1920–24, lost

Pf: Serenata Ticinese, A, 1928 (Lugano, 1928); Dreams on the Hudson Waltz (Lugano, 1928)

Choral: Ewig jung ist nur die Sonne (C.F. Meyer), unacc. men's vv, 1941 (Leipzig and Zürich, 1941)

Solo vocal: Eudoxia's zang (van Eeden), S, pf/org, 1921; 6 Lieder, op.17, 1v, pf, 1922 (Berlin, 1922); American Lovesong, S/T, pf (Muzzano and Lugano, 1944)

Principal publishers: Cranz, Eulenburg, Hug, Leuckart, A.A. Noske, N. Simrock

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E. Kuyper: 'Mein Frauenorchester', *AMz*, xlvi (1919), 732–3

E. Kuyper: 'Mein Lebensweg', *Führende Frauen Europas*, i (Munich, 1928), 214–27; repr. in E. Rieger, ed.: *Frau und Musik* (Frankfurt, 1980), 139–49

S. Winterfeldt: 'Elisabeth Kuyper, ein holländische Dirigentin und Komponistin in Berlin', *Komponistinnen in Berlin: 750 Jahre Berlin 1987*, ed. B. Brand and others (Berlin, 1987), 222–42

W. Jeths and P. Lelieveldt: 'Elisabeth Kuyper', *Zes vrouwelijke componisten*, ed. H. Metzelaar (Zutphen, 1991), 85–118

H. Metzelaar: 'Elisabeth Kuyper', *Women Composers: Music Through the Ages*, eds. S. Glickman and M. Furman Schleifer, vi (New York, 1999), 371–81

HELEN METZELAAR

Kuypers, Johannes Theodorus. *See* CUYPERS, JOHANNES THEODORUS.

Kuzham'yarov, Kuddus (*b* Kainasar, 21 May 1918; *d* Alma-Ata, 8 April 1994). Uighur composer. He graduated from E. Brusilovsky's class at the Alma-Ata Conservatory (1951) before taking a year's postgraduate study under V. Shebalin at the Moscow Conservatory. He then headed the Kazakh Composers' Union (1955–59), the Alma-Ata Conservatory (1957–67) and the composition department there (1968–94). He received much official recognition – including the Order of Lenin (1959) – and became a People's Artist of the USSR in 1987. The first professional Uighur composer, he devoted himself to the creation of a school of composition and a variety of new genres. His works are marked by a natural lyricism which is infused not only by Uighur folk music (and the Uighur *muqam* in particular) but also the national history, imagery and traditions.

WORKS
(*selective list*)

Dramatic: Nazugum (op, K. Hasanov), 1956; Zolotïye gorï [Golden Mountains] (op, 2, K. Bayseitova and K. Shangïtbayev), 1960, collab. N. Tlendiyev; Chin-Tomur (ballet, 2, Z. Raybayev), 1969; Sadr Palvan (op, 2, M. Abdurakhmanov), 1977

Orch: Rizvangul, sym. poem, 1951; Pesnya o svobode [Song about Freedom], sym. poem, 1954; Sym. no.1, 1971; Meshrep, sym. poem, 1972; Conc. no.1, tpt, orch, 1973; Sym. no.2, 1974; Sym. no.3, 1981; Conc. no.2, vn, orch, 1982; Moya dolina [My Valley], sym. poem, 1982; Sym. no.4 'Takla-makan', 1984; Conc. no.3, sax, orch, 1985; Conc. no.4, fl, ob, orch, 1986; Sym. no.5, 1987; Conc. no.6, vc, orch, 1990

Vocal: Dumï ob Alatau [Thought about Alatau] (poem, after A. Tadzhibayev), chorus, 1968; Zveti, Semirech'ye [Blossom the Semirech'ye] (orat, T. Moldagaliyev), 1970; Zauresh (vocal-sym. poem), 1982; Conc. no.5, 1v, orch, 1988; Margul (vocal-sym. poem), 1988; Poėma o dutare [Poem about Dutar] (vocal-sym. poem); film scores, chbr works

RAZIA SULTANOVA

Kuznetsov, Vyacheslav Vladimirovich (*b* Vienna, 15 July 1955). Belarusian composer. He took first and second degrees under Yauhen Hlebaw at the National Conservatory in Minsk, where he has taught orchestration since 1987. He became a member of the Belarusian Composers' Union in 1985, and from 1987 headed that country's section of the ISCM. His earlier works linked him to the revival of interest in folk music and his association with the nationalist atmosphere of the years surrounding the break up of the Soviet Union resulted in favourable public opinion towards works such as *Polonez* ('Polonaise') based on dances by M. Oginski and the 18th-century composer Maciej Radziwiłł. In the more experimental works of the 1990s he made use of graphic notation, high-level organization, sonoristic techniques and original approaches to structure. In some of these compositions (which include *Tseziy-137* ('Caesium-137'), written in response to the Chernobyl tragedy, *Lenta Myobiusa* ('Möbius Tape') and *Euphonia* for eight voices and 45 percussion instruments) he – like other members of the Belarusian avant garde – veers towards the techniques once used by Penderecki and Lutosławski.

WORKS

Stage: Vospominaniya bezumtsa [Memoirs of a Madman] (op, after F. Dostoyevsky), 1987; Polonez [Polonaise] (ballet), Minsk, 1994
Choral orch: Maya radzima [My Homeland] (Ya. Kolas), 1987; Kastus' Kalinovski (G. Buravkin), 1988
Orch: Sym. no.1, 1983; Sym. no.2, 1984; Conc. for orch, 1988; Adagio, org, orch, 1990; Ten' stekla [Shadow of Glass], meditation, 1990; Tseziy-137 [Caesium-137], construction, 67 insts, tape, 1990; Arr. of polonaises by Maciej Radziwiłł, 1992; Partita, D, chbr orch, 1992; Sym. no.3, 1995; Invitation to a Beheading, chbr orch, 1997, after V. Nabokov
Choral: Tsikhiya pesni [Quiet Songs] (cant. M. Bogdanovich), 1990; 3 Choruses (F. Dostoyevsky), 1991; 2 Intermezzi (F. Nietzsche), 1993; Otkroveniye [Revelation] (cant., the Bible), 1993
Chbr and solo inst: Sonata, cimb, 1989; Litovskiy diptikh [Lithuanian Diptych] (J. Brodsky), 1v, fl, va, vc, 1991; Heterophony, 3 insts, 1993; Das Glasperlenspiel, gui, 1994; Lenta Myobiusa [Möbius Tape], 7 insts, 1994; Euphonia, 8vv, 45 perc insts, 1995; Sonata, db, 1995; Pf Sonata, 1996

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V. Savitskaya: 'Avangardïstskiya tendentsïi w belaruskay muzïtsï 1960-kh pachatku 1990-kh gadow i prablema buynoy instrumental'nay formï [The tendencies of the Belarusian avant garde of the 1960s to the beginning of the 1990s and the problems of animated instrumental form], *Pïtanni kul'turï i mastatstva Belarusi*, xii (Minsk, 1993), 38–46

VALENTINA ANTONEVICH

Kuznetsova, Mariya Nikolayevna (*b* Odessa, 1880; *d* Paris, 26 April 1966). Russian soprano. She first went into ballet at St Petersburg, then trained as a singer with Joakim Tartakov. Her operatic début at the Mariinsky Theatre as Marguerite in *Faust* was a triumph, and she remained with the company until 1913. Among the premières in which she took part was Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh* (1907). From 1908 she developed a reputation abroad, and Paris became her second artistic home. At the Opéra she appeared in Chabrier's *Gwendoline* (1910), Massenet's *Roma* (1912; she had sung in the first performance earlier that year at Monte Carlo), as Aida and Norma, and created roles in Gunsbourg's *Venise* (1913) and Massenet's *Cléopâtre* (1914). She made her Covent Garden début in 1909 and took part in the famous Beecham Russian season at Drury Lane in 1914; there she sang Yaroslavna in the first performances of *Prince Igor* in England. As a dancer she also had a great success with her appearances in 1914, first in Paris then at Drury Lane, as Potiphar's wife, in Richard Strauss's ballet *Josephs-Legende*, a role which she created. In the USA she sang with the Manhattan Company and at Chicago, where in 1916 she created a sensation in the first production in America of *Cléopâtre*. She returned to Russia but fled from the Revolution to Sweden, disguised as a cabin-boy and hidden in a trunk. Her operatic career continued and she also sang operetta for a while (at Paris in 1934 she replaced Supervia in Lehár's *Frasquita*). She was still singing in 1936, when a company of Russian émigrés she had formed in 1929 visited Japan. Kuznetsova's repertory ranged from Salome, Aida and Norma to the lighter lyric roles such as Mimì and Gounod's Juliet. Her vibrant tone and expressive style are well caught on recordings, which include a number of Russian and Spanish songs.

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D.I. Pokhitonov: *Iz proshlogo russkoy operï* [From the past of the Russian opera] (Leningrad, 1949)
S. Yu. Levik: *Zapiski opernogo pevtsa* (Moscow, 1955; enlarged 2/1962; Eng. trans., 1995, as *The Levik Memoirs*)
D.C. Kinrade: 'Marija Nikolaevna Kuznecova', *Record Collector*, xii (1958–60), 156–9 [with partial discography by H. Barnes]

J.B. STEANE, HAROLD BARNES

Kuźnik, Norbert (Mateusz) (*b* Rybnik, 8 Jan 1946). Polish composer and organist. Between 1965 and 1974 he studied music theory and composition with Dobrowolski at the Warsaw Academy. In 1981–2 he was a pupil of Roman Haubenstock-Ramati at the Hochschule für Musik in Vienna; further study took him to Utrecht and Amsterdam.

Kuźnik, who was most active as a composer in the 1970s and 80s, is best known for his music for organ. He is a performer of the contemporary repertory, the author of educational material for the instrument, and a specialist in organ construction and conservation. Several of his pieces, for example *Multiplicatio*, are for prepared organ and contain virtuoso writing in the course of pursuing registral and textural contrasts. While he has recourse to a modernist vocabulary that includes clusters and swathes of sound, such effects may be also juxtaposed with repetitive and quasi-tonal materials in a loose-limbed and occasionally humorous manner; this is particularly true of *Anaphora* and *Duo*. A more brutish side to his musical expression is heard in *Góroliki*, which uses folk music of the Polish mountain region.

WORKS
(*selective list*)

Dramatic: Norbertiada, happening, jazz ens, inst ens, pf, paper shredder, tape, 1974; Modus vivendi (ballet, 1, C. Drzewiecki), 1975; Hamlet (op, 3, Kuźnik after W. Shakespeare), 1988, radio version, Warsaw, 1996; Samotność fauna [The Loneliness of the Faun] (ballet, 1, E. Wycichowska), 1991; film scores
Vocal: Skargi Hioba [Job's Lament], B, pf, 1970; 3 pieśni Ronsarda [3 Ronsard Songs], Bar, jew's hp, 1976; Pieśń Salomona [Song of Solomon], chorus, 1977; Róże starego doktora [The Old Doctor's Roses] (orat, J. Korczak), 4 solo vv, spkr, children's chorus, chorus, orch, 1979; 4 pieśni Ronsarda, B-Bar, fl, 1981; Odjazd [Departure] (M. Pawlikowska-Jasnorzewska), S, pf, 1985
Orch: Elegiac Music, 1975; Suite concertante, 1976; Musica concertante 'Le quatro stagioni', hpd, orch, 1981–4; Musica concertante, trbn, orch, 1983; Koncert berliński [Berlin Conc.], org, orch, 1986; Epitaphium, 1988
Chbr: Str qts: no.1, 1969, no.2 'Bulgare', 1972, no.3, 1973; Capricornus, 2 bn, str qt, org/hpd, 1973; Duo, org, pf, 1979; Góroliki, 3 vn, vc, 1979; Musica concertante, perc, 5 pfmrs, 1980; Tryptyk rycerski [The Knight's Triptych], 3 tpt, 2 hn, 3 trbn, tuba, 1983; Bomakir, b cl, mar, 1985; Quatre à quatre, fl, ob, cl, bn, str qt, 1987; Trio, tpt/s sax, 3 timp, org, 1988
Solo inst: Contra bellum, org, 1970; Organochromia I, 1970; Organochromia II, 1973; Mammoth-Impromptu, pf, 1976; Multiplicatio, org, 1976; Anaphora, trbn, 1977; Kontakion, hpd, 1981; Piano e tutti, org, 1986; Improvisation quasi una fantasia, org, 1988
El-ac: Lied ohne Wort, tape, 1975; Straturae, musique concrète, 1975; Von Q II, elecs, 1988; Enigma B and S, perc, tape, 1989; Electronic Trio, perc, cptr, tape, 1989; Ilion, collage music, 1991

Principal publishers: PWM, Agencja Autorska

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ADRIAN THOMAS

Kvaethi. Færoese ballads sometimes used to accompany dancing. *See* FÆROES.

Kvam, Oddvar S(chirmer) (*b* Oslo, 26 Sept 1927). Norwegian composer and lawyer. He studied the piano and theory at the Oslo Conservatory and composition privately with David Monrad Johansen, in Oslo, and Herman D. Koppel, in Copenhagen. As well as his roles in the legal domain – he is a prominent laywer – Kvam has held

several important positions in musical and cultural public life. He was president of the Norwegian Council for Cultural Affairs (1985–92), and of the Norwegian section of the ISCM; he is president of TONO, the Norwegian performing rights society, and serves on the board of its international equivalent CISAC. He has been awarded the royal order of St Olav.

Although his music was initially rooted in neo-classicism, Kvam has developed to write in a very free and undogmatic manner. His choral music in particular has received recognition and several prizes, and his chamber music and piano music is also in demand. His opera *The Dream about the 13th Hour* was a commission from the Norwegian Opera.

WORKS

Stage: The Dream about the 13th Hour, op, 1985, rev. 1989; The Cupboard: a Mini-Opera, 1989

Orch: Prolog, 1967; Concert Ov., 1969, Sym. no.1 (3 Contrasts for Orch), 1972; Dialogues, ob/cl, str, 1973; Opening, 1974; The Clarinet Klarina: a Musical Tale, 1975, rev. 1992; Legend, str, 1975; Suffragette, conc., pf, orch, v obbl., 1975, rev. 1988; Ostinato festoso, 1976; Blow Out, 1978; From the Young People's World, suite, orch, 1978; Vibrations, 1978, rev. 1984; Sym. no.2 (Communication), 1980; Downwards and Upwards, sym. band, 1987; Phoenix, op.78, vc, orch, 1988; NORGEnius: Phantasy, pf, orch, 1997

Chbr and solo inst: An Ordinary Week: 7 Sketches, pf, 1968; Str Qt, 1973; 3 Centrifuges, ww qnt, 1975; Str Qt, 1976; Theme with Variations, pf, 1976; Encyclopedia, pf, 1976; 12 Proverbs, pf, 1976; Sonata, cl, perc, 1979; Str Trio, 1979; Short Story, vc, 1982; Letter for Vn and Pf, 1982; Preludium Rondo, vn, 1983; Andando e tornando, 2 vn, 1984; Str Qt, 1985; Changes: Trio for Str, 1987; 3 Stages, chbr ens, 1992; Conc. grosso, bn, pf, 1996; other pf works

Vocal: Querela pacis, 2 choruses, orch, 1984; Ps xviii 'Caeli enarrant gloriam Dei', choir, 1979; Bragging (M.H. Kvam), male chorus, 1978; other choral works and songs

Principal publisher: Musikkhuset, NMIC

ARVID O. VOLLSNES

Kvandal, (David) Johan (Jacob) (*b* Oslo, 8 Sept 1919; *d* Oslo, 16 Feb 1999). Norwegian composer. The son of the composer David Monrad Johansen, he began composing at an early age and studied with Tveitt in Oslo. He qualified as an orchestral conductor at the Oslo Conservatory (1947) and spent a year studying choral conducting at the Stockholm Conservatory. He also received a degree as an organist and worked in that capacity for many years in churches in Oslo. He studied with Joseph Marx at the Vienna Musikhochschule (1950–51) and with Boulanger in Paris (1952–4). He also worked with Blacher in Berlin. As well as composing, Kvandal was a respected critic for leading newspapers in Oslo. His thoroughness and methodical thinking was beneficial to the various boards and committees he joined; he also formed an anthology of recorded and printed classical Norwegian music for the Norwegian Cultural Council.

His early works are dominated by the use of melodic and rhythmic elements of Norwegian folk music, yet he thought always in broader lines and large spans and forms. These tendencies were enhanced during his studies in the 1950s, resulting in a free way of using the tonal elements, form and polyphony of both French and German neo-classical movements. In the late 1960s there were elements of a 'transformed' Norwegian folk music in his works, combined with experiments in serial techniques and freer forms but without conceding expressivity. His orchestral work *Antagonia* (1972) was an immediate success, and commissions increased thereafter. Known as a musician's composer, Kvandal received several prizes, including the Lindeman Prize (1984). In later years he spent considerable time on his opera *Mysterier*, based on Knut Hamsun's novel. This was a commission from the Norwegian Opera, who gave its première in 1994; the opera was also broadcast throughout Europe in 1996.

WORKS

Dramatic: Skipper Worse, incid music, op.28, 1968; Mysterier (op, 2, B. Halle after K. Hamsun), op.75, 1993

Orch: Divertimento, str, op.3, 1942; Norwegische Ouvertüre, op.7, 1951; Variations and Fugue, op.14, 1954; Sym. no.1, op.18, 1958; Symphonisches Epos, op.2, 1962; Conc., op.22, fl, str, 1963; Skipper Worse Suite, op.28b, 1967–8; Sinfonia concertante, op.29, 1968; Antagonia – Conc., op.38, 2 str orch, perc, 1972; Conc., op.46, ob, str, 1977; Michelangelo-Poem, op.49, S, orch, 1978; Vn Conc., op.52, 1979; Triptychon, op.53, 1979; Conc., op.55, chbr orch, 1980; Conc., op.62, org, str, 1984; Poem – From a Lost World, op.66b, vn, str, 1985; Conc., op.77, 2 pf, orch, 1993, rev. 1994; Sonata, op.79, str, 1994; Fantasia for hardingfele og strykere [Fantasia for Hardanger Fiddle and Strings], op.82, 1995; Pf Conc., op.85, 1998

Chbr: Divertimento, op.3b, 2 vn, va, vc, db, 1945; Fuge for strykekvartett, 1946; Str Trio, op.12, 1950; Mood – From an Old Sketchbook, pf, 1952, rev. 1987; Str Qt no.1, op.11, 1954; Capriccio, op.16 no.2, vn, pf, 1955; Duo, vn, vc, 1959; 3 salmetoner, op.23b, fl, ob, cl, hn, bn, 1963; Aria, cadenza e finale, op.24, vn, pf, 1964; Str Qt no.2, op.27, 1966; Introduction and Allegro, op.30, hn, pf, 1969; Wind Qnt, op.34, 1971; Romance, op.16 no.3, vn, pf; Romanse, op.16 no.4, fl, pf, 1972; Natur (O. Aukrust), op.37, Bar, vn, pf, 1972; Da lontano – Fantasia, op.32, a fl/cl, pf, 1974; Duo concertante, op.41, 2 pf, 1974; Qt, op.42, fl, vn, va, vc, 1975; 2 Nor. Dances, op.44, 2 vn, va, vc, 1976; Qnt for Hardanger Fiddle and Str, op.50, 1978; Octet 1946, op.54, 8 wind insts, db ad lib, 1980; Nocturne, op.56, a fl/cl, pf, 1980; Nattmusikk, op.57, 2 ob, 2 cl, 2 bn, 2 hn, db, 1981; Ouverture-fantasy, op.59, 2 tpt, 3 hn, 2 trbn, tuba, 1982; Str Qt no.3, op.60, 1983; Legende, op.61, bn, str, 1983; Poem – From a Lost World, op.66a, vn, org/pf, 1985; Qt, op.73, 4 hn, 1988; Duo, op.78, fl, gui, 1994; Sonate, op.81, va, pf, 1995

Solo inst: Sonatina, op.2, pf, 1941; Lyric Pieces, op.5, pf, 1942–6; Toccata, op.5 no.3, org, ?1946; Fantasy, op.8, pf, 1947; Tre slåttefantasier [Fantasies on 3 Country Dances], op.31, pf, 1969; Partita, op.36, org, 1971; Sonate, op.45, vn, 1976; Elegi og capriccio, op.47, va, 1977; Sonate – Ballade om Hemingen unge, op.63, hp, 1984; Sonata, op.65, gui, 1984; Hymn Tune – Corno Solo in F, op.68 no.1, 1985; 8 folketoner [8 Folk Tunes], op.70, pf, 1987; Sonata, op.71, accdn, 1987; Glockenspiel Minuet, pf, 1988 [from Skipper Worse]; Fantasy, op.68 no.2, cl, 1989; Improvisata, vn, 1994 [from Mysterier]; other pf pieces

Vocal: Solo Cant. no.1, op.10, high v, orch, 1953; O Domine Deus, op.26 no.2, S, org, 1966; Til deg Herre, tar jeg min tilflukt, cant., op.26 no.1, v, org, 1966; Skapningen lenges, cant., op.33, v, org, 1970; Draumkvaede [The Dream Lay], op.15, S, SATB, org/insts, 1976, rev. 1997; Norske stevtoner [Nor. Tunes], op.40, S, pf, 1977; Ibsen Cant., op.51, S, Bar, SATB, org, orch, 1978; Miracle, op.69, mixed choir, 1986; Missa brevis, op.84, SATB, org, 1997; many other works

Principal publishers: Musikkhuset, Norsk musikforlag, Norwegian Music Information Centre

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M. Gaathaug, ed.: *Festschrift for Johan Kvandal* (Oslo, 1990)

ARVID O. VOLLSNES

Kvapil, Jaroslav (*b* Fryšták, Zlín district, 21 April 1892; *d* Brno, 18 Feb 1959). Czech composer, teacher, conductor and pianist. He was a chorister in Olomouc and a pupil of Nešvera there (1902–6). In 1909 he graduated from the Brno School of Organists under Janáček, and later studied with Reger at the Leipzig Conservatory (1911–

13). He taught at the School of Organists and at the Brno Conservatory, and he was appointed professor of composition at the academy in 1947. His pupils included M. Ištvan, C. Kohoutek and J. Matys. Kvapil was an excellent accompanist, noted for his skill in sight reading. As the choirmaster and conductor of the Brno Beseda (1919–47) he gave the Czech premières of Bach's *St Matthew Passion* (1923), Honegger's *Judith* (1933) and Szymanowski's *Stabat mater* (1937). He received the Award of Merit in 1955. In his music Kvapil worked best in traditional forms, particularly variation form, and showed a partiality for contrapuntal textures. His Romantic style included few immediate references to folk music, but he achieved a simple and direct expression. The oratorio *Lví srdce* ('The Lionheart') achieved popularity through its treatment of the struggle for Czech independence during World War I. However, it is his smaller pieces that have the most lasting value.

WORKS
(selective list)

Vocal: Píseň o čase, který umírá [Song of the Time of Dying], cant., 1924; Lví srdce [The Lionheart] (orat, R. Medek), 1931; Píseň veselé chudiny [Songs of the Merry Poor] (cant., medieval trad.), 1934; Horské růže [Mountain Roses] (Wolker), male chorus, 1940; Pohádka máje [A May Fairytale] (op, after V. Mrštík), 1943
4 syms., 1914, 1921, 1927, 1943
2 vn concs., 1928, 1952
Other orch: Z těžkých dob [From the Hard Times], sym. variations, 1939; Ob Conc., 1954; Pf Conc., 1954; Suite, va, orch, 1956
Inst: Údolím stesku a žalu [Through a Valley of Grief and Sorrow], pf, 1912; Sonata no.2, vn, pf, 1914; Str Qt no.4, 1945; Str Qt no.5, 1956; Str Qt no.6

Principal publisher: Český Hudební Fond

MSS in *CZ-Bm*

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L. Kundera: *Jaroslav Kvapil* (Prague, 1944)
J. Racek: *Leoš Janáček a současní moravští skladatelé* (Brno, 1944)

JAN TROJAN

Kvapil, Radoslav (*b* Brno, 15 March 1934). Czech pianist. He studied with Ludvík Kundera, made his début in Brno (1950) and has played in many European cities. He formed a duo with the cellist Stanislav Apolín (1958–66) and played in the Dvořák Piano Trio (1969–92). He has made a complete recording of the neglected piano works of Dvořák. From Kundera, a Janáček pupil, he gained valuable insight into that composer, and took part in a biographical film about him. In 1968, and again in 1989, he recorded Janáček's complete piano works, and in 1975 those of Voříšek; this was followed by an eight-volume anthology of Czech piano music, recorded between 1993 and 1996. His repertory also includes contemporary Czech works by Fišer, Piňos, Karel Reiner, Kohoutek and Ištvan, some of which are dedicated to him. His well-considered, affectionate approach, and his ability to catch the national traits of the works he plays, rank him among the leading interpreters of Czech piano music. He also gives lectures and masterclasses.

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ALENA NĚMCOVÁ

Kvernadze, Bidzina (*b* Signagi, eastern Georgia, 29 July 1928). Georgian composer and teacher. He graduated from the Tbilisi State Conservatory in 1953 having studied composition under Andria Balanchivadze, and from 1963 taught orchestration and composition there. He was made a professor in 1987 and in 1995 became head of the composition department. The secretary of the Georgian Composers' Union, he is an Honoured Artist of the Georgian SSR (1966), People's Artist of the Georgian SSR (1979), and a laureate of the Paliashvili Prize (1981) and the Rustaveli State Prize (1985).

Kvernadze's work has played a large part in the fundamental renewal of the various genres of Georgian music. The evolution of his art demonstrates the rapidity with which, during the 1950s and 60s, 20th-century Western techniques were assimilated by Georgian composers. From the start, he sought to overcome the stereotypes of the Georgian Romantic school, aligning himself with other 20th-century stylistic currents, such as that typified by Ravel, while retaining certain national traits. The poetic lyricism of Kvernadze's music was first embodied in the *Tsekva-Phantasia* ('Dance-Fantasia') of 1959 and *Seraphita* of 1965, whose colourful variations of themes linked to folk dance elements incoporate flexible modulations and striking changes of mood and atmosphere. These tendencies are again evident in the ballet *Khoreographiuli novelebi* ('Choreographic Novellas'), impressions of four pictures by the Georgian artist Gudiashvili. Here, the bodily gestures and movements depicted in the paintings translate easily and freely into the plasticity of the impressionistic orchestral texture and the music as a whole.

In the 1960s, alongside works bearing a markedly impressionistic character, Kvernadze also wrote in a somewhat constructivist style; this evolution was completed with the one-act ballet *Berikaoba* (1973) – based on a traditional Georgian mummers' play – where images of unbridled strength arise from the use of motoric structures formed from relentless ostinati. The music's intensity is reinforced by polyrhythm, irregularly accented variation and the use of harsh polytonal and dissonant harmonies, including clusters.

Kvernadze's original musical thinking extends to his treatment of vocal genres, in which a simplified and stricter means of expression strives to find stability in the intransient spiritual values of the past. The language is derived from various tradition, of Georgian and western European sacred music.. The ascetic music of *Chemi lotsva* ('My Prayer') (1974) – at times strict in its modes of expression – has its basis in Georgian church singing and reinterprets the neo-classical aesthetic of Stravinsky, Honegger and Orff. The phonetic impulses of Georgian speech results in a new kind of recitative that preserves the natural intonation of the language.

The opera *Iko mervesa tselsa …* ('And in the Eighth Year …') – Kvernadze's pivotal work – represents a synthesis of his previous achievements. Various dramatic devices, including pantomime, are used to create an allegorical expression of the saintly life, with the action mainly taking the form of laconic dialogues. The text of the libretto, combining tragedy and farce, epic with lyric and prayer with the everyday, presents a wide field for the composer's imagination. The opera is cast in the form of a retrospective narrative in which a sequence of recollections is recounted by Yako (the author of a hagiography), the prototype for whom was probably the Evangelist in Bach's Passions. The image of the martyred queen Shushanik is central to the music and is illuminated in lyrical and dramatic passages, as well as in the hymn-like musical episodes, with their astringent polymodality

and pulsating rhythmic ostinati. The severe choral writing, a product of the neo-classical language of the work, does not preclude occasional breaks into Romantic lyricism; Shushanik's theme, with its high level of emotional expression, is cast in this mould and, while symbolizing the spiritual catharsis of the heroine, stands as evidence of Kvernadze's rich melodic gift.

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(*selective list*)

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Vocal: Ukvdaveba [Immortality] (cant., L. Chubabria, P. Gruzinsky), rec, chorus, orch, 1971; 1905 tceli [The Year 1905] (cant., collab. S. Nasidze), 1955; Kantata Sakartveloze [Cantata of Georgia] (cant., Bar, chorus, orch, Gruzinsky), 1971; Chemi lotsva [My Prayer] (vocal-sym. poem, N. Baratashvili) chorus, orch, 1974, rev. 1977; Dzveli kartuli tsartserebi [Ancient Georgian Inscriptions] (G. Leonidze), T, orch, 1978; (Vocal-Sym. Poem trad., E. Tataraydze), Mez, orch, 1979

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LEAH DOLIDZE

Kverno, Trond (*b* Oslo, 20 Oct 1945). Norwegian composer. He graduated as a church musician from the Oslo Conservatory of Music in 1967. In the following year he took a degree in music theory and choir direction and has since then served as organist and choirmaster in several churches in Norway. He began teaching music theory at the Oslo Conservatory in 1971, and in 1994 was appointed professor in church music there, specializing in composition and improvisation. In 1996 he was ordained a priest in the Old Catholic Church.

As a composer Kverno has dedicated himself to church music. He has been a member of the liturgical commission (1976–8) on the reform of the liturgical books of the Church of Norway (Lutheran). The Norwegian Sunday Eucharist service includes several of his melodies, and the Norwegian Hymnbook of 1985 includes 23 hymns, which also feature in hymnbooks elsewhere in Scandinavia, Germany and the USA. Kverno's most important work is the *St Matthew Passion* for soloists and double choir *a cappella* (1986). At 90 minutes' duration, it is one of the few monumental works of Scandinavian sacred music from the 1980s, incorporating a wide range of stylistic allusions, from liturgical recitation to Norwegian religious folksong, and utilizing a variety of experimental choral techniques.

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HARALD HERRESTHAL

Kvitka, Klyment (*b* Kiev, 4 Feb 1880; *d* Moscow, 19 Sept 1953). Ukrainian ethnomusicologist. The husband of the Ukrainian poet Lesya Ukraïnka (*d* 1913), he was at first a lawyer, later becoming a judge and devoting himself wholly to music only from 1920. He was director of the Ethnomusicology Bureau at the Ukrainian Academy of Sciences (1922–33); during the 1920s his fieldwork was involved primarily with ritual songs, but also included the music of minority peoples (Bulgarians, Albanians and the Greeks along the Azov Sea), and the everyday life of professional folk musicians. In 1933 he moved to Moscow, where he founded and led the Folk Music Bureau at the Moscow Conservatory. In this period he concentrated on the study of folk instruments, continued to map the exact geographical spread of folksongs and instruments, and worked on the historical stages of calendar songs. Kvitka's song collections, published in 1917–18 and 1922, are landmarks in Ukrainian folk music scholarship, the second being among the greatest field collections covering the entire Ukraine. Many of his studies remain unpublished, but the Russian edition of his selected works, edited by Hoshovsky, contains important articles, a few never published before. His work is notable for its high scholarly standards and remarkable erudition (he knew 13 languages, including Georgian), as well as for the variety of problems considered and the methodology devised to solve them.

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BARBARA KRADER

Kwaya (Kiswahili: 'choir'). East African choral music. The source for contemporary *kwaya* music in East Africa is the homophonic vocal music introduced by Protestant missions in the 19th century. Other origins include Roman Catholic missions employing unaccompanied monophonic melodies for congregational singing. Today the *kwaya* music of the Evangelical Lutheran Church of Tanzania best exemplifies the richness of historic and contemporary *kwaya* music in East Africa.

Kwaya music has participated in the century-long dialogue between the colonial-mission presence and indigenous cultures in East Africa. The songs, anthems, choruses and hymns of the European colonial and mission era in East Africa continue to be performed in Tanzanian churches. Today they frequently co-exist with the newer, more contemporary sounds of popular *kwaya* musics that emerged in the period since independence in the 1960s.

Hymns were the initial bearers of Christian orthodoxy in East Africa; their texts carried powerful political ideology. Hymnbooks of European song texts translated into local languages (including Kiswahili) were widely distributed throughout East Africa by 19th-century missionaries. Linguistic difficulties often occurred in hymns, however, including differences in accent stress between European and Bantu languages.

Isolated early attempts at indigenizing hymns in local musical traditions were not always successful. Early in the 20th century deliberate attempts were made to create an African form of worship music; it was then that a truly Tanzanian *kwaya* music began to emerge. Early efforts to include Tanzanian musical instruments, rhythms and melodies were not successful. The use of *ngoma* ('drums'), for example, was inseparable from the traditions and practices of the ethnic groups from which they came. Thus, *ngoma* carried a non-Christian association for many early converts. Newer indigenous hymns have introduced something unique, in both musical and spiritual terms.

In the 1920s and 30s changes occurred in Tanzanian Christian music; missionaries and local composers began to modify European texts more freely, adopt local melodies and involve local traditions to a greater extent. After independence, Tanzanian *kwaya* music developed along with new and growing cultural identities. Radio Tanzania of Dar es Salaam initiated frequent broadcasts of *kway* music, and political *kwayas* were established that drew heavily on the musical repertories of pre-existing religious *kwaya* traditions.

Hymnbooks produced in post-independence Tanzania include a greater number of hymns inspired by indigenous culture. The 1945 Lutheran service book *Nyimbo za Kikristo* ('Christian Songs') included only five hymns based on Tanzanian melodies. In *Mwimbieni Bwana* ('Let us Sing to the Lord'), the 1988 revised Lutheran service book, 58 hymns of Tanzanian or African origin were introduced.

Tanzania's colonial past and independent present co-exist in contemporary *kwaya* music. Early *kwaya* music developed into several contemporary performance genres: *kwaya ya matarumbeta* (brass bands playing traditional *kwaya* repertories), *kwaya ya maombolezo* (singing bereavement communities drawing on traditional *kwaya* repertories), institutional and parastatal *kwayas* working closely with composers of religious *kwaya* music, as well as the daily service *kwayas* of the Christian churches. While *kwayas* are obliged to maintain and preserve older music traditions, they are also expected to participate in the formation and development of the newer more popular *kwaya* traditions as well.

The emergence of *kwaya* music as a contemporary Tanzanian popular genre is a direct result of processes of technology, transmission and modernization of mass media: radio, improved recording facilities, affordable prices of audio cassettes access to dubbing equipment for the mass production of *kwaya* cassettes and the greater availability of electronic instruments and equipment.

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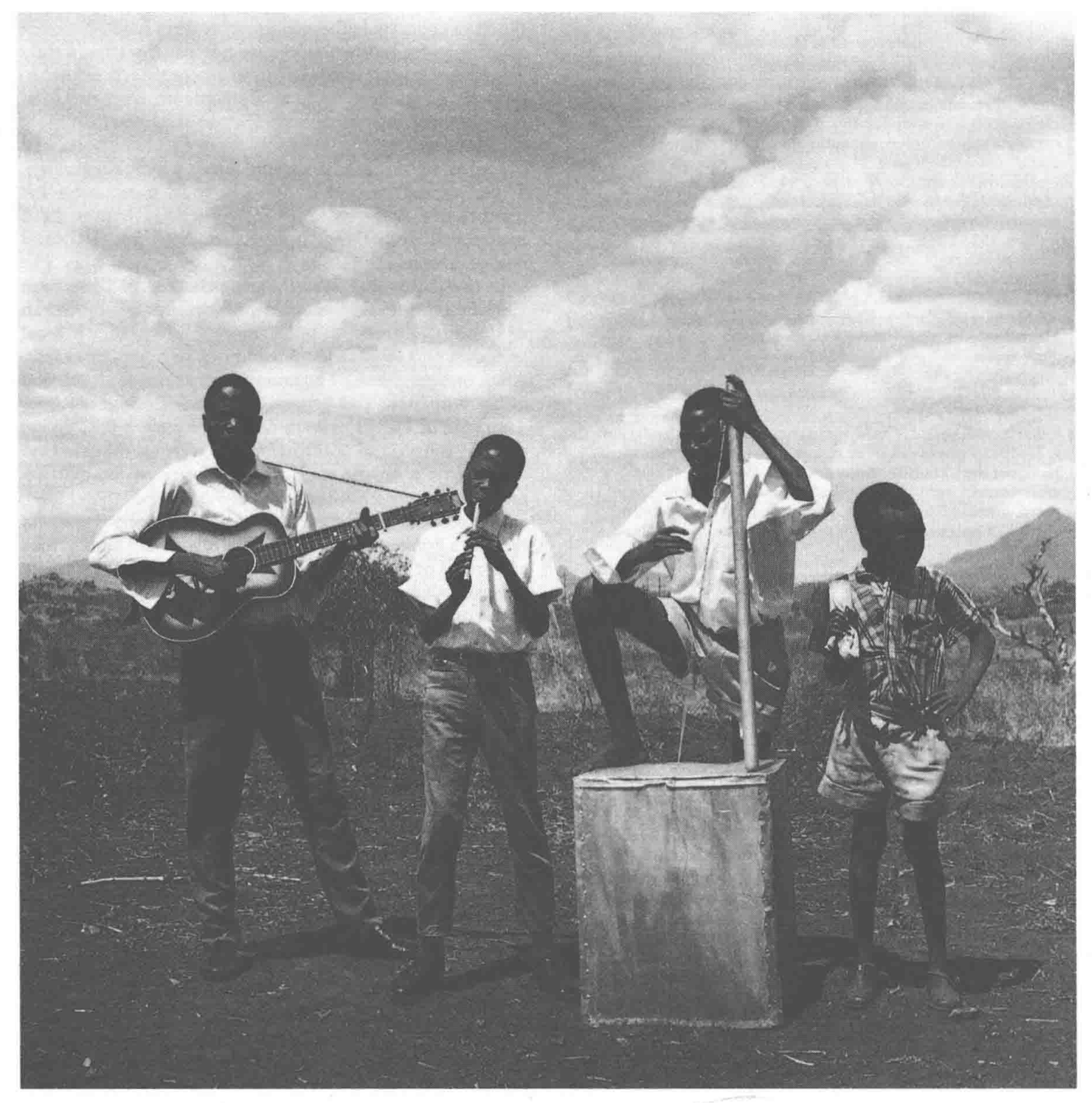
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GREGORY F. BARZ

Kwela. Isizulu term for an urban musical genre popular in southern Africa during the 1950s and early 60s. According to South African musicologist Elkin Sithole, use of the term in music first occurred during the 1940s in connection with a new Zulu vocal music known as the 'bombing style' (Kubik, 1974, p.13; Rycroft, 1957, p.33). When the



1. The Kachamba Brothers' kwela-style band of 1967: Daniel Kachamba (five-string guitar), Donald Kachamba (B♭ flute), Bulandisoni Mpirikitsa (one-string bass) and Moya Aliya Malamusi (tin rattle)

leader wanted the chorus to respond, he shouted '*kwela*'! '*Kwela-kwela*' expressed the continuous responses of the chorus.

1. History. 2. Form.

1. HISTORY. *Kwela* became associated with bands of flute-playing youths in South African townships in the 1950s. Under the influence of jazz records and cinema in the 1940s featuring North American big band jazz by Count Basie, Woody Herman, Lionel Hampton, Glenn Miller, Cab Calloway and others, the ambition of young boys was to emulate swing jazz with the means accessible to them. The reed and brass sections of the North American bands were represented by metal, end-blown flutes, locally called 'pennywhistles', and a new playing technique developed. The double bass was represented by a one-string skiffle bass made from a tea chest (see Benseler, 1973–4 for a photograph) and the playing techniques of an older African instrument, the ground-bow, were revived (fig.1).

A new style emerged, generally called 'jive' by the performers. The mass media gradually became interested, and, according to David Rycroft, pennywhistle playing first became popular after a locally made film, *The Magic Garden*, featured a pennywhistle boogie played by a crippled boy (1958, p.55). The new music increasingly heard on street corners in Johannesburg, Cape Town and other large cities soon attracted the attention of South African record company talent scouts and was then marketed as 'New Sound', 'Flute Jive' and '*Kwela*'. Some of its exponents became stars, in particular Spokes Mashiyane ('King Kwela') and Lemmy Special Mabaso.

The record industry readily adopted the term *kwela* for the genre.

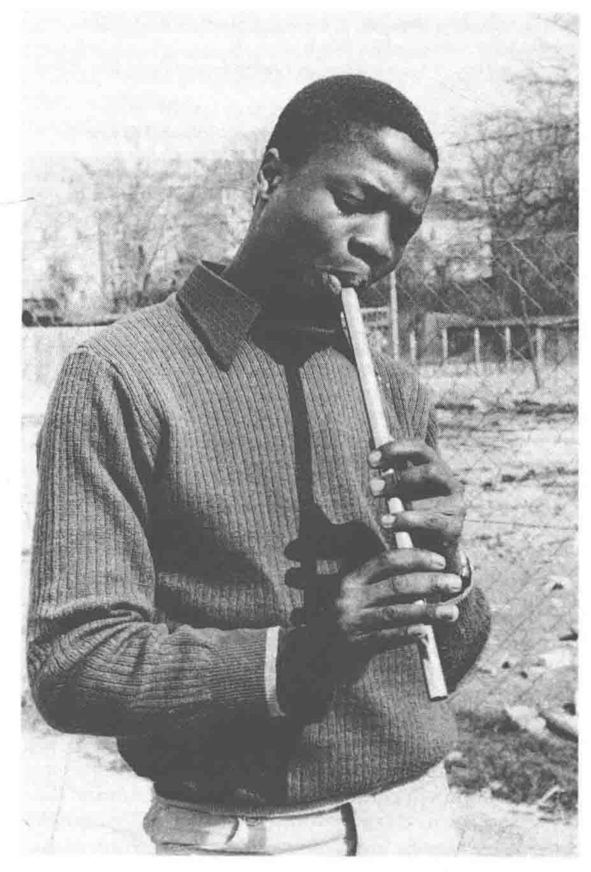
In the late 1950s *kwela* music spread to the states of the then Federation of Rhodesia and Nyasaland (1954–63), now Zimbabwe, Zambia and Malawi, where it gained new roots. During the 1960s it developed particularly in Malawi by the musician-composers Daniel and Donald Kachamba (Kubik, 1974; Malamusi, 1994, pp.34–9). With some modifications and a great number of original compositions, Donald Kachamba is one of the last surviving authentic representatives of the *kwela* tradition in contemporary southern Africa. He has played the flute since he was eight years old, when his family lived in Harare, Zimbabwe, and his elder brother, the late Daniel Kachamba trained him. At the age of 14, he impressed audiences with his prolific solo variations (see the film, *Kachamba Brothers 1967*, part 1, 'Where can I get Emery', a ten-bar rock blues). Since 1972 he has been on concert and lecture tours in no fewer than 33 countries and has released recordings and films. Among his most remarkable contributions as a composer are his multiple flute pieces recorded with a playback technique (Kubik, 1979–80). His music integrates the experience of 1950s *kwela* with contemporaneous central and southern African styles.

2. Form. *Kwela* music is based on short, four-segment harmonic cycles such as: $CFCG_7$ and $CC_7F(_6)G_7$. These cycles, expanded and circumscribed by substitute chords, have continued into the more recent forms of South African popular music such as *simanje-manje* and Mbaqanga. Jazz-type chorus forms are occasionally found in *kwela*, as is the 12-bar blues form, for example in Lemmy Special Mabaso's '4th Avenue Blues'.

Beginning in 1958, South African pennywhistle players used flutes marketed by the Hohner company of Trossingen, Germany, and developed for mass production from samples collected by a Hohner agent in Johannesburg from a township youth who had made them locally. Unprotected by patent laws, the original designer will probably never be known. The Hohner flutes were available in C, B♭ and G. At the height of the *kwela* craze, Hohner sold up to 100,000 annually in South Africa alone.

The Hohner flute has a cylindrical bore and six finger-holes. In the manufacturing process, a nickel-plated brass tube is sawn off and galvanized, then the head or mouthpiece is formed. *Kwela* musicians developed a unique embouchure. From the view of the player, the flute is rotated 45° and pushed relatively deep into the inner side of the right cheek, resulting in an oblique head position. The oblique embouchure guarantees that the edge and pipe remain open between the lips of the player (fig.2). The purpose of the deeper insertion of the flute is to obtain a full, round and much louder tone, as the cavity of the mouth, such as in the performance of the *mqangala* (mouth-bow), becomes a variable resonating chamber.

Blue notes, jazz-type glides and chromatic intermediate sounds were achieved by slight modification of embouchure, finger smearing etc. Several types of trill were also employed. Much of this technique can be studied in the film made of Donald Kachamba (Encyclopaedia Cinematographica E2328, Göttingen), who plays with the original *kwela* embouchure and fingering technique.



2. Kwela flute player Donald Kachamba

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Donald Kachamba's Kwela Band: Live and in Donald Kachamba's Studio, Popular African Music Pamap 103, Frankfurt (1999)

GERHARD KUBIK

Kyagambiddwa, Joseph (*b* Masaka district, 1928; *d* ?Masaka, ?1978). Ugandan composer and poet. He was educated in Catholic seminaries in Uganda and later in Xavier University, New Orleans, and Manhattanville College, Purchase, New York. He is best known for his *Ugandan Martyrs African Oratorio* (Rome, 1964) but also for numerous hymns, carols and other choral songs which are sung in churches throughout the country. The first Ugandan to describe traditional Buganda music, he provided notations in his pioneering work *African Music from the Source of the Nile* (New York and London, 1956). In it he transcribed and analysed instrumental and bardic compositions, many of them learnt from musicians to the the *kabaka* (king) of Buganda.

He taught at several teachers' colleges, then from 1965 to about 1975 at the National Teachers' College, Kampala, where he specialized in composition, choir training and Buganda music studies. Believing passionately in the need to find an African idiom for Catholic worship, he was one of the first Ugandan composers to specify that traditional instruments be used in church to accompany his carols and hymns. He composed both texts and melodies in as near a traditional style as possible in his vernacular Luganda, succeeding in preserving most effectively the traditional rules for composition with relation to language rhythm and speech tone (Luganda is a tonal language). At the beginning of his career his attempts to Africanize the liturgy met with opposition from some of the Catholic clergy and from his peers who were often more interested in imitating European styles of religious music. Later his compositions were accepted by the church and its leadership gave support to his composing. He came to be regarded as the finest Kiganda religious composer. Information on his later career is sketchy since Uganda suffered much turbulence during the period 1972–86. His faith lapsed during his later years, but he was reconciled to the church shortly before his death. Much of his output has been circulated only in cyclostyled sheets, though in 1997 steps were being taken to publish more of his music.

PETER COOKE

Kyhm, Carl. *See* KHYM, CARL.

Kyllönen, Timo-Juhani (*b* Saloinen, nr Hämeenlinna, 1 Dec 1955). Finnish composer. At the age of two his family moved to Sweden, where he began accordion studies some years later. In 1973 he returned to Finland, and in 1976 moved to the Soviet Union for ten years, initially to study the accordion at the Gnesin Institute in Moscow, and then (from 1982) composition at the Moscow Conservatory. In 1986 the conservatory organized a concert of his works; it was the first concert the institution had devoted to the work of a foreign student of composition. He returned to Finland in 1986; since then he has taught theory and chamber music at the Sibelius Academy in Helsinki. He has also been a teacher of music theory at the University of Helsinki. Concerts of Kyllönen's work have been given in Finland, France, Sweden, Germany, Ireland and Israel.

His emotionally powerful music, strongly melodic and propelled by motivic development, stems from the Russian tradition of Shostakovich and Prokofiev, but Finnish and Latin-American influences are also present. In slow movements there can be moody reflection, in fast movements often striking rhythm and energy. His principal works include two symphonies (1985–6, 1992–7), two string quartets (1984–5, 1989), the large-scale choral work *Passio secularis* (1988–9) and the children's opera *Kuninkaiden kirja* ('The Book of Kings', 1992–7).

WORKS
(*selective list*)

Stage: Kuninkaiden kirja [The Book of Kings] (children's op, M. Núñez, trans. J. Lappo), op.30, 1992–7

Orch: Sym. no.1, op.8, 1985–6; Awakening, op.23b, str, 1991; Suite, op.27, str, 1991; Sym. no.2, op.29, 1992–7

Chbr and solo inst: Str Qt no.1 'In Memory of a Friend', op.3, 1984–5; Trilogy 'Reflections', op.4, 2 pf, 1984; Sonatina, op.11, accdn/pf, 1986; Trio no.1, op.9, vn, vc, accdn, 1986; Elegia 'quasi una sonata', op.15, vn, pf, 1987; Pf Trio no.2, op.18, pf, vn/fl, vc, 1988; Str Qt no.2, op.23, 1989; Fantasia, op.28, fl, pf, 1991; Trio no.3, op.35, fl/vn/cl, vc, pf, 1994; Trio no.4, op.38, accdn, fl/vn, cl/vn, 1994

Vocal: Ciclo para coro mixto (suite, C.L. Bejarano), op.5, mixed chorus, 1985; Lapsikuorosarja no.1 [Suite for Children's Chorus] (Núñez), children's/female chorus, 1v, 3 perc, pf, 1985; Sembradora (Bejarano), op.17, male chorus, 1987; Passio secularis, op.21, male chorus, S, Bar, orch, 1988–9; 3 Alleluia Songs, op.26a–c, children's/female chorus, 1990; Horus (Ancient Egyptian, Book of the Dead), op.34, S, pf, 1994; Lux aeterna (Bible), op.39, S, org, accdn, 1995; Gudarnas lyra (E. Södergran), op.40a–c, female chorus, 3 perc, 1995; 2 Kalevala Songs, op.41, female/youth chorus, pf, 1996

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KIMMO KORHONEN

Kymbalon (Gk.). *See* CIMBALOM.

Kymbos (Gk.). *See* CYMBALS.

Kynaston, Nicolas (*b* Morebath, Devon, 10 Dec 1941). English organist and teacher. He was a chorister at Westminster Cathedral under George Malcolm and from 1957 to 1960 a pupil of Fernando Germani in Siena, after which he studied at the RCM with Ralph Downes. At 19 he succeeded Malcolm as organist of Westminster Cathedral; while there he made some memorable recordings and established a popular series of organ recitals. In 1971 he left the cathedral in order to pursue a solo career; he took part in the 1973 Reger centenary celebrations in Germany and the following year made his first tour of the

USA. Kynaston has subsequently made an international reputation as a recitalist and recording artist. He is a noted interpreter of large-scale Romantic works, particularly by Liszt and Reger, and frequently sits on the juries of international organ competitions. Many of his recordings have won international awards. He has also designed some significant organs, including those of the Singapore Concert Hall, St Chad's Cathedral, Birmingham, Tewkesbury Abbey and Bath Abbey. Kynaston is also a distinguished teacher. He was awarded an honorary fellowship by the Royal College of Organists in 1976, and was president of the Incorporated Association of Organists in 1983–5. In 1995 he was appointed organist of the Megaron concert hall in Athens, where he has also started an organ school.

PAUL HALE

Kynnersley, Robert. *See* KINDERSLEY, ROBERT.

Kyōgen. A Japanese comic play sometimes inserted between the acts of a *nō* performance; *see* JAPAN, §VI, 1(vi). The word also refers to a comic actor.

Kyoto. City in Japan. It was the country's capital from 794 to 1868. Together with the nearby city of Osaka it represents the distinct musical tradition known as the Kamigata style, in contrast to the Edo style of Tokyo. In Kyoto the traditions of *gagaku* (court music), *shōmyō* (Buddhist chant), *nō* drama and many other kinds of vocal music were firmly established and carried on for centuries. Gagakuryō (the Imperial Music Bureau), which has handed down the music and dance traditions of both *gagaku* and *mikagura* (the Shintō ritual), had its centre here until it was moved to Tokyo at the time of the Meiji Restoration (1868).

In early 9th century two important *shōmyō* traditions were established in Kyoto, one at Tōji of the Shingon sect by Priest Kūkai in 806, and the other at Enryakuji of the Tendai sect by Priest Saichō in 847; the centre of the Shingon *shōmyō* was later moved to Mt Kōya, south of Osaka. The two traditions have remained the most representative of the *shōmyō* schools. During the 10th and 11th centuries a number of new vocal styles, such as *saibara*, *imayō* and *azuma-asobi*, were popularized in the town, while *heikyoku*, the recitation of the Tale of Heike with a *biwa* accompaniment, appeared after 1185 as the earliest genre of narrative singing. All these vocal traditions originated in Kyoto and later spread to other provinces.

The tradition of *nō* drama was also established in Kyoto in the late 14th century. There are still many excellent *nō* stages for private use, of which the most important is at the temple of Nishi-honganji; also notable are the private stage belonging to the Kongo school, and the Kanze Theatre (opened in 1958). The origin of *kabuki* goes back to about 1600, when the dancer Okuni gave her performance on a stage by the river Kamo in Kyoto; Minami-za, the present *kabuki* theatre, stands on the same riverside. The nearby Gion area is famous as the headquarters of traditional singing and dancing, particularly *jiuta* songs and dances.

The Kyoto Municipal SO, founded in 1956, was the first European-style orchestra in Japan operated by a local government. Of choral groups active in the town the best known is Dōshisha Glee Club, a student organization. The most important music hall is the Kyōto Kaikan, built in 1960, while the small Aoyama Music Memorial Hall (1987) is specifically designed for Baroque music. There are competent music departments at Kyoto City University of Arts, Kyoto University of Education and Dōshisha Women's College.

For bibliography *see* JAPAN.

MASAKATA KANAZAWA

Kyreyko, Vitaly Dmytrovych (*b* Shyroke, Dnipropetrovs'k district, 23 December 1926). Ukrainian composer and pedagogue. He studied under Revutsky at the Kiev Conservatory, graduating in 1949, and became professor there in 1978. Although best known for his stage works such as the opera *Lisova pisnya* ('Forest Song'), and the ballet *Tini zabutykh predkiv* ('Shadows of Forgotten Ancestors') he is a prolific composer of symphonies, concertos, chamber music and vocal works. Much of his music, especially the operas and ballets, are closely linked to Ukrainian folklore while his lyrical persuasion is especially apparent in such works as *U nedilyu rano zillya kopala* ('On Sunday Morning She Gathered Herbs') of 1965. His neo-romantic style is both nationalist and conservative and is strongly influenced by Revutsky. His melodic and harmonic writing and phrase structure are notable for their clarity; in the operas and ballets the characterization is distinct and direct. His music demonstrates that he was well attuned to the Ukrainian tradition established by Lysenko as well the principles of socialist realism; unsurprisingly, the emergence of the Kiev avant garde in the 1960s had little effect on him, other than provoking hostility. A book on Kyreyko by K. Mayburova was published in Kiev in 1979.

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(*selective list*)

Stage: Lisova pisnya [Forest Song] (fairy op, 3, Kyreyko after L. Ukraïnka), 1957, L'viv, Franko Academic Theatre of Opera and Ballet, 27 May 1958; Tini zabutykh predkiv [Shadows of Forgotten Ancestors] (ballet), 1959; U nedilyu rano zillya kopala . . . [On Sunday Morning She Gathered Herbs], (op, 4, M. Zotsenko, after O. Kobylyans'ka), 1965, L'viv, Franko Academic Theatre of Opera and Ballet, 1966; Marko v pekli [Marko in Hell], (op, 3, Kyreyko, after I. Kocherha), 1966, unperf.; Vid'ma [The Witch] (ballet), 1968; Orhia [Orgy] (ballet), 1977; Vernisazh na yarmarku [Varnishing Day in the Market] (ballet), 1985

Inst: In Memoriam M. Leontovych, sym. poem, orch, 1949; Poem, vn, pf, 1953; Sym. no.1, 1953; Fantasy and Fugue, str qt, 1957; Ukrainian Dances, suite, orch, 1958; Vc Conc., 1961; Sym. no.2, 1964; Vn Conc., 1967; Pf Sonata [no.1], 1968; Sym. no.3, 1968; Sym. no.4, 1970; Conc., vn, vc, orch, 1971; Sinfonietta, str, 1971; Poem, pf, orch, 1973; Str Qt [no.1], 1974; Pf Sonata [no.2], 1975; Sym. no.5, 1975; Pf Trio, 1976; 2 Sonatas, vn, 1976; Sym. no.6, 1977; Str Qt [no.2], 1978; Don Quixote, sym. poem, 1981; Sym. no.7, 1988

Vocal: 2 Romances (Ukraïnka), 1945; 2 Romances (M. Ryl'sky), 1960; 2 Romances (Ukraïnka), 1963; 2 Romances (K. Havlichka-Borovs'ky, trans. I. Franko), 1968; Prorok [The Prophet] (Ukraïnka), 1977

VIRKO BALEY

Kyrgyzstan, Republic of. Country in Central Asia, formerly part of the USSR. It is bounded by Uzbekistan to the west, Kazakhstan to the north, China to the east and Tajikistan to the south.

1. Musical regions. 2. Vocal genres: (i) Songs (ii) Epics. 3. Instrumental music: (i) Instruments (ii) Music. 4. The early Soviet period. 5. Opera, ballet, orchestral and chamber music.

1. MUSICAL REGIONS. When Central Asia was reorganized territorially on a national basis in 1924, Kyrgyzstan was separated from Turkestan and formed into an autonomous region within the Russian Soviet Socialist Republic (fig.1). It is perhaps not surprising, then, that



1. *Map of Kyrgyzstan*

musical styles within a republic with such recent political borders express affiliations with those of its neighbours. Three musical styles may be identified: in the northern area (the Issyk-Kul and Naryn regions and the Chuy valley), styles are similar to those of neighbouring Kazakhs; Kyrgyz clans in the mountains of the north-western area (the Talas and Chatkal valleys and a part of the Fergana valley) use styles that seem more obviously indigenous; and the styles of those in the southern area (the Osh region) share features with neighbouring Uzbeks. In general, recitative styles prevail in southern Kyrgyzstan while more melodic styles are found in the north.

Music, both vocal and instrumental, plays an important role in Kyrgyz life.

2. Vocal genres.

(i) Songs. Early European accounts of the Kyrgyz continually refer to the local habit of extempore singing for all occasions. When two Kyrgyz meet, they exchange formalized greeting-songs to place each other in terms of clan or family affiliation. While working, or to pass the time while walking, the Kyrgyz improvise song texts to stereotyped melodic motifs. This practice, known as *kaila*, is also found among other Central Asian Turks (notably the Kazakhs), although early Western travellers asserted that the Kyrgyz had developed such extemporization most extensively.

There are several major folksong genres. The important work songs are the *dambir tash*, an incantation to the spirits of agriculture and livestock; the *shirildang*, a cowboy song; the *bekbekei*, a shepherdess's song; and the *op maida*, a ploughing and harvesting song probably related to the Uzbek genre of the same name. Among ritual songs the *zharamazan*, sung during the Muslim month of Ramadan, *zhar-zhar* (wedding songs) and the *koshok*, a versatile genre heard both as a funeral lament and as a wedding song, are most important. Other named genres include three types of love-song reflecting different aspects of love (*küigön*, *arman*, *seketbay*); age-graded categories (*qizdar iri*, *kelinder iri* and *jigitter iri* for girls, women and youths respectively); and two important contemporary genres (*kolkhoz iri* about collective farms and *jashlik iri* about the youth movement). There are also lullabies (*beshik iri*) and a wide variety of game songs, such as the *selkinchek* swinging song.

A whole group of traditional song types is the exclusive domain of the professional minstrel (*akyn*). This includes the *arnoo*, a panegyric for the singer's patron; the *kordoo*, defaming the musician's or patron's enemies; the congratulatory *kuttuktoo*; and the didactic *sanat* or *nasiat*. These frequently reached their highpoint of development in traditional singing contests (*aitish*), akin to similar competitions among the Kazakhs. Rules for the contests demanded excellence in improvisation in stated forms, such as songs with specific alliterative patterns or on given topics. Instrumental virtuosity might also be the point contested. Performers built their reputations on a series of victories.

(ii) Epics. *Manas* is the central Kyrgyz heroic epic cycle performed by male *manaschi*s or *Manas* bards (known as *zhomokchu* in pre-Soviet times). Orally transmitted, its manner of recitation could sometimes enable the bard to enter into a dissociated state or 'trance'. Many *manaschi*s described being called to their trade in dreams by the spirits of the hero Manas and his 40 companions. If they attempted resistance, it was met with severity and threats from Manas. After a period of initiation and a pilgrimage to Manas's shrine, the musician became a *manaschi* for life. These experiences, together with the bard's change of consciousness, are evidence of the believed spiritual power of epic performance. *Manas* also had ethnic significance as a chronicle of the Kyrgyz people. Both of these associations led to its performance being forbidden at times during the Soviet period. In contemporary Kyrgyzstan, *Manas* is taught in schools. *Manaschi*s remain

particularly highly esteemed musicians, often achieving great renown; in pre-Soviet times, such celebrated reciters could become 'tribal' leaders.

Manas is an encyclopedic epic, including all the major genres of Kyrgyz oral expression, although the people themselves clearly separate epic from other types of song and narrative. Mime and dramatization are important components of performance. *Manaschi*s can recite the tale almost indefinitely; a 20th-century version of 400,000 lines was transcribed from the bard SAYAKBAI KARALAYEV. *Manas* consists of three cycles, the first dealing with Manas himself and the second and third with his son Semetey and grandson Seytek.

Manas performances are built up by combining a variety of reciting styles without instrumental accompaniment. The *manaschi* keeps his hands free to enable a series of gesticulations and mimetic poses that relate to the epic's narrative. These gesticulations and poses, together with other techniques, such as the gradual intensification of their recitatives, are taught to pupils according to different traditions. Performance of the epic involves a solo dramatization of multiple roles within a traditional form of 'musical drama'.

Manas has no prose sections but is recited completely in verse. There are four main types of recitation: emotionally excited, exalted speech (practically impossible to notate using European musical transcription); the musical *tirade*, an indefinite number of poetical-musical lines joined by one rhyme, with single shouts in-between; musical phrases reminiscent of the Kyrgyz genre of lamentation, *koshok*; and the 'musical call' of 4 + 3 or 5 + 3 syllables that forms the structural core of the epic. V.S. Vinogradov stated that an evening may begin with the *zhorgo syoz* manner, characterized by a measured pace and gradually evolving melodic line; this pattern may also occur in mid-tale as relief from the more active sections, which consist of long recitation, increasing in intensity, of single melodic motifs. At other points more prosaic narrative styles may predominate, such as the *zheldirme* (gallop), a type of rapid agitated recitation. The *manaschi*'s skill resides in controlling the audience's mood carefully through a flexible narrative style.

The Kyrgyz term *zhomok* includes epic and all other narrative genres (*zhoo zhomok*, fairytale, *tamsil*, fable, *tabishmak*, riddle), and is opposed to *ir*, or song in the sense of a poetic form (a division which may be difficult for outsiders to grasp). *Obon* is the term for tune. An *akyn* usually used 15 to 20 *obon* but often applied the same *obon* to different song texts.

3. INSTRUMENTAL MUSIC.

(i) Instruments. The Kyrgyz lute, the *komuz*, unlike any neighbouring lutes of Central Asia, has three strings; in the most common tunings the middle string is the highest in pitch. Other unusal aspects are its lack of frets and its emphasis on varied right-hand strokes (fig.2). One piece (*Mash botoi*) consists of a simple tune repeated many times, each with a new stroke, as a test of the performer's skill and creativity. There are two other principal Kyrgyz instruments, both of which are directly related to those of the Kazakhs. These are the *kiak* (fig.2), a two-string fiddle akin to the Kazakh QOBUZ (and possibly the West Mongolian *ihil*), which has a body shaped like a ladle and strings of horsehair, and the *choor*, a long, open end-blown flute with three or four finger-holes. The metal jew's harp (*temir komuz*) is also used. The number of instruments used by the Kyrgyz was formerly expanded by borrowings from the military bands of the nearby Uzbek kingdoms, including the SURNĀY (shawm), *sarbasnai* (an end-blown open flute about 60 cm long with fingerholes and one thumb-hole) and *doolbas* (small kettledrum).

(ii) Music. Kyrgyz instrumental music has a narrative emphasis, in that nearly every piece contains an implied story. This is also true of Kyrgyz decorative art, in which each facet of ornamentation on a rug or necklace can be read as a symbol, the whole constituting a precise scene or story. The programmatic approach is well illustrated by the following widespread tale forming the basis of a *komuz*piece called *Aksak kulan* ('The Lame Wild Ass'):

> A khan forbade his favourite son to hunt wild asses. Disobeying his father, the youth was killed by a wounded animal while out hunting. Fearing the worst, the khan decreed that anyone bringing bad tidings would have his lips sealed by a dipperful of molten lead. The ruler's favourite minstrel then rose and played an instrumental piece depicting the son's fate, including the ride through the steppe, encounter with wild asses and subsequent tragedy. True to his word, the grim khan fulfilled his promise and silenced the messenger of bad news by pouring the molten lead into the soundholes of the minstrel's *komuz*.

The same legend is popular in Kazakhstan with reference to the *dömbra* tradition.

Komuz pieces are the heart of Kyrgyz instrumental music. Although they often have genre names (e.g. *kerbez*, *shingrama*, *botoi*), definition of the genres remains unresolved. A structural approach frequently employed by *komuz* players is the variation of a small, compact melodic kernel in tempo, dynamics, rhythm, melodic



2. Kyrgyz musicians playing komuz and kiak

register and the contrast of monophonic and polyphonic texture up to three parts.

4. THE EARLY SOVIET PERIOD. The career of Toktogul Satylganov (1864–1933) exemplifies the transition of a major Kyrgyz artist from pre-Soviet to Soviet times. Exiled to Siberia in 1898 because of his political beliefs, Toktogul became a firm supporter of emerging Soviet Kirghizia after the October Revolution of 1917. He is cited as being the most versatile and outstanding performer of the transition period; many of the celebrated folksingers and instrumentalists of later decades were his pupils.

The early Soviet years were marked by intensive collecting of traditional Kyrgyz music, notably by A. Zatayevich, whose anthology (1934, 2/1971) remains the principal collection. Kyrgyz-Russian collaboration in the composition of music in European genres (such as opera, symphony and chamber music) also began in the 1930s. Vocal polyphony was developed initially by analogy with the polyphonic instrumental styles of the *komuz* and *kiak*; the latter instruments were remodelled to play in orchestras of folk instruments. Today the Kyrgyz Philharmonia presents concerts in a wide variety of styles, ranging from that of traditional storytellers and minstrels to arrangements of folksongs and major concertos for *komuz*, as well as Westernized popular songs.

5. OPERA, BALLET, ORCHESTRAL AND CHAMBER MUSIC. There was no professional art music before 1917, and little before the crucial period of 1932–41. In 1936, the Musical Drama Theatre (restyled an opera house in 1942) and the Philharmonic Society were founded; the Union of Composers and Musicologists was established three years later.

In 1939 three composers, Abdïlas Maldïbayev, V.A. Vlasov and V.G. Fere, collaborated on the first Kyrghyz opera, *Aychurek* ('The Moon Beauty'), based on a Kyrghyz epic. All three had previously worked in 'musical drama', a specific creation of the Soviet period based on traditional musical genres, such as epics, musically and politically reworked. Vlasov and Fere went on to produce the first Kyrghyz ballet, *Anar* (1940), and the opera *Manas* (1946), which joined *Aychurek* as an essential part of the Kyrghyz repertory. Other operas include N. Davlesov's *Kurmanbek*, M. Abdrayev's *Before a Storm* and *Oldjobay and Kishimdjan* (1965), A. Amanbayev's *Aidar and Aisha* (1952) and S. Osmonov's *Seyil*, and among later ballets are M. Raukhverger's *Cholpon* (1943), Kaly Moldobasanov's *Materinskoye pole* ('Mother's Field'), a distinctive fusion of oratorio and dance, and the works of E. Jumabayev.

Orchestral music has its origins in the same period of 1932–41, and was assisted in the early 1950s by a generation of composers trained at the Moscow Conservatory, including T. Ermatov, A. Tuleyev and M. Abdrayev. The orchestral repertory includes Vlasov's Overture on a Kyrghyz Melody, the first symphonies of H. Rakov and Tuleyev, Jumabayev's 'Epic' Symphony and V. Jusev's Viola Concerto. There are string quartets by Amanbayev, Ermatov and S. Aitkeyev, and a set of 24 piano preludes by J. Maldïbayeva. Ceremonial cantatas and oratorios, though often created to order during the Soviet era, have held their place. Other composers include A. Jumakmatov, B. Feferman and J. Kanimetov.

Kyrghyz musicians, trained in the former Soviet Union, perform in the State Opera and Ballet Theatre (founded in 1955 and named after Maldïbayev in 1978) and the State Philharmonia (named after the traditional musician Toktogul Satïlganov), which has two concert halls. There is a State Academic SO and a chamber chorus run by the broadcasting company.

The first music school, providing specialist instruction at secondary level, was in Frunze (Bishkek); similar institutions later opened in Osh and Karakol. Higher education is provided at the State Institute of Art, founded in 1967, and the National State Conservatory, which opened in 1993.

See also KURENKEYEV, MURATAALY; OROZOV, KARAMOLDO; and OROZBAKOV, SAGHIMBAI.

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MARK SLOBIN/ALMA KUNANBAYEVA (1–4), SUBANAGIYEV SAGYNALY/DYIKANOVA CHOLPON (5)

Kyriale (Lat.). In the Western Christian Church, a collection of chants for the Ordinary of the Mass, that is, Kyrie, Gloria, Credo, Sanctus, Agnus Dei and *Ite* or *Benedicamus*; or a book or section of a book containing these chants.

The chants are found in medieval books from the 10th and 11th centuries onwards, usually with troped texts. A

group of troped Kyries might be followed by a group of untroped melodies, then troped Glorias, untroped Glorias and so on. Credo and *Ite* settings appear separately and much less frequently. Different regions preferred different ways of grouping the melodies. Northern French books of the 11th to 14th centuries, which generally lacked other tropes, often placed the Kyrie collection together with the Gloria collection, and the Sanctus collection together with the Agnus collection, on either side of a collection of proses. German books from the 12th century onwards would often pair Kyrie with Gloria, and Sanctus with Agnus; first a series of Kyrie–Gloria pairs would be written, then the Sanctus–Agnus pairs.

The melodies were rarely rubricated and it is often uncertain now for which feast they were intended. The following are among the exceptions: *I-Ra* 123, ff.190*v*–265*v* (11th century, from Bologna, facs. in PalMus, 1st ser., xviii, 1969), has Proper tropes, Ordinary tropes and proses for each feast in the order in which they would be sung within the service; *Md* I.16 (12th century, Italian) has rubrics for its Kyrie–Gloria pairs (ff.6*r*–14*v*), Sanctus (ff.77*r*–80*v*) and Agnus (ff.80*v*–82*r*). From the 13th century onwards rubrics are more comprehensive; thus duals from the mid-13th century *GB-Mr* lat.24 onwards have separate Kyrie, Gloria, Sanctus, Agnus and *Ite* or *Benedicamus* collections with rubrics (the latter often taken from Office responsory melismas and named after the melisma text; *see* NEUMA); the incipits of Kyries and Glorias are entered in several masses in a 13th-century gradual from St Bénigne de Dijon (*B-Br* II 3824). Several graduals have a marginal text incipit of the Kyrie to be used on a high feast.

The new papal and Franciscan missal of the 13th century grouped the chants in 'cycles' for use on different feasts (see Van Dijk and Walker, 1960, p.328); those cycles are the basis of the current Vatican kyriale. Other sources with cycles include *D-Bsb* mus.40078 (12th century, Quedlinburg: 4 cycles), *Mbs* lat.3919 (13th century, Augsburg: 11 cycles; facs. in *MGG1*, 'Messe', pl.10), *DK-Kk* S.632 (French: 8 cycles), *F-Pa* 110 and *Pn* lat.830 (13th century, from Notre Dame and St Germain-l'Auxérrois, Paris, respectively: 15 cycles). The Cistercians had two cycles (from the 12th century), the Carthusians three, the Dominicans seven.

The name 'kyriale' is a comparatively recent term analogous to *graduale* (gradual), *antiphonale* (antiphoner) and so on, and may have been invented for the title-pages of early printed graduals such as that of Francis of Bruges, a Franciscan, whose *Graduale secundum morem sancte romane ecclesie, integrum et completum videlicet dominicale sanctuarium commune et cantorinum sive kyriale* first appeared in Rome in 1499–1500. The section of the book containing the Ordinary chants has no new heading; it includes three Credo chants: the first is a mensural 'Credo maior', a reworking of the present Vatican melody no.IV (facs. in F. Tack: *Der gregorianische Choral*, Mw, xii, 1960; Eng. trans., 1960, p.50; cf the setting for two voices in *I-Sc* H.I.10: see RISM, B/IV/4, 1972, p.1036), followed by a less ornate mensural Credo 'de apostolis' and a non-rhythmic Credo 'de dominica' (Vatican I). Rhythmic chants are not uncommon at this period. For instance, the *Missale basiliense* printed by Wenssler of Basle in 1488 has a rhythmic Gloria at the end of its Kyrie–Gloria pairs (for the Blessed Virgin), then two rhythmic Credos; a plain Credo and the Sanctus–Agnus pairs are followed by a collection of proses.

Vatican books since the *Kyriale seu ordinarium missae* of 1905 have also included other minor Ordinary Mass chants: the *Asperges* antiphons, Gloria tones for the introit and alleluia tones for Eastertide (for introit, offertory and communion).

See also MASS, §I, 2 (ii).

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DAVID HILEY

Kyrie eleison. Acclamation sung in the Latin Mass directly after the introit. The basic text, which is Greek, consists of 'Kyrie eleison' (three times), 'Christe eleison' (three times), 'Kyrie eleison' (three times): 'Lord, have mercy ... Christ, have mercy ... Lord, have mercy ...'. The expression 'kyrie eleison' was widely used as an acclamation in pagan civic and religious ceremonies under the Roman Empire, and continued in Christian usage, becoming fixed in various Christian liturgies from the 6th century onwards. Numerous musical settings are documented from the 10th century on. Since (in more recent practice at least) the text did not change from day to day, the Kyrie is counted a part of the Ordinary of the Mass.

1. SOURCES. Kyrie chants survive in manuscripts of the 10th century onwards; the earliest are from France and Germany, while those of the 11th and 12th centuries include large numbers from other European countries. The catalogue by Landwehr-Melnicki includes 226 items; even so, it is not complete. The whole repertory tends to

divide itself between items that have large concordances, hence were widely known and used, and items whose isolated concordances show them to be purely local products. The earliest and best-known melodies – the repertory of the 10th and 11th centuries – are very well represented among the Ordinary chants included in the *Liber usualis*; Kyries are normally identified by their numbering in this source.

The *Liber usualis* also identifies Kyrie chants by the incipit of the text formerly used with a given melody (e.g. *Lux et origo* for Kyrie I). Such texts are commonly called 'tropes' by modern scholars, and are not commonly discussed as integral parts of the Kyrie, on the assumption that being 'tropes' these texts are later additions to originally melismatic chants. The terminology has now been corrected on two points. First, text underlay is not troping, so that the Latin words set to Kyrie melodies are not tropes. Second, quite apart from the Kyrie melodies themselves with their Latin words, there are a few compositions that qualify as Kyrie tropes in the strict sense. They are in quite a different style, consisting of short verbal phrases with their own melodies in antiphon style, and they are used as insertions before phrases of the Kyrie melodies (Bjork). Only these short insertions, not the Latin words referred to by the *Liber usualis* titles, are to be called Kyrie tropes; it is convenient to refer to the Latin words laid under the melodies by the term 'Kyrie verses' (even though most are in prose, only a few being hexameters and only some later ones using syllable-counted verse). These Latin words conform to the basic form of the nine-fold Kyrie, falling into nine lines or verses, each usually ending 'eleison'. The Latin words appear together with the melodies in the earliest sources (10th century). As with sequences, Kyries are notated in these sources in two forms, once in melismatic notation, with only the Greek words for identification; then again with the Latin words with syllabic notation. The early manuscripts give no indication that the melismatic notation represents an earlier form of composition – nor indeed any firm indication that the melismatic notation represents a melismatic performance. At best, the melismatic notation can be taken as an option in performance, and research has suggested several different ways in which the melismatic and syllabic notations can be used in combination and alternation.

For a number of early Kyries the manuscripts provide alternative sets of words; in some cases an alternative set may match the syllable count exactly; in other cases the alternative set requires modification of the Kyrie melody.

2. Early history. The liturgical use of the expression 'Kyrie eleison', especially in the Greek rite, went far beyond the one occurrence at Mass with which we are most familiar; 'Kyrie eleison' tended to be used as a ubiquitous response to other liturgical items. In western Europe it became associated with the various litanies, and this is in many ways its most characteristic use. The invocations in litanies are typically sung by the deacon, the people responding with some such expression as 'eleison'. Exactly how 'kyrie eleison' came to be an independent item at the beginning of Mass – more precisely, after the entrance cortège reached the altar – has been the subject of extensive research, finally clarified by De Clerck and Baldovin.

So compact is 'Kyrie/eleison' that it invites elaboration in the form of more prolix invocations, comparable to those preserved in numerous Latin litanies from the 8th century on. Precisely such elaborations were mentioned by St Gregory in his famous letter: 'In daily masses, moreover, we do not say the other things usually said, but only 'Kyrie eleison' and 'Christe eleison', in order that we may concern ourselves with these supplications at greater length'. Gregory further said that in the Roman rite 'Christe' was said as many times as 'Kyrie'; but at that time, and for a century or two thereafter, the total number of petitions was not yet fixed. *Ordo romanus I* (?7th century) leaves the number of invocations up to the pontiff, while *Ordo IV* ('St Amand', early ?9th century) says that nine petitions shall be sung, at which time the pontiff shall give the signal to stop – an obviously redundant and now vestigial signal.

Latin texts tend to be provided for festal occasions, in some cases bordering on the function of a 'proper' text. Simple Kyries were intended in the 11th century for simple occasions, when, as Gregory said in the 6th century, the 'other things usually said' were omitted. Another possible application of Gregory's comment is to assume that a more elaborate Kyrie could be sung on feast days with its Latin text, on lesser occasions without it. Still another is to imagine that each of the nine petitions was sung twice, first with, then without its Latin text, as a reminiscence of the 18-fold antiphonal practice prescribed for festal occasions in *Ordo romanus XV*.

3. Early melodies. Documents of the 10th century provide composed Kyries with Latin texts for major feasts in the ninefold shape, so that by that time the number of petitions was definitely fixed. In general both texts and melodies of this early repertory seem to be the product of Frankish monasteries. Many early Kyries are of a musical complexity that suggest performance by a *schola*, not by the whole congregation. There are, admittedly, simple Kyries, and one or the other of these might represent an earlier congregational use (as shown by John Boe in his studies of Kyries in Italian – Beneventan – sources).

More likely, the 10th- and 11th-century repertory includes reminiscences of earlier (pre-Carolingian) practice rather than integral melodies. Such stylized reminiscences of earlier functions can most easily be imagined in the 'eleison'. In some Kyries, for example Kyrie IV (*Cunctipotens genitor*), the syllable 'e-(leison)' has a neume of several notes, as opposed to the mostly syllabic relationship in the preceding invocation with its Latin text. Even assuming the Latin text to be underlay, it would still be striking that the whole 'melisma' was not texted, but only the part preceding 'eleison'. In this and other ways the 'eleison' is often set off from what precedes, as if it were functionally a distinct part, reflecting the earlier division into the solo invocation and the people's response. Sometimes, as in Kyrie *Rex genitor* (*Liber usualis* VI), each of the nine 'eleison' settings is identical, again suggesting a response, although such 'homeoteleuton' could be explained on other grounds (it occurs in sequences for purely musical reasons). Usually the 'eleison' is varied, but variation occurs in other litanies too. The falling-3rd cadence on 'eleison' in Kyrie *Fons bonitatis* (Kyrie II) and elsewhere might be considered a reminiscence of the kind of recitation tone that was perhaps associated with a litany.

Ordo romanus I tells us that the Kyrie was sung until the pontiff signalled the prior of the *schola* to stop. In the Kyrie from the Mass for the Dead we might see a way in

which the prior would indicate to the rest of the *schola* that the Kyries should end: all phrases save the last begin alike; the last begins abruptly with a different motif, as if the prior, singing the invocations, broke in at that point with a different melodic motif to signal that this was the last time around.

Many Kyries, early and late, have a phrase repetition within the invocation of the last Kyrie. This kind of repetition could have been at one time another means of signalling the choir (although here again the same repeated phrase structure occurs in sequences within certain couplets for the purely musical purpose of marking the climax of the melody). None of this is to be taken as argument that individual Kyries go back to the 7th or 8th centuries, only that Kyries composed in the 9th and 10th centuries might well recall, deliberately and in stylized manner, an earlier practice.

The establishment of the ninefold shape seems to have been the work of the Franks and their preoccupation with order; from that time on, the large tripartite division remained a basic feature of Kyrie construction (most visible in Kyries with the form *AAABBBCCC*), and has been used as such by modern scholars in analysing Kyrie chants. Yet the litany ingredient remained strong in the Kyrie, engendering other modes of construction that cut across the tripartite division while being no less characteristic of Frankish craft. A series of litanies has no inherent sectional structure: it goes on endlessly, perhaps rising in intensity, but not falling naturally into larger groupings unless these are imposed from outside. Many of the early Kyrie melodies show an overall ascent in pitch from start to finish; often 'Christe', and even more often the following 'Kyrie', attack a higher pitch. The Kyrie ad libitum VI, favoured for high feasts in the 10th century, shows the ascent most dramatically.

Here as elsewhere, however, the overall ascent does not proceed directly, but rather through a series of alternations: successive petitions are higher or lower, or the melodic material is arranged in some such pattern as *ABACBCDCD* (*Conditor kyrie omnium*, ad libitum V). In some respects this pattern shows an enthusiasm for interlocking musical construction comparable with northern interlace patterns in graphic arts, and as such would not be due directly to a litany model; but such interlocking design always tends to obliterate a sectional structure, thus creating the continuity characteristic of litanies (in a very artful way), and might even imitate some kind of antiphonal performance.

The most important segment of the repertory – the Kyries in widespread use during the 10th and 12th centuries – show a remarkable wealth of melodic invention and organization. There are occasional borrowings of phrases from one piece to another, and (as in other medieval categories in the process of creation and development) much reworking of individual pieces through a long series of variants. Nonetheless, the individual work is clearly perceptible in its artistic integrity, exhibiting a carefully wrought plan and detail. Most characteristic, perhaps, is the development of motivic material (sometimes of great expressiveness) to bind the ninefold shape together.

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For further bibliography *see* PLAINCHANT.

RICHARD L. CROCKER

Kyrton (*fl* 1545). English composer. He is known only for an organ setting of the antiphon *Miserere* in the earliest section of *GB-Lbl* Add.29996 (ed. in EECM, vi, 1966). Curiously, it was recopied; the second copy appears at the head of the manuscript in its present state.

JOHN CALDWELL

Kyrylina, Iryna Yakovlevna (*b* Dresden, 23 March 1955). Ukrainian composer. She graduated from Dremlyuga's class at the Kiev Conservatory in 1977. Her work follows two distinct directions, namely variety and concert music. Among the first in Ukraine to write cycles for voice and orchestra, she has been influenced by Stravinsky's *Pribautki*, Ukrainian song, variety music and the post-Webern avant garde, and has produced works notable for the freshness of emotion and diversity of genre. The delicacy of her orchestral writing reflects her essential identity as a miniaturist who is drawn to chamber forces and the conception of sound in terms of resonance. Her popularity as a composer for the variety stage is established in the Ukraine and abroad; the attractive melodic qualities of her well-known songs are in many ways apparent in her more complex concert works, although it is only one of the areas which the two sides of her work share in common.

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NINA SERGEYEVNA SHUROVA

Kyrzinger. *See* KÜRZINGER family.

Kytte. *See* KIT.

Kyui, Tsezar' Antonovich. *See* CUI, CÉSAR.

Kyurkchiyski, Krasimir (*b* Troyan, 22 July 1936). Bulgarian composer. He studied composition with Vladigerov at the Bulgarian State Conservatory, graduating in 1962, and

with Shostakovich at the Moscow State Conservatory. Later he worked as conductor of the Filip Kutev State Folksong and Dance Company and the Folksong Ensemble of the Bulgarian Committee for Television and Radio, then taught score reading at the conservatory before becoming a freelance composer. In 1966 his String Quartet took first prize at the Semaines Musicales Internationales de Paris. Kyurkchiyski's output covers a broad range of genres. It includes two operas written in an accessible and traditional style, and songs, for instance *Kalimanku Denku* and *A Little Bird Sang*, which are treasured in Bulgarian musical culture. The expressive and romantic tension in his works show a close identification with Vladigerov's style, and his musical language owes much to the folk music of the Shopski area around Sofia. His music is characterized by so-called Shopski diaphony (singing in two parts), an improvisational quality and by compelling folk-like ornamentation.

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Principal publisher: Nauka i izkustvo

MAGDALENA MANOLOVA

Kyva, Oleh (Pylypovich) (*b* L'viv, 5 Jan 1947). Ukrainian composer. He studied at the music school in Poltava (1962–6) and then at the Kiev Conservatory, graduating in 1971 from the composition class of Miroslav Skorik. For a while he taught in the music school of Uman' (1917–2) before moving to Kiev, where he taught at the music school (1974–6) and worked as an editor at the publishers Muzychna Ukraïna (1977–80). A member of the administrative bodies of the Ukrainian Union of Composers, he is a laureate of the N. Ostrovsky Prize (1979) and an Honoured Representative of the Arts of Ukraine (1986). He is drawn in particular towards chamber music; his natural lyricism – notable for its poetry, sincerity and refinement – is prominent in his cantatas for voice and chamber orchestra. His musical language combines turns of phrase from folklore, impressionistic colouring and features of neo-romanticism.

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ELENA ZIN'KEVICH

L

L. Abbreviation for Largamente, used particularly by Elgar.

La. The sixth and final degree of the Guidonian Hexachord; *see also* Solmization, §I. In Tonic sol-fa, the flattened form of Lah. In French, Italian and Spanish usage, the note A; *see* Pitch nomenclature.

Laaber. German firm of publishers. It was founded in 1975 by Henning Mueller-Buscher (*b* Leipzig, 8 Dec 1944) and later took over Arno Volk (1980) and Frits Knuf (1994). The firm's most important publications are the series Grosse Komponisten und ihre Zeit (25 vols.), Neues Handbuch der Musikwissenschaft (13 vols.), edited by Carl Dahlhaus, and Handbuch der musikalischen Gattungen (15 vols.), edited by Siegfried Mauser. Among more recent projects are the series Spektrum der Musik, Handbuch der Musik im 20. Jahrhundert and Das Neue Opus Musicum and complete editions of the writings of Carl Dahlhaus and Arnold Schoenberg. Important music publications include a critical edition of the works of Corelli and the series Concertus Musicus, Polyphonia Sacra and Der Kammerchor. The firm also publishes the periodicals *Musiktheories* and *Analecta Musicologica*.

THOMAS EMMERIG

Laade, Wolfgang (*b* Zeitz, 13 Jan 1925). German ethnomusicologist. After studying composition with Boris Blacher at the Musikhochschule in West Berlin (1947–53), he studied ethnomusicology (with Kurt Reinhard) and anthropology (with Hans Nevermann and Sigrid Westphal-Hellbusch) at the Freie Universität, Berlin. In 1960 he took the doctorate with a dissertation on Corsican lament melodies. He was a research fellow at the Australian Institute of Aboriginal Studies (1963–6) and the Deutsche Forschungsgemeinschaft (1967–70) and from 1968 he taught ethnomusicology at Heidelberg University. He was appointed professor of ethnomusicology at Zürich University in 1971. He retired in 1990. He was awarded the Sigillo d'Oro from the Istituto Internazionale de Etnostoria and was made an honorary life member of the European Seminar in Ethnomusicology.

Laade's work has been concentrated on the regions Corsica and Tunisia as well as Australia, Papua New Guinea, Melanesia, Sri Lanka, India and Taiwan. His writings are concerned chiefly with myths, folk tales and legends along with their related music in oral traditions and the interdisciplinary reading of 'meaning' in musical structures and other art forms. He has also examined the local histories of diverse ethnic groups in regard to their migration patterns.

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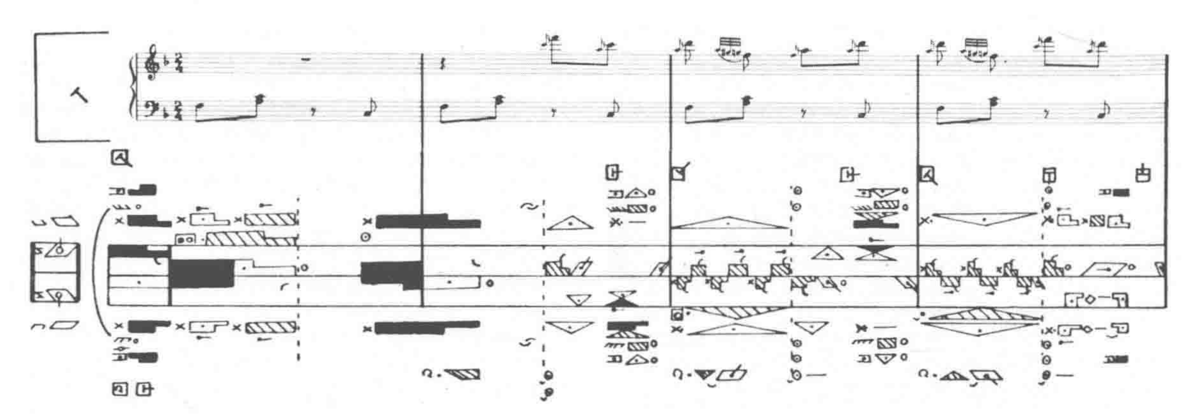
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Music and Culture in Southeast New Britain (forthcoming)

RÜDIGER SCHUMACHER

Laban, Rudolf von (*b* Pozsony [now Bratislava], 15 Dec 1879; *d* Weybridge, 1 July 1958). Hungarian dancer, choreographer and inventor of a system of dance notation. The son of a general, he was intended for a military career but in 1900 went to study at the Ecole des Beaux Arts in Paris. He became a dancer at the Moulin Rouge, toured North Africa in a revue, and later danced in Leipzig, Dresden, Münster and, in 1907–10, Vienna. In 1910 he opened a school of modern dance in Munich. He worked



Labanotation for part of the Girl's solo from the Blue Bird pas de deux in Tchaikovsky's 'The Sleeping Beauty', Act 3, choreographed by Petipa

in Zürich during World War I and in 1919 went to Stuttgart; there he started the Laban Dance Theatre at which Kurt Jooss joined him as a pupil, accompanying him to Mannheim in 1921–3. Laban was ballet director in Hamburg from 1923 to 1925 and founded a Choreographic Institute in Wurzburg in 1926. From 1930 to 1934 he was ballet director of the Berlin Staatsoper. In 1928 he published the first volume of *Schifttanz*, presenting his system of movement notation, Kinetography Laban, which crystallized many years of thought on the anatomy of movement. For the 1936 Berlin Olympics Laban prepared an open-air performance of 1000 dancers and singers, similar to one that he had produced in Vienna in 1929, but Goebbels banned the performance. In 1937 Laban went to England, joining Jooss and his company at Dartington; during World War II and until 1951 he worked in Manchester, applying his analysis of movement to the uses of industry, and presenting his findings in *Effort* (1947, with F.C. Lawrence). In 1953 Laban moved to Addlestone, Surrey, where his former associate Lisa Ullmann had founded an Art of Movement School, and he worked there until his death. He published his *Principles of Dance and Movement Notation* in 1954, by which time his system of dance notation was widely accepted; in 1953 it was renamed Labanotation by the Dance Notation Bureau in New York. The music staves run vertically up the left of the page, and a three-staff column with printed symbols for the choregraphy runs alongside it; it is read from the bottom upwards (see illustration). Laban choreographed many ballets danced in the free, plastic style of modern dance, but none survives.

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Die Welt des Tänzers (Stuttgart, 1920)
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G.B.L. WILSON

La Barbara [née Lotz; Subotnick], **Joan** (*b* Philadelphia, 8 June 1947). American composer and vocal performer. She studied singing at Syracuse University with Helen Boatwright (1965–8) and music education at New York University (BS 1970), and received additional vocal coaching from Curtin at the Berkshire Music Center and from Marion Szekely-Freschl in New York. In 1971 she made her début as a vocalist at the Town Hall, New York, with Steve Reich and Musicians, with whom she continued to perform until 1974; from 1973 to 1976 she also worked with Philip Glass, perfecting the extended vocal techniques by which she would become internationally known and developing her own compositional style. In 1979 she was composer-in-residence in West Berlin under the aegis of the Deutscher akademischer Austauschdienst. From 1981 to 1986 she taught singing and composition at the California Institute of the Arts, and in 1997 joined the staff of the College of Santa Fe. A champion of contemporary music, La Barbara has been active also as a writer and as radio commentator; from 1977 to 1987 she was contributing editor of *High Fidelity/Musical America*. In 1979 she married the composer Morton Subotnick.

La Barbara has developed her performance skills to a high degree, mastering such vocal techniques as multiphonics, circular breathing, ululation and glottal clicks, all of which have become her signature sounds. Singularly influential, she has given numerous first performances of works written especially for her by American composers such as Ashley, Cage, Dodge, Feldman and Lentz. In 1993 she appeared in the New York première of Subotnick's opera *Jacob's Room*, and in 1994 in the title role in the New York première of Ashley's quartet of operas *Now Eleanor's Idea*, as well as in the Florida Grand Opera première of his *Balseros*. La Barbara has been active also in film as both a composer and performer.

Her compositions, often incorporating electronics, effectively exploit her extraordinary vocal abilities, and

for this reason are rarely performed by others. Her *73 Poems* (1993), originally a tape work for multi-track voices (and tape) but revised as a performance piece, is a cornucopia of lush vocal effects which are meticulously coupled with Kenneth Goldsmith's nested, fragmented texts. In addition to her own work, La Barbara has produced and recorded works by Cage and Feldman and recorded with jazz artists Jim Hall, Hubert Laws and Enrico Rava; she has collaborated on interdisciplinary projects with both literary and visual artists, and in 1977 worked with Merce Cunningham's Dance Company.

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(*selective list*)

voices amplified unless otherwise stated

Unacc. vocal (1v, unless otherwise stated): Performance Piece, 1974, rev. 1979; Voice Piece: One-Note Internal Resonance Investigation, 1974; An Exploration in Vocal Sound and Movt, 2 pfmrs, 1975, collab. D. Reitz; Circular Song, 1975; Des accords pour Teeny, 1976; Chords, 1976; Les oiseaux qui chantent dans ma tête, 1976; Space Testing, unamp v, 1976; California Chant (Raicha Tria), amp/unamp v, 1979; Twelve for Five in Eight, 5 or more vv, 1979; Conversations, 1988

Vocal (with insts): Ides of March nos.1–7, 1v, insts, 1974–8; WARP-32375-1, 1v, perc, 1975; Chords and Gongs, 1v, Chin. cymbal, large gong, finger cymbals, 1976; Silent Scroll, 1v, fl, vc/db, perc, gong, zoomoozophone, 1982; Vlissingen Harbor, 1v, fl + pic, cl + b cl, tpt, vc, hp, pf + cel, perc, 1982; The Solar Wind II, 16 solo vv, fl, elec kbd, perc, 1983; A Rothko Study [no.1], 1v, chbr ens, 1985; Events in the Elsewhere (op), 1990; Awakenings II, 1v, chbr ens, 1992; Calligraphy II/Shadows, 1v, Chin. insts, 1995; a trail of indeterminate light, singing cellist, 1997

Vocal (with el-ac): Thunder, 1v, 6 timps, elecs, 1975; An Exaltation of Larks, 1v, elecs, 1976; As Is/Layers, 1v, acoustic and elec perc, elecs, 1977; Autumn Signal, 1v, Buchla synth, 1978; Chandra, 1v, 5 male vv, chbr orch, elecs, 1978, rev. 1983; The Solar Wind I, 1v, chbr ens, perc, tape, 1982; Time(d) Trials and Unscheduled Events, 8 solo vv, tape, 1984; Loose Tongues, 8 solo vv, tape, 1985; ROTHKO, 1v, 16 taped vv, 2 bowed pf, 1986; A Rothko Study no.2, 1v, vc, cptr, 1986; Anima (film score), 1v, vc, gamelan, music box, perc, synths, cptr, 1991; Face to Face, vv, perc, elecs, 1992, collab. D. Moss; 73 Poems, vv, elecs, 1993, collab. K. Goldsmith; de profundis: out of the depths, a sign//a different train (M. Sumner Carnahan), 4vv, bowed pf, perc, tape, 1996; works for 1v, tape; works for 1v, perc, tape

Multimedia: CYCLONE, 1v, tape, light-panning activating device, 1977, rev. as CYCLONE CON(S)T(R)AINED, sound installation, 16-track tape, 1978; as lightening comes, in flashes, 2–6 vv, dancers, video, 1982, collab. E. Emshwiller; Voice Windows, 1v, interactive video systems, 1986, collab. Steina and W. Vasulka; Prologue to the Book of Knowing . . . (and) of Overthrowing, solo performance aria, 1v, projections, movt, 1987–9, collab. J. Chicago; In the Dreamtime, sound collage, 1990; The Misfortune of the Immortals (interdisciplinary interactive media op), actors, vv, dancers, video, MIDI insts, cptr, 1994–5, collab. M. Conglio, M. Subotnik; works for video

recorded interviews in *US-NHoh*

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LAURA KUHN

La Barre [Chabanceau de la Barre]. French family of musicians. They were active mainly at the French court from the late 16th century to the early 18th. Many court records give their name as Chabanceau de la Barre; it seems likely that their name was originally Chabanceau but that they later adopted, and preferred to be known by, the name De La Barre.

The earliest recorded musician in the family is the organist Pierre (i), who is first mentioned as an organist in Paris in 1567 and who died on 12 January 1600. Four sons of his first marriage – Claude, Pierre (ii), Jehan and Germain – became musicians. The only child of his second marriage to do so was (1) Pierre (iii). Except for the son of Pierre (ii), Pierre (iv), and Germain's eldest child, Sébastien, all the musicians of the third generation of La Barres were children of (1) Pierre (iii): Charles Henry, (2) Anne, Benjamin, (3) Joseph and (4) Pierre (v).

A 'Monsr de la Barre organiste', who cannot otherwise be identified, copied 11 manuscripts of French music (*US-BEm*), one containing two solo motets by him (one dated 1718), and another an *air à boire*. Curtis speculated that this La Barre composed some of the numerous airs printed in various 18th-century collections that are generally attributed to MICHEL DE LA BARRE.

According to Gustafson, there may have been yet another musician named La Barre, possibly resident in England during the 17th century. Keyboard music attributable to him – much of it perhaps transcribed from original lute versions – appears in numerous manuscripts (*D-Bsb*, ed. in L'organiste liturgique, lviii–lix (Paris, 1967); *DK-Kk*, ed. A. Dickinson, *Keyboard Tablatures of the Mid-Seventeenth Century in the Royal Library, Copenhagen* (diss., North Texas State U., 1973); *E-Mn* 1360; *F-Pc* Rés.1185; *GB-Lbl*, ed. in CEKM, xix (1971); *Och*, ed. in L'organiste liturgique, xviii (Paris, 1957); *I-Rvat*, ed. in CEKM, xxxii (1968); *NL-Uim* q-1; *S-Uu* Ihre 284; *US-NYp* Drexel 5609 and 5611; and in a private collection), as well as in John Playford's *Musicks Hand-Maide* (RISM 1663[7]) (for full details see Gustafson). Gustafson has noted that 'the La Barre puzzle remains one of the greatest confusions in the study of 17th-century French harpsichord music'. Finally, a 'Minuet di Monsu Labarra' for violin appears in an Italian household manuscript dating from *c*1640–80 (*I-Bc* 360), but Gustafson thinks it is not the work of the 'English La Barre' who is found in an Italian keyboard manuscript of the period (*I-Rvat*).

(1) Pierre de la Barre (iii) (*b* Paris, bap. 27 Jan 1592; *d* Paris, bur. 31 March 1656). Keyboard player and composer, son of Pierre de la Barre (i). He had become established as an organist by 1611 and was attached to the king's chamber by 1614. By 1627 he had also become organist of the royal chapel and *maître joueur d'épinette* to the king and by 1630 organist to the queen, whom he later served as spinet player too. Both Mersenne and Gouy (see Prod'homme) praised his excellent spinet, harpsichord and organ playing, and Mersenne printed portions of his diminutions on a chanson by Louis XIII as an example of what the 'cleverest and quickest hands are able to execute' on the organ. Highly knowledgeable about musical instruments as well, La Barre wrote to Constantijn Huygens, with whom he conducted a sustained correspondence, that he had invented a device 'to make the keyboards [of the harpsichord] move for playing in all sorts of tones and semitones'. Before 1650 he

established in his house concerts of sacred music, in which important musicians of the time as well as three of his own children – Charles Henry, (2) Anne and (3) Joseph – took part.

He was a composer of some merit, who according to Gouy excelled in writing for both instruments and voices; most of his compositions, however, have either disappeared or cannot be positively identified. His *airs de violon* written for several *ballets de cour* (*c*1619) are no longer extant. A courante for lute (RISM 1617[26], ed. in Corpus des luthistes français, xvii, Paris, 1974), sometimes ascribed to him, might equally well be by one of his half-brothers, especially Pierre (ii), who was known as a lutenist. Apel maintained that three keyboard courantes, early examples of this genre, found in the Lynar tablature A1 (*D-Bsb*) probably originated with him, but Gustafson has assigned them to the shadowy 'English' La Barre. Previous attributions of other keyboard dances have also been questioned by Gustafson. A keyboard tablature that according to Mersenne was going to be published by Ballard seems never to have come out.

(2) **Anne de la Barre** (*b* Paris, bap. 3 July 1628; *d* before 7 March 1688). Singer, daughter of (1) Pierre de la Barre (iii). One of the leading singers at the French court, she was praised as early as 1646 by Luigi Rossi for her excellent interpretation of his music. In late 1652 or early 1653 she left for the Swedish court at the invitation of Queen Christina, staying on the way with Huygens at The Hague. She remained in Sweden, where she enjoyed enormous success, until well into 1654. She then went to serve the Queen of Denmark at Copenhagen, returning to France through Kassel in late 1655. Between 1656 and 1664 she sang frequently in court ballets, Italian operas (including Cavalli's *Ercole amante*) and church music on ceremonial occasions. She also appeared privately before the king in his chamber. When in January 1661 she was in fact appointed *ordinaire* of the king's chamber music, the announcement of her appointment praised her in terms scarcely equalled in other such documents. By 1667, when she married a bourgeois named Antoine Coquerel, her career seems to have slackened, but she remained in the royal chamber music until she was pensioned in 1686.

(3) **Joseph de la Barre** (*b* Paris, bap. 21 May 1633; *d* before 6 May 1678). Organist and composer, son of (1) Pierre de la Barre (iii). He accompanied his sister, (2) Anne de la Barre, on her northern sojourn and on his father's death succeeded him as organist of the royal chapel. His order of appointment cited both 'his capacity in the composition of music' and 'his dexterity in touching the organ'. Two of the La Barre brothers were active as instrumentalists in court ballets during the late 1650s, and the elder, who seems to have played the harpsichord, was probably either Joseph or Charles Henry. In 1674 Joseph was provided with a benefice, the Benedictine abbey of St Hilaire in the diocese of Carcassonne, and as a result he became known as 'L'abbé de la Barre'.

Most of his 18 two-part *airs* of 1669 are provided with elaborate *doubles*. According to the *Mercure galant* his *Dolorosi pensieri*, a favourite of the king's, had been circulated by some as a composition of Luigi Rossi. The Bauyn Manuscript (*F-Pn*) contains five harpsichord dances ascribed to a La Barre without a first name, as well as a 'gigue' assigned to Joseph that is nearly identical with one of the five dances, which is called an allemande. On the basis of stylistic similarity, a second allemande and its twin 'gigue' among these pieces can also be attributed to Joseph. The remaining dances, both courantes, are probably also by him. One of the courantes can also be found in the Parville manuscript (*US-BEm*), along with seven other dances and a *prélude non mesuré* signed 'La Barre'; three are also in an important collection copied by Charles Babell (*GB-Lbl*), while a variant version of the *prélude* appears in a manuscript that belonged to Mlle de La Pierre.

WORKS

Airs à deux parties, avec les seconds couplets en diminution, 1/2vv (Paris, 1669/*R*)

Dolorosi pensieri, air, 3vv, b, in *Mercure galant* (Aug 1678), 247–9

Airs, ritornellos, 1665[4], 1695[5]

4 other It. airs, now lost, 3–5vv, cited in Liste de plusieurs opéras italiens (MS, *F-V* 138), ff.24–5)

2 allemandes, 2 gigues, 2 courantes, hpd, *Pn* (facs. in *Manuscrit Bauyn* (Geneva, 1977)), *US-BEm* (1 courante only); ed. in L'organiste liturgique, xviii (Paris, 1957)

1 prelude, 3 allemandes [1 called 'courante'], 2 courantes, 1 sarabande, 1 gigue, hpd, *F-Pn* (prelude only; facs. (1983)) possibly by another La Barre; *GB-Lbl* (3 dances), all in *US-BEm*

(4) **Pierre de la Barre (v)** (*b* Paris, bap. 18 Oct 1634; *d* before 18 April 1710). Instrumentalist and composer, youngest child of (1) Pierre de la Barre (iii). He succeeded to his cousin Pierre de la Barre (iv)'s post as lutenist in the royal chamber music in 1658. A versatile musician, he also served the queen as bass viol and spinet player. In 1692 he was named one of nine theorbo masters in Du Pradel's *Livre commode*, and in July 1697 he was made a nobleman and awarded a coat of arms. He seems to have remained active as a musician at court into 1709, although he became paralysed before making his will on 27 March 1710.

A courante for lute in a manuscript compiled by Vaudry in 1699 (*F-B*, ed. in Corpus des luthistes français, xvii, Paris, 1974) may be by him; a harpsichord setting also exists (*US-NH*). Two Italian *airs* for three voices, now lost, ascribed to 'La Barre C' or 'La Barre le cadet' in *Liste de plusieurs opéras italiens* (*F-V*) are his only other known pieces.

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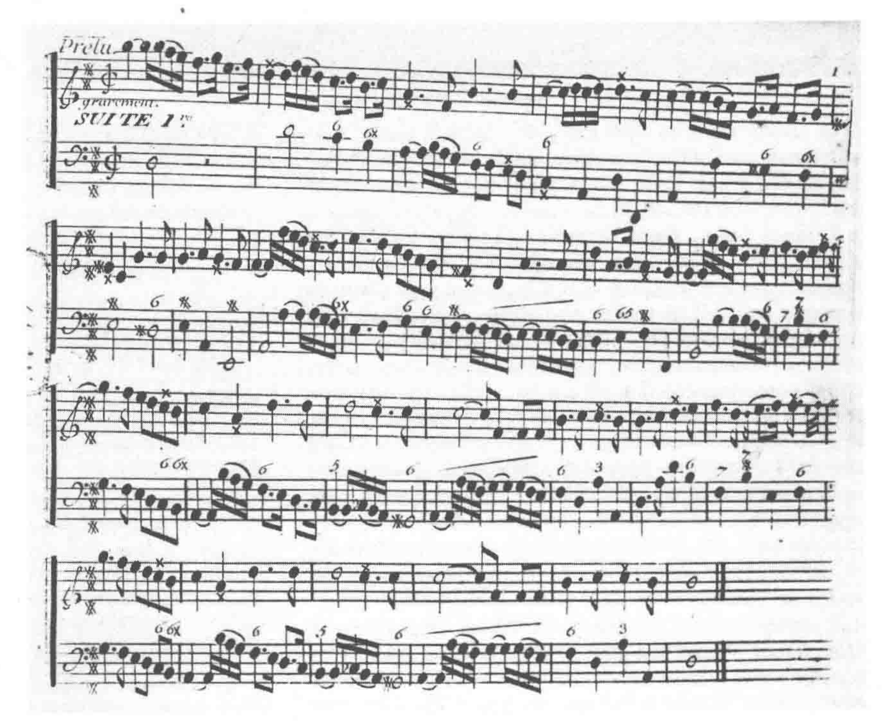
JANE M. BOWERS

La Barre, Michel de (*b c*1675; *d* 15 March 1745). French composer and flautist. As his first instrumental work, a set of six trio suites for violins, flutes, oboes and continuo, was published in 1694, it seems likely that he was born by *c*1675. The first reference to him as a musician dates from 1699, when the painter André Bouys presented to the Salon nine portraits, one of which was entitled 'M. Labarre, ordinaire de l'Académie de Musique'. In 1700, during the course of a five-month tour of France organized in honour of the dukes of Burgundy and Berry, La Barre travelled to Spain as a player of the 'flûte allemande' for the Count of Ayen. During the same year his *opéra-ballet, Le triomphe des arts*, was published, and its title-page reveals that he also played at the Académie Royale de Musique. In 1702 La Barre brought out his first book of solo suites for transverse flute and bass, the first solo pieces for flute to appear in print in any country; the titles of several pieces (e.g. *L'Espagnol, Le Provençal*) relate to the 1700 tour. In May 1704 he took over Antoine Piesche's position in the Musettes et Hautbois de Poitou, and in 1705 the privilege which he received to publish his *comédie-ballet La vénitienne* shows that he was a flautist in the royal chamber music as well. According to Claude Parfaict, he was regarded as the best flautist of his time, and was particularly celebrated for his very expressive playing.

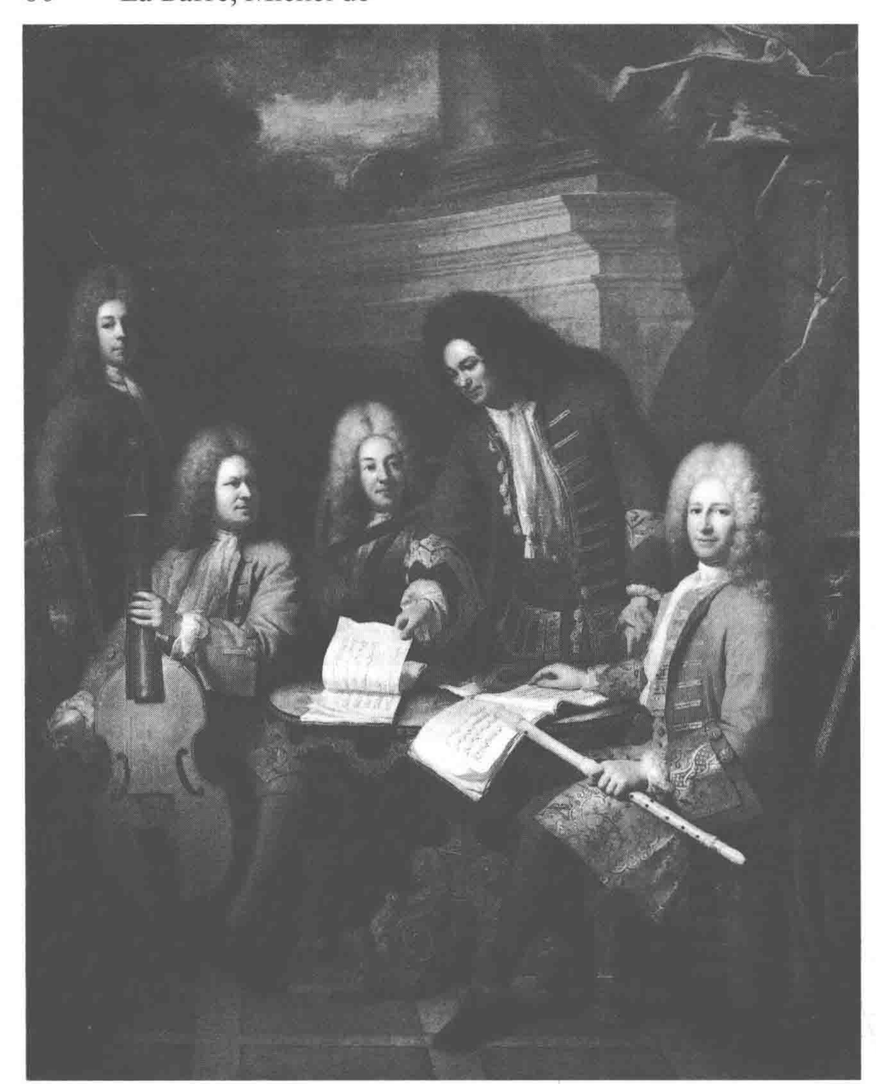
By 1710, when La Barre brought out his second book of flute solos, he had already published three books of trios, numerous songs, and two suites for two unaccompanied flutes, a genre which he was the first in France to establish and which was to occupy him almost exclusively for the rest of his career. In 1725, when his last extant instrumental work appeared, he was still playing in the royal chamber music, although he had retired from the Académie Royale de Musique by 1721. He resigned from the Musettes et Hautbois de Poitou towards the end of 1730; except for his making a will on 8 March 1741, nothing further is known about his activities until the time of his death.

The preface to his epoch-making first book of solo flute suites describes La Barre's intention of bringing his instrument to perfection, following the model of Marin Marais who had done so much for the perfection of the viol. It also contains the first information in print about slurring and ornamentation on the transverse flute. Most of the suites in this book have eight or nine movements, and each begins with a prelude and allemande pair (fig.1). The other movements include dances of various types, rondeaux, airs and pieces with only names or character titles; they are arranged in no regular order. Most of the solo suites of La Barre's later two books (1710 and 1722) contain only four movements, a reduction that probably came about in response to the Italian sonata style which was sweeping France during the first decade of the 18th century.

La Barre's later duet and trio suites are likewise shorter than the earlier ones. The duets in his ninth book are called sonatas, but apart from the inclusion in one of them of an italianate 3/2 Lentement, they resemble the four-movement suites. La Barre's trio suites are technically less advanced than either his solos or duets. They contain an abundance of short, simple dance movements as well as some slow, pathetic preludes and *plaintes*. In addition to suites, the third book of trios also includes the first trio sonatas intended solely for transverse flutes and bass to appear in France. They conform to the following plan: slow prelude, fast fugue or gigue, moderate gavotte or rondeau, and fast fugue or gigue. Noteworthy for their contrapuntal emphasis, they exhibit other italianate characteristics as well.



1. Beginning of the first suite from Michel de La Barre's 'Pièces' op.4, from '1er livre de pièces' (Paris, 1710)



2. La Barre and other musicians: group portrait attributed to Robert Tournières or François de Troy, c1710 (National Gallery, London); the music on the table is by Michel de La Barre, and the standing figure is thought to be the composer

La Barre's music for the flute helped make that instrument one of the most fashionable of the time. It also established a flute style that persisted until the middle of the 1720s, most notably in the works of Jacques Hotteterre le Romain. But La Barre's importance also rests upon the actual quality of his work. Though sometimes marred by excessive simplicity, much of it is imaginative, sensitively wrought and full of feeling and spirit. The influence of André Campra is evident in his two *opéras-ballets*. Neither of them was repeated in its entirety after the year of its initial performance, though *Le triomphe des arts* was praised by German critics, and many of its melodies were copied into 18th-century manuscript collections. Other *airs* attributed to 'M. de la Barre' appeared in numerous collections beginning in 1694. Although Curtis has suggested that some of these may have been composed by another La Barre, a 1724 collection devoted exclusively to the flautist's *airs à boire* definitely establishes his activity in this line of composition.

A group portrait attributed to Robert Tournières or François de Troy belonging to the National Gallery in London is thought to depict the figure of La Barre (fig.2). According to Ecorcheville, the portrait of La Barre by André Bouys, which has been erroneously identified as a portrait of François Couperin, was at the Château de Bussy-Rabute in 1907, and unsigned engravings of it are in the Bibliothèque Nationale, Paris.

WORKS

all printed works first published in Paris

INSTRUMENTAL

Pièces en trio, 2 vn/fl/ob, bc (1694; 3/1707 as 1er livre des trio)
Pièces en trio, 2 vn/fl/ob, bc, livre second (1700)
Pièces, fl, bc, op.4 (1702; 2/1710 as 1er livre de pièces); ed. J.M. Bowers (Paris, 1978)
3e livre des trio, 2 vn/fl/ob, bc, mêléz de sonates, 2 fl, bc (1707/*R*; 2/1710 as Suittes en trio)
1er livre contenant une suite, 2 fl (1709); also as 1ere suitte de pièces (1709)
2e suite de pièces, 2 fl (1710)
2e livre de pièces, fl, bc (1710/*R*)
3e suite, 2 fl (1711)
4e suite, 2 fl (1711); incl. also 5e suite
5e livre contenant la 6e, et la 7e suite, 2 fl (1713)
6e livre contenant la 8e, et la 9e suite, 2 fl (1714)
7e livre contenant la 10e et la 11e suitte, 2 fl (1721)
8e livre contenant 2 suites, fl, bc (1722/*R*)
9e livre contenant 2 sonates, 2 fl (1722)
10e livre contenant 2 suittes, 2 fl (1722)

11e livre contenant 2 suites, 2 fl (1724)
12e livre contenant 2 suites, 2 fl (1725)

STAGE

produced at the Académie royale de musique

Le triomphe des arts (opéra-ballet, A.H. de Lamotte), 16 May 1700, *F-Pn*; as op.3 (1700)
La vénitienne (comédie-ballet, Lamotte), 26 May 1705, *B-Bc*, *F-Pc*, *Pn*, *S-Uu*

VOCAL

Recueil d'airs à boire à deux parties (1724)
Original airs and arrangements in collections: 1694², 1694³, Recueils d'airs sérieux et à boire (1695³, 1696², 1697², 1699², 1700², 1702–5, 1707–9, 1712), Recueil des meilleurs airs italiens (1703, 1705, 1708), Recueils d'airs sérieux et à boire (Amsterdam, 1707–9), Tendresses bacchiques, ou duo et trio mêléz de petits airs tendres et à boire (1712, 1718), Nouveau recueil de chansons choisies, ii, iv (The Hague, 1724, 1729), Meslanges de musique latine, françoise et italienne (1726–8), Nouvelles poésies spirituelles et morales (1730–33), Les parodies nouvelles et les vaudevilles inconnus, iii (1732), Recueil d'airs ajoutéz à différents opéra depuis l'année 1698 (1734), Nouvelles poésies morales (1737) and other 18th-century printed and MS collections
Chanson a sifler, pubd in *Mercure galant*, Sept–Oct 1910, pp.221–30

WRITINGS

Mémoire de M. de La Barre sur les musettes et hautbois (MS, Paris, Archives Nationales 0¹ 878 no.240); ed. in Prod'homme

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J. Huskinson: 'Les ordinaires de la musique du roi: Michel de La Barre, Marin Marais, and the Hotteterres, according to an early 18th-century painting', *RMFC*, xvii (1977), 15–30
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M.-H. Sillanoli: *La vie et l'oeuvre de Michel de la Barre (–1675–15 mars 1745), flûtiste de la chambre et compositeur français* (diss., U. of Paris, 1985)

JANE M. BOWERS

Labarre [Berry], **Théodore(-François-Joseph)** (*b* Paris, 24 March 1805; *d* Paris, 9 March 1870). French harpist and composer, foster-brother of Napoleon III. He studied the harp with Bochsa, Cousineau and Nadermann, harmony with Dourlens, counterpoint with Eler and Fétis and composition with Boieldieu. In 1823 he won second prize in the Prix de Rome for his cantata *Pyramus et Thisbé* and subsequently embarked on concert tours of England, Italy and Switzerland. On his return to France in 1831 he turned his attention to the theatre, writing operas, ballets and incidental music. The musical style of his operas derives from the works of Boieldieu and Adam, and anticipates those of Offenbach; although they never achieved the popularity of Meyerbeer or Halévy, several of his works, such as *Jovita*, remained in the repertory throughout the 1850s. He also wrote music for the harp as well as *romances*, some of which became extremely popular (*La pauvre négresse* was one of Cornélie Falcon's great drawing-room successes). In 1837 Labarre married the singer Mlle Lambert, and from then on spent about an equal amount of time in France and England. He was a conductor at the Opéra-Comique from 1847 to 1849, and later was appointed director of the imperial chapel. He succeeded Antoine Prumier as professor of harp at the Paris Conservatoire (1867–70), where Léon Gatayes and Félix Godefroid were among his pupils. During the last years of his life he was music critic for *Paris illustré*. He was admitted to the Légion d'Honneur in 1862.

WORKS

(*selective list*)

all first performed in Paris; all printed works published in Paris

STAGE

PO – *Opéra*

Les deux familles (incid music, 3, Planard, after T. Corneille: Le Cid), OC (Ventadour), 11 Jan 1831
L'aspirant de marine (oc, 1, Rochefort and Decomberousse), OC (Bourse), 15 June 1833
La révolte des femmes au sérail (ballet, 3, Taglioni), PO, 4 Dec 1833
Le ménétrier, ou Les deux duchesses (op, 3, Scribe), OC (Favart), 9 Aug 1845
Jovita, ou Les boucaniers (ballet, 3 tableaux, Mazillier), PO, 11 Nov 1853
La Fonti (ballet, 6 tableaux, Mazillier), PO, 8 Jan 1855
Pantagruel (ob, 2, H. Trianon), PO, 24 Dec 1855
Graziosa (ballet, 1, Derley and L. Petipa), PO, 25 March 1861
Le roi d'Yvetot (ballet, 1, P. de Massa and Petipa), PO, 28 Dec 1865

OTHER WORKS

Fantaisie, hp, orch, op.101 (1841); Trios, hp, hn, bn, op.6; duos, hp, hn
Grand duo du couronnement, hp, pf, op.104 (1841); numerous salon pieces, hp, pf
Numerous concert works, hp solo
Fantaisies on operatic themes, hp, after Donizetti, Rossini and others
Romances, 1v, pf/hp
Méthode complète pour la harpe (1844)

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FRÉDÉRIC ROBERT/FIONA CLAMPIN

Labarte Keyboard Manuscript. *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

La Bassée, Adam de. *See* ADAM DE LA BASSÉE.

Labaun [Laboun]. Czech family of printers. Jiří Labaun had a printing works in Prague, from about 1686 to 1708 (or perhaps 1713); besides prayers, sermons, calendars, legal and other documents he also printed music by such composers as Holan Rovenský and Wentzely. After his death his son Jiří Ondřej took over the business and continued to publish music, including a new edition of Holan Rovenský's *Capella regia musicalis* and works by Brentner and Gunther Jakob. After Jiří Ondřej's death his widow continued the business; she printed Černohorský's *Laudetur Jesus Christus* and Vaňura's *Litaniae lauretanae*. The printing works, which remained in the Labaun

family until about 1769, also produced a series of occasional songs.

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ZDENĚK CULKA

L'abbé [Saint-Sévin]. French family of musicians.

(1) **L'abbé** *l'aîné* [Pierre-Philippe Saint-Sévin] (*b* ?Agen, ?*c*1700; *d* Paris, 15 May 1768). Cellist. While employed as *maître de musique* at the church of St Caprais in Agen, he took minor orders, thus bequeathing to his family its sobriquet 'L'abbé'. He reached Paris by 1722, where for some years he played cello and provided music for such plays as *L'âne d'or* (Piron), *Les amours déguisés* (Fuzelier et al.), and presumably others at the Fair theatres. In 1730 he joined the Opéra orchestra as cellist, soon promoted to the first desk where he remained until pensioned in 1767. He was also a member of the Concert Spirituel orchestra from the 1740s until 1762 and of the *musique de la chambre* at the French court from about 1753 until his death. With Blavet (flute), J.-B. Forqueray (viol) and Marella (violin) he performed Telemann's 'Paris' quartets at four sessions of the Concert Spirituel in June 1745. He was considered in part responsible for the demise of the bass viol, for Corrette, in his *Méthode de violoncelle* (Paris, 1741), wrote of 'the happy arrival of the violoncello in Paris through Messrs Batistin Stuck and L'abbé, both virtuosos. At present in the King's Music, at the Opéra, and in concerts, it is the violoncello which plays the basso continuo'.

(2) **L'abbé** *le cadet* [Pierre Saint-Sévin] (*b* ?Agen, ?*c*1710; *d* Paris, March 1777). Cellist, brother of (1) L'abbé *l'aîné*. Like his brother, he took minor orders at St Caprais in Agen, and in 1727 joined the cello section of the Paris Opéra, where he was a member of the *basses du Petit Choeur* until 1767 and the leader of the *basses du Grand Choeur* from then until pensioned in 1776. He also played at the Sainte-Chapelle from 1764 until 1777.

(3) **L'abbé** *le fils* [Joseph-Barnabé Saint-Sévin] (*b* Agen, 11 June 1727; *d* Paris, 25 July 1803). Composer and violinist, son of (1) L'abbé *l'aîné*. A child prodigy, he won a position in the orchestra of the Comédie-Française at the age of 11 in competition with the outstanding violinists Mangean and Branche. This feat brought him to the attention of Jean-Marie Leclair, who gave him lessons between 1740 and 1742. In the latter year L'abbé joined the Paris Opéra orchestra, in which he served for 20 years; he was then denied his pension owing to his youth, even though he had served a full term. His solo début was at the Concert Spirituel in 1741, when he performed a Leclair violin duo with the 13-year-old Gaviniès. More than three dozen solo performances at those concerts until 1754 established him as one of the finest violinists of the mid-18th century. Until the Revolution he lived in semi-retirement, teaching, composing a little, but not performing in public. During the Revolution he lost his fortune, and was forced by necessity to play in the orchestra of the Théâtre de la République et des Arts until feebleness caused his retirement on a tiny pension. He died alone, poor and forgotten.

L'abbé was an accomplished composer. His sonatas, opp.1 and 8, are in the older 'Baroque' style of Leclair, and are among the few works of the period which bear serious comparison with Leclair's sonatas. Two movements of the op.8 sonatas offer relatively rare examples of fully written-out cadenzas. His symphonies, on the contrary, are true symphonies in the modern sense, and among the earliest of the genre to appear in Paris. His collections of *airs* illustrate the lightening of taste in Paris after 1752 following the impact of the Querelle des Bouffons. The *Principes du violon* is a treatise of major importance, ranking just behind those of Leopold Mozart and Geminiani as a basic source of information on mid-18th-century violin playing. According to Wirsta (1961), the *Principes*, among its other virtues, was the earliest violin method to describe pronation, half-position, the modern fashion of holding the violin, the technique of double stops and the application of *sons filés* and arpeggios to the violin, and was the first publication since Mondonville's prefatory essay to *Les sons harmoniques* (1738) to discuss the production of harmonics.

WORKS

Orch: Premier simphonie en concert, str, bc (*c*1751); Seconde simphonie (*c*1752); 6 syms., str, bc, op.2 (1753); Menuet[s] de MM. Exaudet et Granier, mis en grand symphonie avec des variations, 2 vn, obs/fls, va, 2 hn, vc/bn (1764)

Chbr: 6 sonates, vn, bc, op.1 (1748); Symphonie, 2 hn, 1750, lost; Suite d'airs, 2 obs, va d'amore, va, 1754, lost; Premier [–Troisième] recueil d'airs français et italiens avec des variations (2 vn/tr viols)/(fl/ob, vn), op.3 (1756), op.4 (1757), op.5 (1758); Recueil d'airs, vn, op.6 (*c*1759), lost; Jolis airs ajustés et variés, vn, op.7 (1763); 6 sonates, vn, bc, op.8 (1763); Recueil quatrième de duos d'Opéra-Comique, 2 vn (1772)

Doubtful: Ov. to Gilles, garçon peintre, l'amoureux et rival, orch, attrib. L'abbé in *BrookSF*, probably by J.-B. de La Borde

WRITINGS

Principes du violon pour apprendre le doigté de cet instrument, et les differends agrémens dont il est susceptible (Paris, 1761/*R*, 2/1772/*R*)

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BrookSF; La BordeE; La LaurencieEF; PierreH

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B. Gérard: 'Inventaire alphabétique des documents répertoiriés relatifs aux musiciens parisiens conservé aux Archives de Paris', *RMFC*, xiii (1973), 181–213

G. Sadler: 'Rameau's Singers and Players at the Paris Opéra: a Little-Known Inventory of 1738', *EMc*, xi (1983), 453–67

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R. Stowell: *Violin Technique and Performance Practice in the Late Eighteenth and Early Nineteenth Centuries* (Cambridge, 1985)

NEAL ZASLAW

L'Abbé, Anthony (*b* Paris, ?1667; *d* Paris, ?after 1756). French dancing-master and choreographer. In 1698, about ten years after he began dancing at the Paris Opéra, he was brought to London by Thomas Betterton to perform at Lincoln's Inn Fields. He performed and was active as choreographer at various London theatres until at least 1714, and in 1719 he was involved in plans for the new Royal Academy of Music. From 1715 to 1741 he was dancing-master to the grandchildren of George I, with a salary higher than that of Handel, their music master. His extant choreographies, preserved in Beauchamp-Feuillet notation, include a collection of 13 theatrical dances (*A New Collection of Dances*, London,

*c*1725/*R*) composed during the first two decades of the 18th century; many of them are set to music by Lully and his successors, and are as demanding technically as those by Pécour and other French choreographers.

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M.E. Little and C.G. Marsh: *La Danse Noble: an Inventory of Dances and Sources* (New York, 1992)

CAROL G. MARSH

Labbette, Dora [Perli, Lisa] (*b* Purley, 4 March 1898; *d* Purley, 3 Sept 1984). English soprano. She studied at the GSM, winning the gold medal, and with Lisa Lehmann on a Melba Scholarship. Boosey's Ballad Concerts and her Wigmore Hall début in 1917 led to a long recital and oratorio career with Beecham, the Hallé, the Promenade Concerts, and the Three Choirs and Delius festivals. She specialized in English songs, especially those of Delius. Her involvement with opera, inspired by Dinh Gilly, began with Mimì at Covent Garden (1935); for her operatic career she assumed the name of Lisa Perli. Her voice was true, pure and youthful, and she was an outstanding actress, ideal for Gounod's heroines, Mélisande, Delius's Vreli (*A Village Romeo and Juliet*) and Verdi's Desdemona. Her many records include the first complete *Messiah* and Act 4 of *La bohème*, both under Beecham. The war cut short her London career in 1939.

ALAN JEFFERSON

La Beausse (*fl* early 15th century). Ascription at the head of a rhythmically interesting three-voice rondeau, *Or voist comme aler en porra*, in *GB-Ob*, Can.misc.213 (ed. in CMM, xi/2, 1959, p.39). The reference may be to a French composer otherwise unknown in the extant musical sources. Two possible names may be suggested for further inquiry: Julian de Boseux, a singer at the court of Charles III of Navarre in about 1400 (Anglès), and, less likely, Johannes de la Bussiere, a young Parisian cleric not qualified as a musician but associated in a 1404 document with two of Benedict XIII's cardinals.

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GIULIANO DI BACCO, JOHN NÁDAS

Labèque. French two-piano duo formed by the sisters Katia Labèque (*b* Hendaye, 3 March 1950) and Marielle Labèque (*b* Hendaye, 6 March 1952). They received their early training from their mother, Ada Cecchi, a former student of Marguerite Long. At the Paris Conservatoire the two sisters received *premiers prix* in the class of Lucette Descaves in 1968 and then studied the two-piano repertory in the *cycle de perfectionnement* with Jean Hubeau. Their international career began after the release of their remarkably colourful and vital recordings of Messiaen's *Visions de l'Amen* and Bartók's Sonata for two pianos and percussion. They have appeared with major orchestras throughout Europe and the USA and have recorded the concertos for two pianos of Bruch, Mendelssohn, Mozart and Poulenc, as well as much of the standard repertory for piano duet. They have also played a number of new works, including François-Bernard Mâche's *Temes Nevinbür*, and have given the premières of concertos for two pianos by Luciano Berio and Philippe Boesmans. They are active as ensemble musicians and have performed with Augustin Dumay, Richard Stoltzman and Barbara Hendricks.

CHARLES TIMBRELL

Labey, Marcel (*b* Le Vésinet, Yvelines, 6 Aug 1875; *d* Nancy, 25 Nov 1968). French composer and conductor. It was only after studying law to doctorate level that he turned to music, entering the Schola Cantorum to study with Delaborde (piano), Lenormand (harmony) and d'Indy (composition). He was appointed as assistant to d'Indy's orchestral class there (1903–13), and on d'Indy's death in 1931 he became director. He also directed the César Franck School from 1935 and was elected secretary of the Société Nationale de Musique in 1901. Active as a conductor, he directed many orchestral concerts for the Société Nationale (1906–11) as well as pioneering productions of Rameau's *Hippolyte et Aricie* (1904) and Monteverdi's *Orfeo* (1911) and *L'incoronazione di Poppea* (1906). His own music is in a firmly Romantic style, the most notable of his works being the opera *Bérangère*, produced at Le Havre in 1925.

WORKS

Bérangère (op), 1912; 4 syms.; Ouverture pour un drame, orch, 1920; Str Qt, 1911; other chbr pieces, pf works, songs

Principal publishers: Chapelier, Durand, Eschig, Sénart

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V. d'Indy: *La Schola Cantorum en 1925* (Paris, 1927)

ANNE GIRARDOT/ANDREW THOMSON

Labi [Larbi], **Emmanuel Gyimah** (*b* Accra, 27 Sept 1950). Ghanaian composer. Following musical studies at Achimota School (1964–71) he became a member of the Ghana Broadcasting Corporation Orchestra as a cellist and composer (1971–7). He read music and philosophy at the University of Ghana, Legon (BA 1976), studying composition with Turkson and traditional music as a compositional resource with Nketia, then continued his studies at the University of Illinois (MMus 1979) and the University of Cincinnati Conservatory of Music (DMA 1983). He was a music lecturer at the University of Nigeria, Nsukka (1984–5), Mercy College, New York (1987–8), and the University of Ghana (1988–97). Labi greatly increased and diversified the repertory of the National SO and Chorus while he was its director (1988–97). He has been commissioned by many organizations, including the West Virginia University Center for Black Culture and Research (for *Ancient Perspectives no.3*, 1993) and the Royal Liverpool PO and Piano Circus (for *Gya Nhyira*, 1996); his awards include a grant from Meet the Composer (1986). Labi has consistently sought to incorporate indigenous musical materials in his works. His active support of Akin Euba's concept of 'African pianism', in which indigenous musical practices shape the percussive, rhythmic and timbral elements, is clearly evident in *Dialects* (1986–94). His works are characterized by cross-rhythms, agogic stresses and quartal and extended tertial harmonies. He sometimes uses tonal and rhythmic patterns to highlight the musical practices of a particular people such as the Anlo-Ewe.

WORKS
(*selective list*)

Orch: Sym. no.1 'Essi-Ataa', F, op.20, 1983–4, rev. 1990; Gya Nhyira [Baptism by Fire], op.26, 6 pf, orch, 1996

Chbr and solo inst: Gentle Winds, A, op.5, vn, pf, 1973; Tunes of the Fisherfolks, op.10, 8 insts, 1974; Aseda, F, op.6, 2 insts, 1975; From the Durbar, D, op.7, 2 insts, 1978; Str Qt no.1 'At the Immaculate Bee Hive', 1982, rev. 1998; Visions of Space, fl, b cl, pf, 1983; 6 Dialects in African Pianism, pf (1986–94); 2 Ancient Perspectives, op.24, tuba, 1992; Ancient Perspectives no.3, op.26, solo timp, a sax, db, perc, 1993

DANIEL AVORGBEDOR

Labia, Maria (*b* Verona, 14 Feb 1880; *d* Malcesine, Lake Garda, 10 Feb 1953). Italian soprano. She studied with her mother, Cecilia Labia, making her début in 1905 as Mimì in Stockholm. In 1907 she appeared at the Komische Oper, Berlin, as Tosca, returning subsequently as Carmen, Marta (*Tiefland*) and Salome, among other roles. She sang at the Manhattan Opera House, New York (1908–9), La Scala (1912) and the Paris Opéra (1913). In 1916 she was imprisoned for a year in Ancona as a suspected German agent. Resuming her career after the war, she sang Giorgetta in the first European performance of *Il tabarro* (1919, Rome), repeating the role in that year in Buenos Aires. In the first Scala production of Wolf-Ferrari's *I quattro rusteghi* (1922) she played Felice, a role that became her favourite and in which she continued to appear until 1936. Her performances in *verismo* operas were said to be impulsive and, for their day, 'shamelessly sensual'. She used her warm, not especially large voice with particular reliance on the chest register. Some early recordings remain of her Tosca and Carmen.

Her elder sister Fausta (*b* Verona, 3 April 1870; *d* Rome, 6 Oct 1935) had a relatively short career (1892–1912), which included performances as Sieglinde under Toscanini at La Scala. She retired shortly after her marriage to the tenor Emilio Perea.

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HAROLD ROSENTHAL/R

Labinsky, Andrey (*b* Kharkiv, 14/26 July 1871; *d* Moscow, 8 Aug 1941). Russian tenor. He studied with Stanislaus Gabel at the St Petersburg Academy and sang in the chorus of the Mariinsky Opera. There he made his début as a soloist in 1897, remaining until 1911 and singing in a wide repertory which included Lohengrin and Don José as well as the Russian operatic roles. In 1907 he sang in the première of Rimsky-Korsakov's *The Invisible City of Kitezh* and undertook a recital tour through eastern Russia to Japan. From 1912 to 1924 he was a leading tenor at the Bol′shoy in Moscow where he appeared in such diverse roles as Radames and Almaviva. In 1920 he was appointed professor at the Moscow Conservatory and at the time of his death was principal vocal coach at the Bol′shoy. His recordings include some brilliant performances and also show him to have been a creative stylist.

J.B. STEANE

Labitzky, Joseph (*b* Schönfeld [now Krásno], 3 July 1802; *d* Karlsbad [now Karlovy Vary], 19 Aug 1881). Bohemian violinist, conductor and composer. He was the son of a weaver, who in 1800 moved from Kampern in Prussian Silesia to Schönfeld and in 1802 to Petschau (now Bečov nad Teplou). He studied with Karl Veit and at the age of 14 joined a travelling orchestra in Petschau. In 1820 he obtained a position as violinist in the spa orchestra at Marienbad (now Mariánské Lázně), taking other jobs during the winter months. He played in Munich (1823–4), where he took further violin lessons, and undertook a concert tour of southern Germany, visiting Regensburg, Augsburg, Ulm, Stuttgart, Würzburg and Nuremberg. In 1825 he founded his own orchestra, visiting Vienna in the winter of 1825–6 and Warsaw in 1829–30. In 1835 he became conductor of the spa orchestra at Karlsbad, where he rapidly built up a reputation for himself and his orchestra. His dance compositions began to have widespread popularity, particularly the *Paulinen-Walzer* op.33 and the *Aurora-Walzer* op.34. In 1838 he gave concerts in Pilsen (now Plzeň), and in 1839 in Prague, Vienna, Warsaw and St Petersburg (Pavlovsk). He also visited England, and several of his dances have titles with English connotations, including *Jubelklänge aus Albion* op.70, on the birth of the Princess Royal (1840), and *Eduard-Walzer* op.82, on the birth of the Prince of Wales (1841). He composed over 300 dances, notable more for rhythmic than melodic appeal. In the latter part of his career he was unable to challenge the supremacy of Gungl and the younger Johann Strauss as a waltz composer.

Labitzky's two sons, Wilhelm (*b* Petschau, 1829; *d* Toronto, 1871) and August (*b* Petschau, 22 Oct 1832; *d* Reichenhall, Bavaria, 28 Aug 1903) were also violinists, the latter joining his father's orchestra at Karlsbad in 1853 and taking over from him as conductor in 1868. August composed over 50 dances, of which only *Der Traum der Sennerin* op.45 achieved any wide popularity.

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E. Rychnovsky: 'Josef Labitzky, der Walzerkönig Böhmens', *Keilberg-Jb 1909* (1909)
M. Kaufmann: *Josef Labitzky* (Reichenberg, 1930) [incl. list of works]

ANDREW LAMB

Lablache, Luigi (*b* Naples, 6 Dec 1794; *d* Naples, 23 Jan 1858). Italian bass. The son of an expatriate French merchant and an Irishwoman, he became the most famous bass of his generation. He entered the Conservatorio della Pietà dei Turchini, Naples, at the age of 12, and began his operatic career as a *buffo napoletano* at the Teatro S Carlino in 1812, making his first appearance in Fioravanti's *La molinara*. After further study and an engagement as *buffo* at Messina, in 1813 he became first *basso cantante* at Palermo, where he remained for several years. His reputation grew, and in 1821 he made a triumphant début at La Scala as Dandini in Rossini's *La Cenerentola*. He sang at La Scala until 1828, creating Arnoldo in Mercadante's *Elisa e Claudio* (1821) and Sulemano in Meyerbeer's *L'esule di Granata* (1822). He also appeared at Rome, Turin, Venice and, in 1824, Vienna, where he was a leading member of Barbaia's company. Ferdinando I of Naples, then in Vienna, appointed Lablache a singer in his royal chapel and had him engaged for the Teatro S Carlo, where for several years he appeared in new operas by Bellini and Donizetti, as well as distinguishing himself in such roles as Assur in Rossini's *Semiramide*.

On 30 March 1830, Lablache made a brilliant London début as Geronimo in Cimarosa's *Il matrimonio segreto* at the King's (from 1837 Her Majesty's) Theatre, where he subsequently appeared every season until 1852, except for 1833 and 1834. Lord Mount-Edgcumbe described him on his London début as 'a bass of uncommon force and power. His voice was not only of deeper compass



Scene from the first London production of 'Don Pasquale', Act 3 scene ii, Her Majesty's Theatre, 29 June 1843, with (left to right) Giovanni Mario (Ernesto), Giulia Grisi (Norina), Luciano Fornasari (Malatesta) and Luigi Lablache (Don Pasquale)

than almost any ever heard, but when he chose, absolutely *stentorian*, and he was also gigantic in his person; yet when he moderated its extraordinary strength, he sang pleasingly and well'. While his reputation rested chiefly on his interpretation of comic roles, in which he excelled, he was equally impressive in serious roles such as Elmiro in Rossini's *Otello*, Assur in *Semiramide*, Henry VIII in *Anna Bolena* and Oroveso in *Norma*. In 1839 Wagner wrote an additional aria for this role for him, but Lablache declined to sing it. His Paris début took place on 4 November 1830 at the Théâtre Royal Italien, where he continued to appear regularly until 1851 and created his most important roles, including Sir George Walton in Bellini's *I puritani* (25 January 1835) and the title role in Donizetti's *Marino Faliero* (12 March 1835). *I puritani* enjoyed such success that for the next six years this opera opened and closed each season with its original cast of Giulia Grisi, Rubini, Tamburini and Lablache. In England, Lablache appeared in opera and sang at provincial music festivals and, in 1836 and 1837, was Princess Victoria's singing teacher. He was the first Don Pasquale in Donizetti's opera (Théâtre Royal Italien, 3 January 1843), and his interpretation of this role, in which he displayed 'real comic genius' (Chorley), became definitive (see illustration).

After the opening in 1847 of the Royal Italian Opera, Covent Garden, Lablache was one of the few artists to remain faithful to Lumley's management at Her Majesty's (where he created Massimiliano in *I masnadieri* in 1847). With his readiness to take small roles without condescension he acquired a larger and more varied repertory than any other singer of comparable standing; Lumley described him as 'the greatest dramatic singer of his time'. On the closure of Her Majesty's in 1852 Lablache visited St Petersburg, and in 1854, after his return, he became a leading member of Gye's company at Covent Garden. In 1855, when he was over 60, he was still singing some of his most famous roles, including Leporello, Don Pasquale, Bartolo in *Il barbiere* and Balthazar in Donizetti's *La favorite*. His health began to deteriorate in 1856, and he retired from the stage.

Lablache wrote a *Méthode de chant* which was published in Paris but it added little to his reputation. His eldest son, Federico Lablache, was an operatic bass, and

his daughter-in-law, Mme Demeric Lablache, sang for many years as a mezzo-soprano with Mapleson's company. One of his daughters, Cecchina, married the pianist Thalberg.

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PHILIP ROBINSON/ELIZABETH FORBES

Labor, Josef (*b* Hořovice, 29 June 1842; *d* Vienna, 26 April 1924). Bohemian pianist, organist and composer. He studied with Sechter at the Vienna Conservatory. Although blind, he made the most of his considerable gifts and became chamber musician to the King of Hanover in 1863, and teacher to the princesses. After performing in London (1865), Paris and Russia, in 1868 he settled in Vienna, where he devoted himself to teaching and composition. Among his pupils were Julius Bittner, Frank La Forge, Francis Richter (a nephew of Hans Richter), Paul Wittgenstein and Arnold Schoenberg. He edited Biber's violin sonatas for Denkmäler der Tonkunst in Österreich. His compositions include church and vocal music, including a *Pater noster* for choir and orchestra op.16 (1912), a *Konzertstück* for piano and orchestra, a violin sonata op.5 (*c*1890), a piano quartet (1894), organ fantasies and piano pieces.

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ERIC BLOM/MALCOLM MILLER

La Borde [Delaborde], **Jean-Baptiste (Thillaie)** [Thillais, Thillaès] **de** (*b* Nevers, 9 June 1730; *d* Colancelle, late Jan 1777). French physical scientist and mathematician. He invented the first known electric-powered musical instrument. On 26 September 1745 he began his novitiate in the Society of Jesus. He taught rhetoric in Amiens around 1755, and passed his third year of novitiate at Rouen in 1762, just at the time of the suppression of the Jesuit order in France. After spending a few years in Poznań, Poland, he served as a priest in Colancelle until his death.

A competent scientist, La Borde shared the intense interest of his times in electricity. His most important publication, *Le clavessin électrique, avec une nouvelle théorie du méchanisme et des phénomènes de l'électricité* (Paris, 1761), was prompted by his invention of a keyboard instrument powered by a static charge. The 'electric harpsichord' (sometimes confused with the *clavecin chromatique* of Jean-Benjamin de La Borde) was based on a warning-bell device used in many electrical test set-ups of the period. It had for each pitch two bells, between which hung a clapper. Wires communicated a stored charge to the bells. Depression of the appropriate key grounded one bell while cutting it off from the charge source, so that the clapper struck the charged bell and the grounded bell in rapid alternation until the key was released. By the inventor's own report, the instrument sounded like an organ's tremolo stop, and was moreover a remarkable sight in the dark on account of its production of sparks. Comment in the press was favourable, even admiring, but the instrument never became more than a curiosity. The model built by La Borde is in the Bibliothèque Nationale, Paris.

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FREDERIC S. MERRITT

La Borde [Laborde], **Jean-Benjamin(-François) de** (*b* Paris, 5 Sept 1734; *d* Paris, 22 July 1794). French composer and writer on music. Born into an aristocratic family, he studied the violin with Dauvergne and composition with Rameau and made a successful début as a stage composer at the age of 14. He entered Louis XV's service in 1762 and during the next 12 years acquired the title of *premier valet du chambre* and worked primarily as a composer. The majority of his stage works are *opéras comiques*, but he also wrote pastoral operas, such as *Annette et Lubin*, *La meunière de Gentilly* and *La cinquantaine*. Their short *airs*, hardly allowing the singers time to express any sentiment, are mostly composed in regular periods, with a string and basso continuo accompaniment, resembling the *ariettes* or chansons that La Borde published separately in collections with great success. The *pastorales* convey less a sense of drama than an agreeable lyrical atmosphere.

La Borde's best work is possibly the concisely written, lively *Gilles, garçon peintre, z'amoureux-t-et-rival*, a parody of Duni's *Le peintre amoureux de son modèle*; it is characterized by irregular rhythms, continuous dynamic changes, ensembles and unaccompanied *airs*. He also composed *tragédies lyriques* that bear witness to his close relationship with Rameau, and he revised operas by Lully and Collasse, documenting his interest in updating the 'classics' of French opera. According to Lajarte, *Ismène* and *Amadis* enjoyed 23 performances and *La cinquantaine* 26 (although the *Mercure de France* reports that the audience whistled at its première). Some of his operas were performed only privately. Grimm was openly hostile towards him: after the première of *Les amours de Gonesse* he called him a 'barbouilleur de notes infatigable' (see Tourneux, vi, 302); he frequently found La Borde's music lacking in 'goût' and 'génie' (viii, 200; ix, 237; xi, 162), and labelled him an 'amateur' (vii, 457).

In 1773 La Borde's relationship with the famous dancer Marie-Madeleine Guimard came to an end. After the death of Louis XV in 1774 he lost his position at court. In the same year he married Adelaide de Vismes, sister of the director of the Opéra. During the following 18 years La Borde wrote, edited or translated, partly in collaboration, some 20 books on musical, topographical, historical and literary subjects. They have been severely criticized by 19th-century scholars for their factual inaccuracies and structural shortcomings. Nevertheless, his four-volume *Essai sur la musique ancienne et moderne* (1780) remains an extremely valuable source of information on 18th-century music, as well as that of earlier periods and its historiography. The *Essai* was apparently a side-product of La Borde's extensive travels through France, Switzerland and Italy collecting material for his other books, and he was aware of its work-in-progress status at

the time of publication. In the *Essai* La Borde and his collaborators assembled information on the music of many non-European countries, including Samoa and China, and sought to describe the social context in which music was performed. Yet La Borde did not apply a strict historical, systematic or alphabetical organization to the material. He inserted complete compositions by Claude Le Jeune, Lassus, Ronsard and others. On the subject of 18th-century theory and operatic criticism he took Rameau's side against Rousseau and favoured Piccinni at the expense of Gluck. During the Revolution he escaped from Paris; meanwhile his palace, with its library of 25,000 volumes and extensive collection of scores, was burnt down. He was eventually arrested in Rouen, brought back to Paris and guillotined five days before Robespierre's downfall.

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STAGE

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PO – *Opéra*

La chercheuse d'oiseaux (parodie, Derozée), Mons, 1748 (Mons, 1748)
Le rossignol, ou Le mariage secret (1, C. Collé), Château de Berny, 18 Nov 1751, Théâtre de Société, 1751 (The Hague, 1777)
Gilles, garçon peintre, z'amoureux-t-et-rival (parade, 1, A.H.H. Poinsinet, after E. Duni: Le peintre amoureux de son modèle), 2 March 1758 (1758)
Les épreuves de l'amour (1, L. Anseaume), Foire St Germain, 1759
Les trois déesses rivalles, 1760, unperf.
Les bons amis (Les bons compères) (I, M.-J. Sedaine), Opéra-Comique (Foire), 5 March 1761 (1761); rev. as L'anneau perdu et retrouvé, PCI, 8 Aug 1764 (?1764)
Annette et Lubin (pastorale, 1, J.F. Marmontel), Théâtre du Maréchal de Richelieu, 30 March 1762 (1762)
Ismène et Isménias, ou La fête de Jupiter (tragédie lyrique, 3, P. Laujon), Choisy, 13 June 1763 (?1770)
Le dormeur éveillé (2, Ménilglaise and La Borde), Fontainebleau, 27 Oct 1764 (1764)
Les amours de Gonesse, ou Le boulanger (Le mitron et la mitronne) (opéra bouffon, 1, C.S. Favart and S.-R.-N. Chamfort), PCI, 18 May 1765 (?1765)
Fanny, 1765 (Chamfort), unperf.
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Le coup de fusil, 1766
La mandragore, 1766
Le revenant (F.G. Desfontaines [Fouques]), 1766
Pandore (tragédie lyrique, 5, Voltaire and M.-P.-G. de Chabanon), Menus-Plaisirs, 14 Feb 1767
Amphion (ballet-pastorale-héröique, 1, Thomas), PO, 13 Oct 1767 (1767)
Colette et Mathurin (Desfontaines), 1767
La meunière de Gentilly (pastorale, 1, L.-A. Lemonnier), PCI, 13 Oct 1768 (1768)
Candide (Le prieur), 1768
Alix et Alexis (2, Poinsinet), Choisy, 6 July 1769 (1769)
Le chat perdu et retrouvé (1, L.C. Carmontelle), PCI, 1769 (1769)
Jeannot et Colin (Desfontaines), 1770
La cinquantaine (pastorale, 3, Desfontaines), PO, 13 Aug 1771 (?1771)
Amadis de Gaule (tragédie lyrique, 5, P. Quinault), PO, 26 Nov 1771, collab. P.-M. Berton [rev. of Lully]
Le billet de mariage (Desfontaines), PCI, 31 Oct 1772
Adèle de Ponthieu (tragédie lyrique, 3, Raziens de Saint-Marc), PO, 1 Dec 1772 (1772), collab. Berton
Le projet (N.E. Framéry), 1772
L'amour quêteur (Beaunoir [Robineau]), Trianon, 1779
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MICHAEL FEND

Laborde Chansonnier (*US-Wc* M2.1 L25 Case). *See* SOURCES, MS, §IX, 8.

Laboun. *See* LABAUN family.

Labroca, Mario (*b* Rome, 22 Nov 1896; *d* Rome, 1 July 1973). Italian composer, music organizer and critic. He studied with Respighi and G.F. Malipiero, graduating from the Parma Conservatory in 1921, but in his work on behalf of modern music he came closer to Casella. He actively participated in the affairs of the Corporazione delle Nuove Musiche and the Italian section of the ISCM; and he showed the same zeal as director of the music division of the Direzione Generale dello Spettacolo attached to the Ministry of Popular Culture, as well as later in his post as manager of the Teatro Comunale, Florence (Maggio Musicale Fiorentino), 1936–44. He was then artistic director of the Teatro alla Scala, Milan (1947–9), and a director of the music department of Italian radio (1949–58). In 1959 the centre of his activity shifted to Venice, where he helped to organize, among other events, the Venice festivals. In the 1960s he also taught music history at the Università Italiana per Stranieri in Perugia.

Despite his copious activities as a critic, and as a music organizer (documented in his invaluable, partly autobiographical *L'usignolo di Boboli*), Labroca wrote a fair number of compositions, at least in the earlier part of his career. His style at first followed that of his teacher Malipiero: the *Ritmi di marcia* and Suite for piano contain unmistakably Malipierian acerbities and luminosities. Malipiero-like, too, is the vivacious First String Quartet, although Labroca's rhythmic and formal methods are more orthodox, less wayward and improvisatory. During the 1920s Labroca was briefly associated with Massarani and Rieti in a group calling itself I Tre, in imitation of Les Six. Unlike Rieti, however, he never revealed obvious French influences in his music. In the 1930s, rather, he showed signs in some works (e.g. the sunny, ebullient Second String Quartet) of continuing to develop in parallel with Malipiero; while in others, like the rather laboured Sonata for orchestra with piano, he moved closer to Casella. These two influences fuse in the *Stabat mater*, a restrainedly moving personal statement that is probably Labroca's most important composition. Among the few works he wrote after 1940, the *Tre cantate sulla Passione* turn to a more sombre, chromatic manner; a certain sluggishness, particularly in rhythmic invention, confirms that by 1950 Labroca's creative urge had lost its former compulsiveness.

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(*selective list*)

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Orch: Sinfonietta, small orch, 1927; Sonata, orch, pf obbl, 1927–33

Vocal: Stabat mater, S, chorus, orch, 1933; 3 Liriche (G. Vigoli), 1v, pf, 1937; 3 cantate sulla Passione di Cristo, B, chorus, orch, 1950; 8 madrigali di Tomaso Campanella, Bar, orch, 1958

Chbr and solo inst: Suite, pf, 1921; Ritmi di marcia, pf, 1922; Str Qt no.1, 1923; Sonatina, vn, pf, 1923; Suite, va, pf, 1923; Pf Trio, 1925; Str Qt no.2, 1932; Str Qt no.3, 1939, inc.

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GUIDO M. GATTI/JOHN C.G. WATERHOUSE

La Bruère, Charles-Antoine Le Clerc de (*b* Crespy-en-Valois, 1714; *d* Rome, 18 Sept 1754). French librettist. An amateur of noble birth, he began his literary career with the comedy *Les mécontents* (1734). From 1744 to 1750 he held the privilege (jointly with Louis Fuzelier) of the *Mercure de France*, to which he contributed. He was eventually appointed first secretary to the Duke of Nivernois; when the duke became French Ambassador to the Papal Court in 1749 La Bruère followed him to Rome, where he remained until his death.

La Bruère had a gift for writing elegant and memorable verse. Voltaire praised the libretto of *Les voyages de l'Amour* as 'plein de grâces & d'esprit' (letter to Berger, 5 April 1736) and other contemporaries, including D'Alembert, quoted passages from *Dardanus* with genuine admiration. La Bruère was less secure in his treatment of the plot. The original libretto of *Dardanus* has been described, justly, as 'without contradiction the most inept' in the history of the genre (Girdlestone, 1972). Even by contemporary French standards it is overcharged with supernatural elements. For the first revival, in 1744, La Bruère made extensive changes, so that Acts 3, 4 and 5 had an entirely new plot. In his lifetime this version excited remarkably little comment; but when the work was revived in 1760 it had come to be regarded as one of French opera's chief glories.

Of La Bruère's other librettos, only the one-act *Bacchus et Erigone* had any lasting success. It was written for Mme de Pompadour's Théâtre des Petits Cabinets (the marquise herself played Erigone), and later incorporated into the *opéra-ballet Les fêtes de Paphos* (1758).

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GRAHAM SADLER

Labrunie, Gérard. *See* NERVAL, GÉRARD DE.

Labunski, Felix [Łabuński, Feliks Roderyk] (*b* Ksawerynów, 23 Dec 1892; *d* Cincinnati, 28 April 1979). American composer and teacher of Polish origin. At first, in St Petersburg, he was a student of architecture. He then studied with Marczewski (theory) and Maliszewski (composition) at the Warsaw Conservatory (1921–4) and with Migot (musicology), Boulanger (composition) and Dukas (orchestration) at the Ecole Normale de Musique, Paris (1924–30). In 1926 he was a founding member (later serving as secretary, then chairman) of the Association of Young Polish Composers in Paris. In 1934 he returned to Poland and became director of music at Polish Radio, a post he held until 1936, when he moved to the USA (he took American citizenship in 1941). In 1940–41 he lectured in counterpoint and composition at Marymount College in Tarrytown (New York), and from 1945 to 1964 he was professor of composition and orchestration at the Cincinnati College-Conservatory of Music. He appeared as a pianist, mostly performing his own compositions, and was also active as a writer and critic; he contributed to *Modern Music* and *Musical America* and made about 100 programmes for CBC and NBC. He received an honorary doctorate from the Chicago Music College in 1951 and an award from ASCAP in 1977.

In his compositions Labunski paid great attention to musical form, creating a successful balance between unity and diversity. His music is characterized by colourful instrumentation and intensity of feeling. He was influenced by Hindemith, Falla and Stravinsky, and by Polish folk music when creating his own synthetic scales. In Poland his works are little known.

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Vocal: Kantata polska (J. Kochanowski), 1932; Ptaki [The Birds] (K. Wierzyński), S, orch, 1934; Song without Words, S, str, 1946; There is no Death (cant., J. Auslander), S, chorus, orch, 1950; Images of Youth (cant., W. de la Mare, D. McCord), 2 solo vv, children's chorus, orch, 1955; Mass, boys' chorus, mixed chorus, org, 1957; songs, other choral works

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ADAM MRYGOŃ

La Campioli. *See* GUALANDI, MARGHERITA.

Lacassagne [La Cassagne; de La Cassagne], **Joseph** (*b* Ile d'Oléron, Charente-Maritime, *c*1720; *d* ?Paris, *c*1780). French theorist and teacher. He studied at the cathedral school in Marseilles, and later taught music there. He then entered the priesthood and lived in Paris, where his patrons included the dauphin and his wife, Marie Antoinette. His *Traité général des élémens du chant* (Paris, 1766/*R*), intended for beginners, is his most noteworthy publication. In it he proposed to simplify the reading of music by using only one clef (a movable G clef) and only three time signatures: 2, for simple duple metre; 3, for simple triple metre; and 2/3 for compound metre with ternary subdivisions. His supplementary *L'uni-cléfier musical* (Paris, 1768) was a response to Pascal Boyer's publication attacking the *Traité général*. Though his proposals caused some controversy they found little favour. He also wrote a *Recueil de fables mises en musique* for unaccompanied voice (1754) and an *Alphabet musical, ou Gamme de la musique* (1765), and contributed an air to the *Mercure de France* (1773).

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A. Cohen: *Music in the French Royal Academy of Sciences: a Study in the Evolution of Musical Thought* (Princeton, NJ, 1981), 105

P. Lescat: *Méthodes et traités musicaux en France 1600–1800* (Paris, 1991), 106–7

ALBERT COHEN

Lacépède, Bernard Germain Etienne Médard de la Ville-sur-Illon, Comte de (*b* Agen, 26 Dec 1756; *d* Epinay-sur-Seine, 6 Oct 1825). French naturalist, theorist and composer. He studied performance and composition at Agen and Bordeaux, and from 1775 corresponded with D'Alembert on matters of theory. Having written to Buffon and Gluck, he was cordially received by both in Paris in 1777. Gluck had just composed *Armide*, and despite his encouragement Lacépède destroyed his own setting of this text. For a short time he attempted parallel careers in science and music, reaching eminence in the former as Buffon's successor and as director of the Jardin des Plantes; he published on the natural history of mammals, including whales and humans. He took lessons from Gossec and in 1783 his *Omphale* was accepted and rehearsed at the Opéra; the caprice of the leading singer, St Huberty, caused it to be withdrawn, and Lacépède confined his remaining dramatic and instrumental music to private performance. His *Poétique de la musique* (1785) offered an unusually serious discussion of instrumental music. He owed something to the Encyclopedist theory of imitation, and the influence of Gluck is apparent in his emphasis on the dramatic, rather than pleasurable, function of music in the theatre. His descriptive instrumental music to Fénelon's *Télémaque* was intended to illustrate his ideas.

WORKS
all lost

Operas: Armide (tragédie lyrique, 3, Quinault), 1777; Omphale (La Motte), 1783, accepted by Opéra, not perf.; Scanderberg, before 1785; Cyrus (Paganel, after Metastasio), before 1785; Alcine (Framery), 1786, accepted by Opéra, not perf.

Incidental music to Fénelon's Télémaque, 1785

Requiem

At least 2 syms., 1 symphonie concertante, 2 fl, all lost, cited by Brook; 54 str sextets, 5 sets of sonatas, cited by Fétis

WRITINGS
only those relating to music

Réflexions sur les progrès que la musique a encore à faire (MS, Archives du Lot-et-Garonne) [ed. R.P. du Page, *Le Figaro* (19 Dec 1925)]

La poétique de la musique (Paris, 1785/*R*, 3/1797)

Oeuvres complètes (Paris, 1826–33)

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Mahorault: *Notice sur la vie et les ouvrages de M. Lacépède* (Paris, 1825)

G. Desnoiresterres: *La musique française au XVIIIe siècle: Gluck et Piccinni* (Paris, 1872/*R*, 2/1875)

E. Perrin: 'Un livre de Lacépède sur la musique', *BSIM*, iii (1907), 847–57

O.F. Saloman: 'La Cépède's "La poétique de la musique" and Le Sueur', *AcM*, xlvii (1975), 144–54

C. Chevrolet: 'L'esthétique musicale de Lacépède', *L'esprit de la musique: essais d'esthétique et de philosophie* (Paris, 1992), 151–74

JULIAN RUSHTON

Lacerda, Francisco (Inácio da Silveira de Sousa Pereira Forjaz) de (*b* Ribeira Seca, S Jorge, Azores, 11 May 1869; *d* Lisbon, 18 July 1934). Portuguese conductor, composer and musicologist. He studied under Vieira, Gazul, Montinho de Almeida and Soromenho at the Lisbon Conservatory, where he was made professor of piano in 1892. Three years later he went to Paris to study at the Conservatoire under Pessard, Bourgault-Ducoudray, Libert and Widor, and at the Schola Cantorum under d'Indy and Guilmant. Thereafter he established himself as a conductor in Paris, in other French cities and throughout Europe. He founded the Concerts Historiques in Nantes (1905) and the Filarmonia de Lisboa (1923). A friend of Debussy and of Fauré, he numbered Ansermet among his pupils.

WORKS
(*selective list*)

Orch: Adamastor, sym. poem, 1902; Danse du voile (ballet), 1904; Almourol, sym. poem, 1926; La peur (ballet); Le baiser (ballet)

Songs: Les morts (J. Richepin), 1902: 34 trovas, other pieces

Pf: Uma garrafa de cerveja, 1886; Papillons, 1896; Canção de Berço, 1896; Lusitanas, 1896

Chbr and solo inst: 36 histoires pour amuser les enfants d'un artiste, 1922; Serenata a una muerta, gui, 1924; Petite suite, str
Incid music, org pieces
Edn.: Cancioneiro musical português (Lisbon, 1935–6)

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V. Nemésio: 'Cronologia biográfica de Francisco de Lacerda', *Francisco de Lacerda: exposição comemorativa do primeiro centenário do nascimento* (Lisbon, 1969)

Y. David-Peyre: 'Francisco de Lacerda à Nantes', *Actes du cinquantenaire de la création en Bretagne de l'enseignement du portugais*, ii (Rennes, 1975)

GUY BOURLIGUEUX

Lacerda, Osvaldo (Costa de) (*b* São Paulo, 23 March 1927). Brazilian composer and teacher. In his native city he studied piano with José Kliass and harmony with Ernesto Kierski (1945–7). He received his training in composition under Camargo Guarnieri (1952–62). A Guggenheim Foundation Fellowship took him in 1963 to the USA, where he studied for a year with Vittorio Giannini in New York and Copland in Tanglewood. In 1965 he participated in the Inter-American Composers Seminar held at Indiana University, and in the Third Inter-American Music Festival in Washington, DC. Actively engaged in teaching, he became a professor at the Escola Municipal de Música (São Paulo) in 1969; he has served as president of the Sociedade Pró Música Brasileira (1961–6), the Comissão Estadual de Música de São Paulo (1967), and from 1985 the Centre for Brazilian Music in São Paulo. He was an active participant in the National Commission for Sacred Music (1966–70); in 1972 he was elected a member of the Academia Brasileira de Música. In 1996 he was one of about 20 composers selected to participate in Sonidos de las Américas, a festival in New York sponsored by the American Composers Orchestra.

Lacerda's music incorporates a subtle national idiom into a modern harmonic context. His intimate knowledge of Brazilian popular and folk music is best shown in the ten *Ponteios* for piano solo and the twelve suites under the title *Brasiliana* in which features of folksong and dance (such as *modinha*, *lundu*, *desafio*, *marcha-de-rancho*) are used. His Variations and Fugue (1962) is based on the three main motifs of a Brazilian nursery rhyme. However, the original theme undergoes such drastic modifications as to become unrecognizable. Lacerda's best known orchestral piece is the clearly nationalist suite *Piratininga* (1962), which won him first prize in the Brazilian National Composition Competition of the same year. In the 1970s and 80s Lacerda applied an increasingly sophisticated technique to his early nationalist aesthetic; during this prolific phase he composed numerous solo songs, piano works and chamber music.

WORKS
(*selective list*)

Orch: Piratininga, suite, 1962; Conc., str, 1964; Guanabara, suite, band, 1965; Invocação e ponto, tpt, str, 1965; Abertura no.1, 1972; 4 peças modais, str, 1975; 4 movimentos, str, 1976; Conc., pic, str, 1980; Andante, str, 1980

Chbr and solo inst: Str Qt no.1, 1952; 8 variações sôbre um tema folclorico, vn, pf, 1954; Sonata, va, pf, 1962; Variations and Fugue, wind qnt, 1962; 3 estudos, perc ens, 1966; Trilogia, wind ens, 1968; Pf Trio, 1969; 3 dansas brasileiras antigas, vn, pf, 1972; Suite, xyl, pf, 1974; Sonata, hpd, 1975; Fantasia e rondó, brass qnt, 1976; Apassionato, cantilena e toccata, va, pf, 1978

Pf: 15 variações sôbre 'Mulher rendeira', 1953; 5 invenções, 1957; Suite miniatura, 1958, Suite no.1, 1959; other works, incl. 10 ponteios, 12 estudos, 12 brasilianas

Songs (1v, pf, unless otherwise stated): Cantiga, 1950; Menina, minha menina, 1952–3; Trovas de amigo, 1952–3; 4 miniaturas de Adelmar Tavares, 1955; Mandaste a sombra de um beijo, 1960; Poema tirado de uma noticia de jornal, 1964; Murmúrio, 1965; Uma nota, uma só mão, 1967; A um passarinho, 1968; Hiroshima, meu amor, 1v, perc, 1968; Queixa da moça arrependida, 1968; Ladainha, 1970; Quando ouvires o pássaro, 1970; Retrato, 1970; Rotação, 1970; Cantiga de ninar escrava, 1970; Festa chinesa, 1v, fl, pf, 1972; Cantiga do viúvo, 1975

Choral: Ofulú lorêrê, perc ad lib, 1958; Poema da necessidade, 1967; Pequena suite coral, 1969; 3 pontos de caboclo, 1969; Fuga proverbial, 1969; Proverbios, S, B, chorus, str orch, pf, perc, 1970; 4 estudos para coro, 1971; masses, other sacred pieces

Principal publishers: Irmãos Vitale, Ricordi Brasileira

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'Constancias harmônicas e polifônicas da música popular brasileira e seu aproveitamento na música sacra', *Música brasileira na liturgia* (Petrópolis, 1969), 61–2

'A criação do recitativo brasileiro', *Música brasileira na liturgia* (Petrópolis, 1969), 115–16

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V. Mariz: *A canção brasileira* (Rio de Janeiro, 5/1985)

GERARD BÉHAGUE

Lacerna, Estacio de. *See* SERNA, ESTACIO DE LA.

Lach, Robert (*b* Vienna, 29 Jan 1874; *d* Salzburg, 11 Sept 1958). Austrian musicologist and composer. He read law at the University of Vienna but worked in Austrian provincial administration from 1894 to 1904 before completing his degree. At the same time he studied composition with Robert Fuchs at the Conservatory of the Gesellschaft der Musikfreunde in Vienna (1893–9) and musicology with Wallaschek, Rietsch and Adler (1896–9).

He obtained the doctorate in 1902 from the German University in Prague with a dissertation on the development of ornamented melody. He lived for the next few years in the south in Istria, Dalmatia and Italy owing to ill health and was pensioned from government service in 1904, at which point he dedicated himself to musicological writings and opera composition. He returned to Vienna and in 1911 began working in the Hofbibliothek, succeeding Ferdinand Scherber as director of the music collection (1912–20). He was awarded the *Habilitation* at the University of Vienna in 1915 by virtue of the publication of his doctoral dissertation and received a commission from the Akademie der Wissenschaften to record the songs of Russian prisoners of war (1916–17). He became a reader at the University of Vienna in 1920, succeeding Wallaschek, and was professor from 1927 until his retirement in 1939. From 1924 he was also professor of music history, philosophy and music aesthetics at the Vienna State Academy. In 1954 he became general editor of the new Denkmäler der Tonkunst in Österreich.

Lach's importance was as an ethnomusicologist who, with a broad, systematic approach, attempted to explain the genesis of man's music in biological, physiological and psychological terms, an approach exemplified in his doctoral thesis. Despite his strong German nationalism and early entry into the Nazi party, he was a harsh critic of the attempted application of racial theory to musicology. His ethnomusicological studies spilt over into general

music history, where he had wide interests and a sound background as a music librarian (he carried on Mantuani's work in cataloguing the collection of music manuscripts in the Vienna National Library). Active as an orientologist, philosopher and aesthetician, he was also a poet and a very prolific composer. Many of his songs have been published but the majority of his works, including eight masses, ten symphonies, eight string sextets, 14 string quintets, 25 string quartets and other chamber and stage music, remain unpublished.

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'Alte Weihnachts- und Ostergesänge auf Lussin', *SIMG*, iv (1902–3), 535–57
'Über einem interessanten Spezialfall von "Audition colorée"', *SIMG*, iv (1902–3), 589–607
'Volkslieder in Lussingrande', *SIMG*, iv (1902–3), 608–42
'Alte Kirchengesänge der ehemaligen Diözese Ossero', *SIMG*, vi (1904–5), 315–45
'Orientalistik und vergleichende Musikwissenschaft', *Wiener Zeitschrift für die Kunde des Morgenlandes*, xxix (1915), 463–501
Sebastian Sailers 'Schöpfung' in der Musik (Vienna, 1916)
'Das Kadenz- und Klauselproblem in der vergleichenden Musikwissenschaft', *Zeitschrift für die österreichischen Gymnasien*, lxvii (1916), 601–42
Vorläufiger Bericht über die im Auftrage der kaiserlichen Akademie der Wissenschaften erfolgte Aufnahme der Gesänge russischer Kriegsgefangener (Vienna, 1917–18)
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'Drei musikalische Einblattdrucke aus der Zeit des Dreissigjährigen Krieges', *AMw*, i (1918–19), 235–43
'Das Rassenproblem in der vergleichenden Musikwissenschaft', *Berichte des Forschungsinstitutes für Osten und Orient*, iii (1919–21), 107–22
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'Zur Frage der Rhythmik des altfranzösischen und altprovenzalischen Liedverses', *Zeitschrift für französische Sprache und Literatur*, xlvii (1924–5), 35–59
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'Sprach- und Gesangsmelos im Englischen', *Neusprachliche Studien: Festgabe Karl Luick*, ed. F. Wild (Marburg, 1925), 23–31
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'Die Vogelstimmenmotive in Beethovens Werken', *NBeJb 1925*, 7–22
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Geschichte der Staatsakademie und Hochschule für Musik und darstellende Kunst in Wien (Vienna, 1927)
Das Ethos in der Musik Schuberts (Vienna, 1928)
'Die Tonkunst in den Alpen', *Die österreichischen Alpen*, ed. H. Leitmeier (Leipzig, 1928), 332–80
'Die grossdeutsche Kultureinheit', *Anschlussfrage in ihrer kulturellen, politischen und wirtschaftlichen Bedeutung als europäisches Problem*, ed. F.F.G. Kleinwaechter and H. von Paller (Vienna, 1930); repr. in *Deutsche Welt*, viii (1931), 27–31
'Das Ethos in der Musik von Johannes Brahms', *Simrock-Jb*, iii (1930–34), 48–84
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W. Graf, ed.: *Robert Lach: Persönlichkeit und Werk* (Vienna, 1954) [incl. complete list of writings]
W. Graf: 'Robert Lach', *ÖMz*, xiii (1958), 25–7
W. Graf: 'Memorial to Robert Lach', *EthM*, iii (1959), 130–31
E. Schenk: 'Robert Lach zum Gedächtnis', *Mf*, xii (1959), 129–31
W. Graf: 'Die vergleichende Musikwissenschaft in Österreich seit 1896', *YIFMC*, vi (1974), 15–43

PAMELA M. POTTER

La Chappelle, Hugo de (*fl* 1539–42). French composer, possibly identifiable with DECAPELLA.

La Chapelle, Jacques de. *See* CHAMPION family, (4).

Lachartre, Nicole (*b* Paris, 27 Feb 1934; *d* Versailles, 25 Jan 1992). French composer. She studied composition with Milhaud, Rivier and Jolivet at the Paris Conservatoire, where she received *premiers prix* in fugue and counterpoint. From 1966 to 1967 she undertook electro-acoustic research at the Groupe de Recherches Musicales in Paris, work which she later continued at studios in Stockholm, Utrecht, Ghent and Bourges. In 1974 she founded the Association pour la Collaboration des Interprètes et des Compositeurs to encourage the commissioning of new compositions and a closer working relationship between performers and composers. Towards the end of her life she became interested in Japanese culture. Her music is conceived as a spiritual experience and seeks to communicate an inner intensity, calling variously upon traditional methods, electro-acoustics and mathematical techniques. Some of Lachartre's works involve what she terms 'musivision', an interaction of musical and visual worlds.

WORKS
(*selective list*)

Music theatre and other stage: Couteau de clarté, 3vv, 6 insts, 2 actors, 1977; Joë Bousquet: galant de neige, vn, vc, kbd, actor, 1980; Babylone malade, ou La nuit du thermomètre (mini-opéra comique, F. Meunier, other texts), vocal ens, 1981; Ogives désirs, 9 insts, 2 actors, 1982; Noce avec la folie (H.A. Müller), 6 insts, actor, 1983; Les grenouilles n'ont pas de dents (children's mini-op, 1, J. Rosenmann), 5 male actors, vocal ens, mixed chorus, 4 tapes, 1984
Chbr: Sonata, va, pf, 1964; Cl Qnt, 1965; Essai II, hp, hpd, gui, zarb, 1968; Résonance et paradoxe, ondes martenot, pf, perc, 1971; En sa mémoire l'hommesprit, 8 insts, 1975; Il y a mille et mille soleils, fl, hp, perc, 1975; Le jardin des tortues, 4 perc, 1984
Solo inst: Pf Sonata, 1965; Que le jour soit le jour et la nuit soit la nuit, pour toi, satellite de ton propre soleil, zheng, 1974; 10 présentations musicales du nom d'Hermann Sabbe, a fl, 1978; Requiem pour une compositrice, amp hpd, 1984
Inst with nar: La musique des musiciens interrompues par les paroles-répétitions de Qohèlèt-Ecclésiaste (1972); Nidââ, B-nar, triple str qt, 1975; Papouil Tchatcharett, nar, 6 insts, 1982; Un dragon tombé à cheval (A. Wölfli), pf-nar, 1985; Une robe tombée en poussière (B. Cendrars), hpd-nar, 1986
Inst with tape: Ultimes, ondes martenot, tape, 1970; Hommage à Amiel, fl, tape, 1974; Le cri de cigogne peut même atteindre le ciel, pf, tape, 1978
Tape: Mundus imaginabilis, 1970; Suicide cosmique, 1970; Mundus sensibilis, 1972; Mundus intellectualis, 1973; Les champs de cinabre, 1977; Hommage à Ruysbroeck, 1979; Les coqs sont égorgés, 1984
Also pieces for 1v, insts

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FRANÇOISE ANDRIEUX/JAMES R. BRISCOE

Lachenet, Didier. *See* LESCHENET, DIDIER.

Lachenmann, Helmut (Friedrich) (*b* Stuttgart, 27 Nov 1935). German composer. From 1955 to 1958 he attended the Stuttgart Musikhochschule, where he studied theory and counterpoint with Johann Nepomuk David and the piano with Jürgen Uhde. From 1958 to 1960 he studied composition in Venice with Nono, whom he had met in 1957 at the Darmstadt Ferienkurse für Neue Musik. Lachenmann lived in Munich from 1960, and later moved to Stuttgart. Besides his activities as a composer and pianist, he also taught at various institutions during this period. In 1972 he taught composition for a year at the Basle Musikakademie, and from then on his teaching duties frequently took him abroad. In 1976 he was appointed professor of music theory and aural training at the Staatliche Hochschule für Musik und Theater, Hanover, a post he held until 1981, when he took a chair in composition (and, until 1988, music theory) at the Stuttgart Musikhochschule. He was awarded the Ernst von Siemens music prize in 1997.

Only two pieces written during Lachenmann's period of study at the Stuttgart Musikhochschule have found their way into his catalogue of works: the piano cycle *Fünf Variationen über ein Thema von Franz Schubert* (1956–7) and the *Rondo* (1957) for two pianos, dedicated to his teacher David. In the Schubert variations Lachenmann does not adopt a Schubertian mode of expression but points up structural aspects of the theme in a way that emphasizes the historical distance between himself and his model and shows the theme in an entirely new light.

The composers of the postwar avant garde whom he met at Darmstadt, Nono especially, exercised a crucial influence on Lachenmann's subsequent development. His study of the works and aesthetics of the serial composers, and the Second Viennese School in particular, left clear traces on his compositions of this period. For instance both the point-like texture of *Souvenir* (1959) for 41 instruments and the orchestral studies *Due Giri* (1960) are based on a comprehensive serial organization of the different parameters. Up to the *Wiegenmusik* (1963) for piano and the String Trio (1965) Lachenmann's work was governed by this concept of sound as the outcome and expression of abstract ideas of order.

In the 1960s two tendencies of fundamental importance to his later work began to emerge: first, as he commented in 1962 in his introductory text to the piano piece *Echo Andante*, he developed a kind of 'musical thinking in which structure was not the means to expressive ends, but instead expressivity, as a pre-existing factor already inherent in the means, became the point of departure for structural adventures'. Second, and linked to this approach, was his increasing interest in the 'anatomy' of sound, which went further than the purely acoustical considerations central to serial thinking (pitch, duration, dynamics and timbre). Lachenmann now integrated the mechanical and physical conditions of instrumental and vocal sound production into his compositions, and developed the concept of what he has called *musique concrète instrumentale*, music 'in which the sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves. Consequently those qualities, such as timbre, volume, etc., do not produce sounds for their own sake, but describe or denote the concrete situation: listening, you hear the conditions under which a sound- or noise-action is carried out, you hear what materials and energies are involved and what resistance is encountered'.

As a result, after *temA* (1968) for flute, mezzo-soprano and cello, the overall sound of Lachenmann's works fundamentally changed. Its defining characteristic now, as in almost all the composer's subsequent output, was the exploitation of loud and unconventional sounds more in the nature of noise, of the kind generally suppressed in traditional instrumental performance. For instance in *Pression* (1969–70) for solo cello, the familiar sound of the instrument is presented as the result of just one of many ways to draw sound from the instrument, ways which also include such techniques as bowing the body and tailpiece of the instrument, or exerting extreme pressure with the bow. *Guero* (1970) for solo piano entirely avoids the 'normal' sound of the piano achieved by striking the keys. Lachenmann developed a special way of notating these works, which combines elements of traditional notation with a special tablature.

Lachenmann's principal aim in his development of *musique concrète instrumentale* was not merely to extend the repertory of available sounds along the lines of the discussions of the 1950s and 60s on the concept of musical material, or to shock the listener by the 'alienation' of the familiar sound of the instrument. Instead, the composer's intention was to explore a new sound world and to create compelling and logical musical works based predominantly on sonorities which had remained unused and hence uncontaminated in the past. The musical instrument, as the quintessence of its many sound-generating possibilities, is effectively reinvented in the process. Lachenmann has spoken of composition as equivalent to 'building an instrument', and this is as true of his attitude to solo instruments as it is to his approach to ensembles or orchestras. Serial ideas of order now become available for the musical exploitation of this newly discovered sound world. Lachenmann continued to work with abstract 'structural networks' and 'temporal networks', but they now had only a regulatory rather than a generative function.

Lachenmann's analysis of hitherto unexploited aspects of the 'anatomy of sound' was at first largely confined to the mechanical and physical conditions of its production. A new, uncharted tonal world is now opened up, one in which the expressive qualities seemingly inherent in different sounds do not derive from their use in past music but seem to the listener to be carried over from other, non-musical domains of experience. This notion of musical expressivity as socially mediated did not become central to Lachenmann's work until the mid-1970s, since when, in what has turned out to be the longest phase of his creative development, his interest has focussed on what he calls the 'aesthetic apparatus'. The object of composition is no longer the sound material alone. Instead, the composer's thinking must also include the social contingency of his means of expression and construction. He now no longer has to prove himself by working solely with 'virgin' material, in other words sounds not yet devalued by excessive use, but also (indeed especially) by using the all too familiar sounds of the

traditional repertory. Lachenmann seeks to create a new experience out of the worn and outmoded. His direct references back to tradition, increasingly frequent since the mid-1970s, should be seen in this context, for instance in *Accanto: Musik für einen Klarinettisten mit Orchester* (1975–6), where he refers to Mozart's Clarinet Concerto, and in the orchestral work *Staub* (1985–7), where the reference is to Beethoven's Ninth Symphony. The culmination of this most recent phase in the composer's output came with the 1997 première of his 'music with images', *Das Mädchen mit den Schwefelhölzern* (1990–96). In this, his first stage work, the subject is not merely the projection of the plot of Hans Christian Andersen's fairy tale 'The Little Match Girl' onto the social conditions of our time, but also the institution of opera itself as part of the 'aesthetic apparatus'.

In response to the stereotyped perception of his music as the expression of protest or denial, a cliché that became established at quite an early date, Lachenmann has repeatedly emphasized the novelty and uncontaminated aspect of his sound worlds. His work may indeed strike its listeners initially as a denial of the familiar; in other words, they perceive only what they find lacking from it. However, once they open up to his new and strange world of sound, his work offers the chance of an aesthetic experience largely undistorted by habit: an immediate and thus a liberating experience. This 'existential' dimension of artistic creativity has been at the heart of Lachenmann's poetics of composition since the 1960s. Composition in the here and now is understood in relation to the mechanism of hearing, itself viewed as a network of experiences, expectations and habits. This network is determined by its own historical dynamic. Seen in this way, composing is a social activity, that is to say it intervenes in those social conditions that determine our perception. Some of the force of such a 'social activity' can be felt in the resistance to Lachenmann's music, and the often vehement reactions it has elicited from musicians and the public: the music itself ends up demonstrating the force of habit. The uproar in 1986 over the refusal of the SWF SO to give the première of *Staub*, a work it commissioned, should be seen against this background.

It is only in this most recent phase of his work that Lachenmann has truly succeeded in establishing the social and ultimately political dimensions of his work, which, while not flouted openly, are genuinely subversive in their aesthetic implications. An approach to composition that is closely connected to a concrete historical situation often ends up locked between the dialectical poles of habituation on the one hand and the disruption of habit on the other. Such would also be the fate of Lachenmann's music if his new sound world did not result in such aesthetically convincing works. Transcending easy and short-lived shock effects, these works construct a world with a beauty of its own, one that reveals itself only after several hearings, and is still not exhausted after many more.

Since the 1960s, in parallel to his development as a composer, Lachenmann has given many lectures, and has written essays and introductions to his works which may be regarded as attempts to make himself understood on unknown and uncertain ground. While the analysis of sound was the focal point of his thinking in the 1960s ('Klangtypen der Neuen Musik', 1966), the changes in Lachenmann's work from the mid-1970s onwards brought the historical aspects of his musical material to the centre of his attention (for instance in 'Vier Grundbestimmungen des Musikhörens', 1979). The majority of his writings since 1966 are published in the volume *Musik als existentielle Erfahrung* (Wiesbaden, 1996). Lachenmann's growing reputation as one of the major exponents of the postwar avant garde in Germany has also stimulated an increased academic interest in his work, aided by the availability of most of his sketches, scores and working materials in the Paul Sacher Foundation, Basle.

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list excludes juvenilia and student works, mostly unavailable or lost

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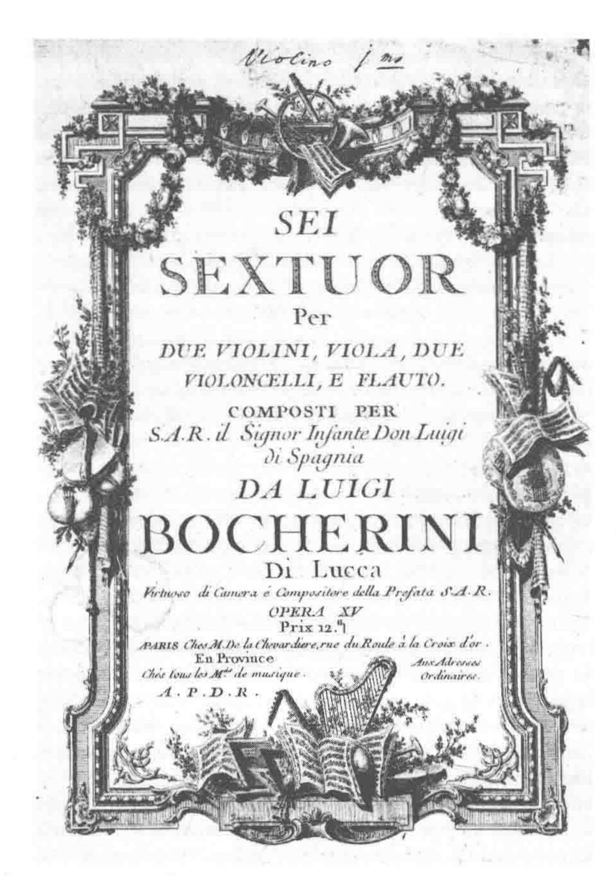
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ULRICH MOSCH

La Chevardière, Louis Balthazard de (*b* Volx, Feb 1730; *d* Verrières-le-Buisson, 8 April 1812). French music publisher. Advertisements for musical works in various periodicals in October 1758 mark the start of his activities as a music publisher. He took over the business which JEAN-PANTALÉON LE CLERC had passed on to his daughter Mme Vernadé. By December 1758 La Chevardière referred to himself as the 'successeur de M. Le Clerc'. Huberty seems to have been briefly associated with him in 1759 for both their names appear on the title-page of Philidor's *Blaise le savetier* ('Paris, de La Chevardière et Huberti, successeurs de M. Leclerc'). Thereafter La Chevardière worked alone until 1780. On 5 February he handed over the management of the shop to his daughter



Title-page of Boccherini's 'Sei sextuor' op.16 (Paris: La Chevardière, 1775), published as op.15: engraving by J. Arrivet

Elisabeth-Eléonore and his son-in-law Jean-Pierre Deroullède for three years; he finally sold the business to Pierre Leduc on 1 December 1784. He then retired to Verrières, where he became mayor of the municipality.

La Chevardière showed great eclecticism in the works he published: both 'fashionable' music (quadrilles, minuets, vaudevilles, rondos, *ariettes*, songs, and airs from *opéras comiques*) and more 'serious' compositions (chamber music, symphonies, sacred music) and treatises. Haydn, J.C. Bach, Carl and Anton Stamitz, Toeschi, Cannabich, Locatelli, Boccherini (see illustration), Jommelli, Pergolesi, Gossec, Grétry, Philidor, Duni, Monsigny and La Borde are among the composers represented in his catalogues. La Chevardière was one of the first French publishers to bring out weekly music magazines and most of the symphonies he published were presented in the form of periodical publications.

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ANIK DEVRIÈS

Lachmann, Robert (*b* Berlin, 28 Nov 1892; *d* Jerusalem, 8 May 1939). German ethnomusicologist. He studied English, French and Arabic at the universities of Berlin and London. His first contact with non-Western (especially Arab) music took place during World War I when he was sent to the Wünsdorf POW camp to collect folklore and traditional music from prisoners; there Lachmann met Arab soldiers and made his first attempts

at transcribing their songs. This work was encouraged by Erich von Hornbostel and Curt Sachs, then members of the Berlin Phonogrammarchiv.

After 1918 he studied musicology under Johannes Wolf and Carl Stumpf and Semitic languages under Eugen Mittwoch at Berlin University, taking the doctorate in 1922 with a dissertation on urban music in Tunisia based on his own field recordings. In 1924 he joined the Berlin Staatsbibliothek and studied librarianship. After a year in Kiel (1926) he returned to the Berlin Staatsbibliothek in 1927 to take up a post in the music department under Wolf. Meanwhile he continued to study Near Eastern music, mainly during several recording expeditions in North Africa. In 1925 he visited Tripoli, and in 1926 and 1929 was again in Tunisia recording fellahin and Bedouin music, as well as the song of the Jewish community on the Isle of Djerba.

This experience led to his appointment as head of the Phonogram Commission recording music at the Congress of Arab Music (Cairo, 1932). He selected and recorded performances of the best Arab musicians from Morocco to Iraq. At his instigation the Gesellschaft zur Erforschung der Musik des Orients was founded in 1930, and he edited its quarterly journal, *Zeitschrift für vergleichende Musikwissenschaft*, throughout the three years of its lifetime (1933–5).

Lachmann, who was Jewish, lost his job at the Berlin Staatsbibliothek under the Nazi government. In 1935, the Hebrew University of Jerusalem invited him to open a Phonogram Archive for Oriental Music. His research during his last four years in Jerusalem (1935–9) marked the start of modern ethnomusicology in Israel. He brought with him his earlier recordings of Arab music (about 500 items recorded in North Africa) and made 1000 more recordings, which brought to light a number of oral liturgies preserved by Middle Eastern Jewish communities in Jerusalem but originating elsewhere. His new recordings also helped to perpetuate the exclusively oral music tradition of some Jewish communities (e.g. the Samaritans) and of some eastern churches. In addition a series of recordings represents the classical art forms of Arab music as known in Iraq and Syria.

In Jerusalem Lachmann tried a new approach to the complexities of Jewish music, and in *Jewish Cantillation and Song in the Isle of Djerba* (1940) finally evolved a way of describing a community comprehensively through a detailed structural analysis of the recorded materials. His aim was to set the picture of North African Jewish music against the larger background of Islamic music civilizations, thus demonstrating that the music of an independent religious community could be influenced by neighbouring cultures.

Lachmann was one of the finest exponents of the early European school of comparative musicology, stressing comparative analysis of musical forms and their morphological qualities as well as the variants and parallels of one single type (e.g. women's laments, folk epics, ritual songs) around the world. He deepened insight into the worldwide relationships of such basic forms. Another of his achievements was to enlarge the understanding of the intricate forms of ornamental variation and improvisation in Arab music.

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EDITH GERSON-KIWI

Lachmund, Carl V(alentine) (*b* Booneville, MO, 27 March 1853; *d* New York, 20 Feb 1928). American pianist and teacher. He was a disciple of Liszt. His childhood was spent in Iowa, and when he was 14 his German-born parents sent him to the Cologne Conservatory where he studied with Hiller. Later he went to Berlin where his teachers were Moszkowski and Xaver Scharwenka. By 1880 he was in demand as a chamber player and toured America with the violinist August Wilhelmj.

In spring 1882 he joined Liszt's masterclass in Weimar and studied with the Hungarian master for the next three summers. Lachmund left a detailed account of these classes in a series of personal diaries which identify his fellow students (among them Rosenthal, Friedheim and d'Albert), describe their repertory, and record Liszt's comments on interpretation and piano playing in general. An invaluable source of Lisztiana, these diaries later formed the basis of Lachmund's important book *Living with Liszt*, completed in the 1920s, but unpublished during his lifetime.

After returning to America, Lachmund settled in New York and opened the Lachmund Piano Conservatory on West 85th Street. The school prospered and remained in existence for 60 years, being directed after his death by his youngest daughter, Marjorie. He also founded and conducted the Women's String Orchestra (possibly one of the first ensembles of its kind), which gave regular concerts in New York. He was active as a composer, writing piano, chamber and orchestral works. His extensive archive

of Liszt-related materials is held at the New York Public Library for the Performing Arts.

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ALAN WALKER

Lachner. German family of musicians.

(1) **Theodor Lachner** (*b* Rain am Lech, Upper Bavaria, 1788; *d* Munich, 23 May 1877). Composer and organist. He was court organist in Munich, a position he held until his death. He enjoyed a reputation as a composer of lieder and choral works, his quartets for men's voices being especially popular.

(2) **Franz Paul Lachner** (*b* Rain am Lech, 2 April 1803; *d* Munich, 20 Jan 1890). Composer and conductor, brother of (1) Theodor Lachner. He was the most celebrated member of the family. He received his first lessons in the piano and organ from his father, Anton Lachner, the city's organist. On his father's death in 1822, he went to Munich, where he scraped a living as an organist, music teacher and instrumentalist in the Isartor theatre orchestra. In 1823 he competed successfully for the post of organist at the Lutheran church in Vienna, where he was able to complete his musical education with Simon Sechter and the Abbé Stadler. He moved in the circle that included Schubert and Moritz von Schwind, and also came to know Beethoven. In 1827 he became assistant conductor at the Kärntnertortheater, and in 1829 was appointed its chief conductor. After an unsuccessful attempt to establish himself in Berlin, Lachner returned to Munich in 1836, where he quickly won a position of prominence in musical life. He was appointed conductor of the Munich Hofoper, directed the concerts of the Musikalische Akademie and also conducted the Königliche Vokalkapelle. He directed the music festivals of Munich in 1855 and 1863, and shared in directing the Salzburg Festival in 1855 and the Aachen festivals in 1861 and 1870. In 1852 he was appointed Generalmusikdirektor and in 1862 was awarded an honorary PhD at the University of Munich. His manifold activities came to an abrupt end in 1864 with Wagner's arrival in the city. His retirement, for which he applied in 1865, was accepted at first in the form of a holiday and became effective only in 1868, when Wagner's immediate influence in Munich had long since declined; the grateful city made Lachner an honorary citizen in 1883.

Lachner was prominent in the intellectual life of his time, being a friend of David L. Strauss, Eduard Mörike and Felix Dahn. Among his most important pupils were Joseph Rheinberger and Franz Wüllner. A prolific composer, he took Beethoven and Schubert as his models but was also influenced by Spohr, Mendelssohn and Meyerbeer. He wrote many craftsmanlike works, of which the opera *Catarina Cornaro* (1841), the seventh orchestral suite op.190 and the Requiem op.146 (revised 1872) in particular had great and lasting success. His other contributions to the musical life in Munich were as conductor of the Munich Opera orchestra, which he successfully prepared for the technical demands of Wagner's operas, and in raising the standards of the public's musical taste. His performances of opera and of works by Beethoven were considered exemplary. It was impossible for Lachner to warm to Wagner's music, and personal confrontations with Wagner and his circle did not improve the relationship between the two men. Despite this antagonism, which finally deprived him of the fruits of his work in Munich, Lachner showed his magnanimity in 1873 by repeating a suggestion he had made nine years earlier, that Wagner be awarded the Royal Maximilian Order – this time successfully.

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(*selective list*)

for complete list, see Stetter; MSS in D-Mbs

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String Quintet, c, op.121, 1834 (Mainz, 1864)

6 str qts: no.1, b, op.75 (Mainz, 1843); no.2, A, op.76 (Mainz, 1843); no.3, E♭, op.77 (Mainz, 1843); no.4, d, op.120 (Mainz, 1849); no.5, G, op.169, 1849 (Mainz, 1875); no.6, e, op.173, 1850 (Mainz, 1875)

Serenade, G, 4 vc (Vienna, 1829); Elegie, f♯, 5 vc, op.160, 1834 (Leipzig, *c*1870), op.29

CHAMBER MUSIC WITH PIANO

2 pf qnts: no.1, a, op.139 (Mainz, 1868), no.2, c, op.145 (Mainz, 1869)

2 pf trios: no.1, E, 1828, no.2, c, 1829; trio, pf, cl, hn, B♭, 1830

Other works for vn/vc, pf; vc, pf; hn, pf

OTHER WORKS

Pf 4 hands: 2 sonatas, fantasia, variations, Momento capriccioso, Nocturne (after Weber: Oberon)

Pf solo: 3 sonatas, 3 rondos, 3 scherzos, suite, fantasia, variations, short pieces

Org: 3 sonatas (Munich, 1876): f, op.175, c, op.176, a, op.177; preludes and fugues

Hp: 3 Lieder ohne Worte, 1856

(3) **Ignaz Lachner** (*b* Rain am Lech, 11 Sept 1807; *d* Hanover, 24 Feb 1895). Composer and conductor, brother of (1) Theodor Lachner. He received his earliest musical training in Augsburg and Munich, and then went

to Vienna to study with his brother (2) Franz Lachner, whom he succeeded as organist of the Lutheran church there. In 1828 he became assistant Kapellmeister of the Vienna Hofoper, moving to Stuttgart three years later to become court musical director. He moved to Munich in 1836, becoming assistant Kapellmeister of the Hofoper in 1842. He became principal Kapellmeister of the Hamburg theatre in 1853, but accepted an appointment as court Kapellmeister in Stockholm five years later. From 1861 until his retirement in 1875 he was chief conductor in Frankfurt. His most significant compositions are his chamber music and dramatic works, of which the *Alpenszenen* enjoyed considerable success in their day; a complete list of his works is not yet available.

WORKS
(selective list)

Der Geisterturm (op), Stuttgart, 1837
Die Regenbrüder (op, E. Mörike and H. Kurz), Stuttgart, 1839
Loreley (op), Munich, Hofoper, 1846, vs (Heidelberg, *c*1846)
Alpenszenen (all performed Munich, Hofoper, *c*1850): 's letzti Fensterln (J.G. Seidel and W. von Kobell); Drei Jahrln nach'm letzten Fensterln (Seidl); Die beiden Freier; Der Freiherr als Wildschütz; Der Ju-Schroa
Deutsche Vesper, chorus, orch, org; songs, 1v, pf
7 str qts [2 for 3 vn, va; 1 for 4 vn]; 6 pf trios; 3 sonatinas, 2/3 vn; Sonata, vn, pf
7 pf sonatas; Sonata, pf 4 hands; Kindersinfonie, pf, 9 children's insts

(4) Vinzenz [Vincenz] **Lachner** (*b* Rain am Lech, 19 July 1811; *d* Karlsruhe, 22 Jan 1893). Conductor, brother of (1) Theodor Lachner. He first worked as music tutor to a Polish count in Poznań and then went to Vienna at the invitation of his brother (2) Franz Lachner. In 1834 he succeeded Franz as Kapellmeister at the Kärntnertortheater, and took up the post of Kapellmeister in Mannheim two years later. In 1842 he directed a season of the Deutsche Operngesellschaft in London. He retired to Karlsruhe in 1872 and taught music at the conservatory there after 1884.

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A. Würz: *Franz Lachner als dramatischer Komponist* (diss., U. of Munich, 1927)
F. Walter, ed.: *Briefe von Vincenz Lachner an Hermann Levi* (Mannheim, 1931)
G. Wagner: *Franz Lachner als Liederkomponist, nebst einem biographischen Teil und dem thematischen Verzeichnis sämtlicher Lieder* (Giebing, 1970)
H. Federhofer: 'Briefe von Franz und Vincenz Lachner an Franz und Betty Schott', *Festschrift für einen Verleger: Ludwig Strecker*, ed. C. Dahlhaus (Mainz, 1973), 149–66
H. Müller: *Ignaz Lachner: Versuch einer Würdigung, mit Werkverzeichnis* (Celle, 1974)

HORST LEUCHTMANN

Lachnith [Lachnitt], **Ludwig Wenzel** [Louis-Wenceslas] (*b* Prague, 7 July 1746; *d* Paris, 3 Oct 1820). Bohemian composer and horn player. He was probably the son of Franz Lachnith, a church musician in Prague, and in his youth learnt the violin, harpsichord and horn. From 1768 he was in the service of the Duke of Zweibrücken and in 1773 he received permission to travel to Paris, where he performed one of his own horn concertos at the Concert Spirituel on 28 March. Apparently he settled in Paris soon after 1780 (though remaining on the salary lists at Zweibrücken until 1786) studying the horn with Rodolphe (until obliged by ill health to discontinue) and composition with F.-A.D. Philidor. From 1781 to 1783 he appeared in the *Concerts de la reine*. After being exiled during the Revolution, he returned to Paris in 1801 and was appointed *instructeur* at the Opéra, holding this post for ten months and again from 1806 to 1816.

Lachnith wrote a number of orchestral and choral works but is remembered primarily for his stage works. His first, *L'heureuse réconciliation* (1785), offered evidence of a sound technique but was marred by a weak libretto: 'The result is sometimes laborious and painful, but one notices in it the ideas, appropriate intentions and intelligence of a good composer' (*Mercure de France*, 26 June 1785). It was performed only twice. Several elaborate pasticcio arrangements enjoyed greater publicity, the most infamous of which was his adaptation of Mozart's *Die Zauberflöte* entitled *Les mystères d'Isis*. Lachnith not only cut and rearranged the score, adding recitative to replace the spoken dialogue, but also incorporated music from other Mozart operas and a Haydn symphony. The work acquired the nickname 'Les misères d'ici' and was criticized by Berlioz as a 'wretched hotchpotch' (*Mémoires*, Paris, 1870/*R*), although Lachnith's intentions – 'to make a foreign comic opera worthy of the first theatre of Europe' (see Mongrédien) – were sincere. *Les mystères* was certainly popular, receiving regular performances in Paris for more than 25 years, and helped familiarize French audiences with Mozart's operatic style.

In collaboration with Christian Kalkbrenner, Lachnith based other pasticcios on religious subjects which were presented at the Opéra during Holy Week as oratorios *en action* in place of orchestral concerts. His original instrumental works include symphonies, concertos, accompanied keyboard sonatas (in a severely Classical style) and string quartets. He also arranged chamber works by Haydn and Pleyel for keyboard (sometimes with accompanying instruments) and published pedagogical essays on piano technique with J.L. Adam.

WORKS
printed works published in Paris unless otherwise stated

STAGE
first performed in Paris

L'heureuse réconciliation (oc, l, A.M.D. Devismes, after J.F. Marmontel), Comédie-Italienne (Favart), 25 June 1785
Eugénie et Linval, ou Le mauvais fils (oc, 2, Devismes), Montansier, 1798
Les fêtes lacédémoniennes, 1808 (opéra, 3, J.-B. Lourdet de Santerre), unperf.
Pasticcios: Les mystères d'Isis (opéra, 4, E. Morel de Chédeville, after E. Schikaneder: *Die Zauberflöte*), Opéra, 20 Aug 1801, *F-Po* [music by Mozart, Haydn]; Saul (oratorio mis en action, 3 pts, Morel de Chédeville, E. Deschamps and J.B.D. Desprès), Opéra, 6 April 1803, collab. C. Kalkbrenner, *Pc**, *Po* [music by Cimarosa, Gossec, Haydn, Mozart, Naumann, Paisiello, Philidor and Sacchini]; La prise de Jéricho (orat, 3 pts, Morel de Chédeville, Deschamps and Desprès), Opéra, 11 April 1805, collab. Kalkbrenner, *Po** [music by Mozart and others]; Le laboureur chinois (opéra, l, Morel de Chédeville, Deschamps and Desprès), Opéra, 5 Feb 1813, collab. M. Berton, *Po* [music by Haydn, Mozart and others]
Addns to or arrs. of works by others: ov., airs in Paris [?(P.P. Baignoux), 1784], arr. pf (*c*1799), arr. 2 vn (*c*1799); 7 airs in Sacchini: Oedipe à Colone, 1786, acc. hpd (n.d.); ov., airs in Salieri: Tarare, 1787, arr. hpd, vn (n.d.); ov., airs, duos in Sacchini and Rey: Arvire et Evelina, 1788, acc. hpd (*c*1788); ov. in Propiac: La fausse paysanne, 1789, arr. hpd (n.d.); ballets in Fontenelle: Hécube, 1800, *Po*; ov., airs, duos in Deux prétendus, acc. hpd (*c*1790)
Doubtful: L'antiquaire (parodie), Monsieur, 9 March 1789 [? by Anfossi]

INSTRUMENTAL

extant works only; some possibly by Anton Lachnith

Orch: 6 Syms., op.1 (*c*1779); 3 Syms., op.6 (*c*1781); 3 Syms., op.4 (*c*1783); 3 Syms., op.3 (Berlin and Amsterdam, 1784); [6] Syms., opp.11–12 (*c*1785); [6] Hpd/pf Concs., opp.9–10 (*c*1785)

Chbr: 6 sonates, hpd/pf, vn obbl, op.2 (*c*1777); 6 quatuors concertants, 2 vn, va, vc, op.7 (*c*1780); 3 sonates, hpd, acc. vn, op.3 (before 1782); 6 trios, 2 vn, vc, op.5 (*c*1782); 3 sonates, hpd/pf, acc. vn, op.8 (*c*1785); 6 sonates concertantes, hpd/pf, vn, op.14 (*c*1788); 3 sonates, harp, acc. vn, op.18 (n.d.); 3 sonates, pf, vn obbl, op.20 (n.d.); 5 str qts, *I-Mc;* 6 sonatas, kbd, vn obbl, *D-Mbs*

Other works: Pasticcio ou mélange d'airs, pf, acc. vn (n.d.); Recueil de walzes, pf (n.d.)

PEDAGOGICAL

Méthode ou principe général du doigté pour le forte-piano (1798), with J.L. Adam, incl. arrs. of works by Cherubini, Haydn and others; Exercices préparatoires pour le piano (*c*1800), with J.L. Adam

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M. Tourneux, ed.: *Correspondance littéraire, philosophique et critique par Grimm, Diderot, Raynal, Meister, etc.* (Paris, 1877–82)

A. Jullien: *Paris dilettante au commencement du siècle* (Paris, 1884), 114–23

G. Servières: *Episodes d'histoire musicale* (Paris, 1914), 147–70

H. Gougelot: *La romance française sous la Révolution et l'Empire*, i (Melun, 1938)

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H. Vanhulst: 'Une traduction française inachevée de *Die Zauberflöte* (*B-Br* Fétis 2817)', *D'un opéra l'autre: hommage à Jean Mongrédien*, ed. J. Gribenski (Paris, 1996), 273–81

ETHYL L. WILL/ELISABETH COOK

La Clayette Manuscript (*F-Pn* n.a.fr.13521). *See* SOURCES, MS, §V, 2.

Lacombe [Trouillon-Lacombe], **Louis** (*b* Bourges, 26 Nov 1818; *d* Saint Vaast-la-Hougue, Manche, 30 Sept 1884). French composer, pianist and writer on music. He first studied the piano with his mother and at 11 entered the Paris Conservatoire for lessons with P.-J. Zimmermann; he won the *premier prix* within two years although he still had difficulty reaching the pedals. In 1832 he undertook a European concert tour and in 1834 he spent several months in Vienna studying the piano with Czerny, learning theory and orchestration from Sechter and Seyfried and learning some works of Beethoven. By 1840 he was back in Paris and, having decided to abandon a virtuoso's career in favour of composition, he soon published some piano pieces and chamber music. Marriage to a woman of some wealth enabled him to spend much of his time composing. In the 1850s he began writing stage works but most were performed only after his death. His best-known work, the dramatic symphony *Sapho*, was selected in a competition to be performed at the Paris Exposition Universelle in 1878. He contributed reviews and thoughtful, unpretentious articles to the *Chronique musicale* and other journals. His posthumously published, aptly titled *Philosophie et musique* is a series of essays discussing aesthetics, religion and a wide range of musical topics.

Lacombe wrote hundreds of works encompassing nearly all genres. He appears to have been most at ease in light, small-scale works; his songs are sensitive and witty and few of his many piano works reflect his own virtuoso technique. His unpretentious style is appropriate to the folk-orientated plots of certain of his operas, most of which, however, lapse occasionally into exaggerated grandiosity. The large symphonic works include experimental descriptive effects in the manner of Berlioz and David. His music is characterized by inventive melodies and effective use of syncopation and hemiola, but the harmonies rarely surpass in complexity the diminished 7th (which he evidently liked) and the simple, unvaried textures become tiresome in the longer works. His formal structures, however, are quite striking. The fantasia-like fourth-movement finale of the Piano Trio No.2 has 14 major tempo changes and several metre changes; it begins with the theme of the second-movement Scherzo, and later resurrects a transformed version of a prominent theme from the first movement, thereby establishing Lacombe as an early French explorer of cyclical structure.

Lacombe's second wife, Claudine Duclairfait (*b* Voisinlieu, Oise, 17 Jan 1831; *d* Saint Vaast-la-Hougue, 18 Sept 1902), was a celebrated singer at the Opéra-Comique under the name Andrée Favel. Later a highly esteemed teacher, she wrote, under the name Andrée Lacombe, *La science du mécanisme vocal et l'art du chant* (Paris, 1876) for which Lacombe provided the musical exercises and which was awarded a gold medal by the Société pour le Développement de l'Instruction Publique the following year.

WORKS

most printed works published in Paris

STAGE

L'Amour (drame lyrique, P. Niboyet), Paris, St Marcel, ?1855

La madone (oc, 1, P.F. de Caramouche), Paris, Lyrique, 16 Jan 1861

Winkelried (op, 4, L. Bonnemère and Moreau-Sainti), Geneva, Grand, 17 Feb 1892, vs (1892)

Le tonnelier de Nuremburg (oc, 2, C. Nuitter, after E.T.A. Hoffmann), perf. in Ger. as Meister Martin und seine Gesellen, Koblenz, 7 March 1897

La reine des eaux (op, 3, Nuitter, or Lacombe and F. Barrillot), perf. in Ger. as Die Korrigane, Sondershausen, 12/14 March 1901

Der Kreuzritter (comic opera, 1, Clairville), Sondershausen, 21 March 1902 [? originally Le festin de fer]

5 or more other works, incl. incid music

OTHER WORKS

Sacred: 16 or more works, incl. Mass, Petite messe, hymns, few pubd

Dramatic syms. (with solo vv, chorus, orch): Manfred (J. Barbier, de Chateau-Renaud, A. Queyroy, after Byron), 1847 (1888); Arva, ou Les hongroises (Chateau-Renaud), 1850 (1900); Sapho (A. de Lamartine, choruses by Barrillot), 1878 (1888)

Other choral: Cimbres et teutons (Barrillot), male vv, military band, *c*1855; many works with orch; cants.; works for male vv; choruses, org acc.; choruses, unacc.

Other vocal: over 100 songs, 1v, pf, incl. 80 in 3 sets, ?15 fables de La Fontaine, 8 sonnets (Barrillot); works for 1v, orch, incl. L'ondine et le pêcheur, ballade; vocalises; others

Orch: Lassan et Friss, Hung. fantasia (1890); Au tombeau d'un héros, vn, orch; ?2 concert ovs.; 4 works with speaker; others, incl. works for military band

Chbr: Grand quintette, pf, vn, ob/vn, vc, B cl/bn/vc (?*c*1860); Le château, str qt (n.d.); Str Qt, unpubd; 2 pf trios (n.d.); 9 or more works, vn, pf; many works for 1 inst, pf, incl. arrs.

Pf: 55 or more, incl. sets of nocturnes, études, valses, mélodies, fantasias, arrs.; works for pf 4 hands; works for 2 pf

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H. Boyer: *Louis Lacombe et son oeuvre* (Paris, 1888)
L. Gallet: *Conférence sur Louis Lacombe et son oeuvre* (Bourges, 1891)
L. Lacombe: *Philosophie et musique*, ed. A. Lacombe [C. Duclairfait Lacombe] (Paris, 1896) [incl. detailed list of works]
E. Jongleux: *Un grand musicien méconnu, Louis Lacombe* (Bourges, 1935) [mentioned in *RiemannL12*]
J.-M. Fauquet: *Les sociétés de musique de chambre à Paris de la Restauration à 1870* (Paris, 1986)
J.-M. Fauquet, ed.: *Edouard Lalo: correspondance* (Paris, 1989)

JEFFREY COOPER

Lacombe, Paul (*b* Carcassonne, 11 July 1837; *d* Carcassonne, 5 June 1927). French composer. Although he travelled widely in Europe, he resided in his native town until his death. His only formal education was acquired from a local organist and former Paris Conservatoire pupil, François Teysserre, but he attentively studied the works of established masters. He was an admirer of Bizet, with whom he corresponded from 1866, and a personal friend of Saint-Saëns. In 1901 he was elected a corresponding member of the Institut and the following year he was made a Chevalier of the Légion d'Honneur.

Lacombe belonged to a generation of French composers who, inspired by the achievements of Mendelssohn and Schumann, wished to see symphonic and chamber music placed on a sound footing in France after the Franco-Prussian war. Many of his works were first performed by the Société Nationale de Musique, an organization he helped found in 1871 for the promotion of new French music. Although his compositions are technically assured, most of them lack the originality and spontaneity necessary to escape the powerful influence of contemporary German composers. Theatrical works are notably absent from his more than 150 opus numbers. He continued to compose until after his 80th birthday, and his output consists mainly of small piano pieces, chamber music, orchestral works and approximately 120 songs. His first violin sonata was performed by Sarasate in 1869 and his Third Symphony was awarded the prize of the Société des Compositeurs de Musique in 1886. Numerous works were left in manuscript.

WORKS

published in Paris unless otherwise stated

Chorus, orch: Mass; Requiem
Other vocal: *c*60 songs; 4 duets, incl. Nuit d'été (M. de Baure) (1902); 5 trios; *c*60 unpubd songs
Orch: *c*25 works, incl. 3 syms.; Ov. symphonique, op.22 (n.d.); Suite pastorale, op.31 (1875); Aubade printanière, op.37 (1884); Sous les étoiles, marche-nocturne, op.78 (Hamburg, 1896); Ov. dramatique; Légende symphonique; other MS works
Chbr: *c*15 works, incl. Pf Qt, op.101 (n.d.); 4 pf trios; 3 vn sonatas, opp.8 (1868), 17, 98; Vc Sonata, op.100 (n.d.); 3 morceaux de fantasie, op.10, vc, pf (n.d.); 4 morceaux, op.14, vn, pf (n.d.); Sérénade humoristique, pf, vn, vc, op.93 (1898)
Solo inst, orch: Divertissement, pf, op.40 (1885); Rapsodie, vn, op.51; Suite, pf, op.52; Sérénade d'automne, fl, ob, hp ad lib, str orch (n.d.); other MS works
Pf: *c*85 works, incl. 5 morceaux caractéristiques, op.7 (Leipzig, n.d.); 4 pièces, 4 hands, op.9 (1869); 2 idylles, op.11 (n.d.); Etude en forme de variations, op.18 (n.d.); Intermède de concert, op.38 (1887); Petits préludes, op.140 (1911); Marche dernière, op.150 (1917), also arr. orch (1918); Dialogue sentimental, op.151 (1917), also arr. orch (1917), vn/fl/bn/vc, pf (1917); Petite suite (New York, 1921); 2 pièces (1922); 2 berceuses; 3 suites; 7 impromptus; studies; waltzes; other MS pieces

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J.-M. Fauquet, ed.: *Edouard Lalo: correspondance* (Paris, 1989)

JOHN TREVITT

Lacome [Lacome d'Estalenx], **Paul(-Jean-Jacques)** (*b* Le Houga, Gers, 4 March 1838; *d* Le Houga, 12 Dec 1920). French composer. He studied with José Puig y Absubide, organist in Aire-sur-Adour, 1857–60. He won a prize in a magazine competition, with an operetta, *Le dernier des paladins*, and settled in Paris, where he wrote music criticism and had over 20 operettas performed between 1870 and the end of the century, when he returned to his native Gascony. The most successful of them in France was *Jeanne, Jeannette et Jeanneton* (1876), the libretto of which had been turned down by Offenbach, but *Ma mie Rosette* (1890) achieved greater popularity in Britain. His most widely familiar composition is probably the 'Spanish Duet' *Estudiantina* (no.4 of *Duos à deux voix égales*) which was published in 1882 and around which Waldteufel wrote a waltz of the same name. Besides operettas and songs, Lacome composed orchestral and chamber music and piano pieces. Lacome was a close friend of Chabrier, whose high opinion of him is evident from his letters. He has been criticized for a certain affected and showy quality to his invention, and it may be this that prevented his music from achieving still greater success.

WORKS

(selective list)

opérettes, in order of first Paris performance; for more detailed list see GroveO

L'épicier par amour (1), 1870; J'veux mon peignoir (1, G. Mancel), 1872; En Espagne (1, Mancel), 1872; La dot mal placée (3, Mancel), 1873; Le mouton enragé (1, Jaime and Noriac), 1873; Amphytrion (oc, 1, C. Nuitter and Beaumont), 1875; Jeanne, Jeannette et Jeanneton (3, C. Clairville and M. Delacour), 1876
Pâques fleuries (3, Clairville and Delacour), 1879; Le beau Nicolas (3, A. Vanloo and E. Letterier), 1880; La nuit de Saint Jean (oc, 1, M. de Lua-Lusignan and Delacour, after Erckmann-Chatrian), 1882; Madame Boniface (3, Clairville and E. Depré), 1883; Myrtille (oc, 4, Erckmann-Chatrian and M. Drack), 1885
Les saturnales (3, A. Valabrègue), 1887; La gardeuse d'oies (3, Letterier and Vanloo), 1888; Ma mie Rosette (3, J. Préval and A. Liorat), 1890; La fille de l'air (féerie, 3, Coignard brothers, after Liorat), 1890; Mademoiselle Asmodée (3, P. Ferrier and Clairville), 1891, collab. V. Roger; Le cadeau de noces (4, Liorat, Stop and A. Hue), 1893
Le baiser de Monsieur (1, J. Pradels and Mancel), 1895; La fiancée en loterie (3, A. Douane and C. de Roddaz) 1896, collab. Messager; Le maréchal Chadrou (oc, 3, H. Chivot, J. Gascogne and de Roddaz), 1898; Les quatre filles Aymon (3, Liorat and M.A. Fontenay), 1898, collab. Roger

ANDREW LAMB

Lacorcia, Scipione (*b* ?Naples, ?*c*1585–95; *d* Naples, after 1620). Italian composer. On 15 March 1616 he dedicated his *Secondo libro de madrigali* for five voices (Naples, 1616[14]) to Alessandro Miroballo, the Marchese of Bracigliano, for whom the madrigals had already been performed. On 1 October 1620 he dedicated his *Terzo libro de madrigali* (Naples, 1620[18]) to Francesco Filomarino, Count of Castello Abbate. He was a successful imitator of Gesualdo in that he avoided the obvious in order to produce the unexpected. He treated the texts in great detail and often used a literal repetition of the opening and closing phrases – features which resulted in some of

the lengthiest 17th-century Neapolitan madrigals. Contrasting passages of dissonances and suspensions, fast-moving diatonic counterpoint, and chordal writing are all features of his style. He used harsh dissonances more frequently than did Gesualdo, employing augmented triads, minor triads on sharp notes and juxtapositions involving false relations. He sometimes seemed purposely to have avoided tonal coherence; for example, a group of four phrases may be repeated exactly, but for one phrase transposed down a degree and bearing no apparent tonal relation to the other three.

KEITH A. LARSON

La Coste, Emanuel-Jean de. Dutch music seller who acquired the firm of ESTIENNE ROGER.

Lacoste [De La Coste], **Louis** (*b c*1675; *d c*1750). French composer. The two versions of his name are found in anthologies and on title-pages of his opera scores, but exemplars of the printed editions of *Télégone*, *Orion* and *Biblis* at Toulouse bear the autograph signature 'Lacoste'. He was a chorus member at the Opéra and is included in the register of musicians employed there in 1704 (see La Gorce). He introduced himself in the preface to his ballet *Aricie* (1697) as 'a man who writes only songs' (alluding to his *airs sérieux et à boire* published in the Ballard anthologies), not yet capable of more ambitious compositions. A document published by Campardon in 1701 reveals that he was involved in an adulterous affair with the wife of a watch maker who, on the indictment of her husband, was confined in a hospice. Lacoste is described in the document as a 'musicien de l'opéra'.

Lacoste found fame with the success of his tragedy *Philomèle* on 20 October 1705 (it was revived in 1709, 1723 and 1734), but this success was overshadowed two years later by the bruising failure of *Bradamante*. A new tragedy, *Créuse l'Athénienne* (April 1712) does not seem to have been well received, a failure confirmed by the absence of a revival. The following year Lacoste was named *batteur de mesure* (orchestral conductor) at the Opéra, and a year later *maître de musique*. In 1715 a new document published by Campardon shows him seeking to marry a singer at the Opéra, Madeleine Pasquier, 'with her mother's agreement', but an argument with the singer's father put an end to it. On 8 July 1717 he was dismissed from his post of *maître de musique* for some unknown reason and replaced by François Blouquier. Another document, dated 6 July 1720, is a 'three-year concession for the exclusive privilege of staging operas in the town of Lille . . . to Louis De La Coste, merchant, and Marie Catherine Robert his wife residing in Lille', but the title of merchant attributed to Lacoste makes the interpretation of this text uncertain. The title-page of the score of *Télégone* (1725) reads 'by M. Lacoste of the Académie Royale de Musique', and the *Mercure de France* of March 1728 (in a review of *Orion*) describes the composer as *maître de chant* at the same institution. He seems to have retained this position at least until the première of his last opera, *Biblis*, in 1732. After that we lose all trace of Lacoste. Antoine de Léris, in his *Dictionnaire portatif* (Paris, 1754, but completed, according to the author, in 1749) spoke of him as a 'musician who died some years ago'.

The career of Lacoste shows many similarities to that of Destouches. Like him, Lacoste began by writing *airs sérieux et à boire*; his first dramatic work was a kind of pastorale, *Aricie*, performed the same year (1697) as Destouches's *pastorale-héroïque Issé*; and, like Destouches, Lacoste gave priority to tragedy over ballet, rejected italianisms and appeared as a strict defender of the Lullyist tradition. But the parallel stops there: while Destouches's career was punctuated with brilliant successes which earned him important positions, that of Lacoste was much less glorious. Only *Philomèle* was accorded three revivals (in 1709, 1723 and 1734) and a parody (1723). Moreover, this work marks a turning-point in the history of *tragédie en musique*, moving away from the rather flavourless galantry of recent pieces to return to a more tragic conception which Lacoste upheld to the end, even in the years 1720–30 during which the ballet aesthetic predominated. Lacoste's *tragédies* all have a sombre and violent character which manifests itself in *Philomèle* (rape and murder) and continues up to *Biblis* (incest and suicide). The composer proved to be more inspired in the depiction of criminal characters (Térée, Télégone) than in the traditional musical depiction of love, and he thus occupies an original and even unique position among composers of the period. However (perhaps for this reason), apart from *Philomèle* none of his pieces enjoyed a genuine success except perhaps *Télégone*, which was performed for about a month and a half (from 6 November to 16 December 1725) but was never revived. Prince Antoine I of Monaco severely criticized *Télégone*, the music of which he found 'plagaristic and trivial' – a criticism which might seem to apply more to the libretto. In the *Mercure de France* contemporaries appreciated the quality of the recitative, the beauty of certain duets and the successful divertissements in Lacoste's works. There are also some highly expressive choruses and pretty dances, but overall the composer's inspiration seems to have been uneven. Lacoste's work is indicative of the crisis in *tragédie en musique* at this time. 'Of all composers since Lully', wrote Antoine I, 'I find only Destouches to have been creative; the others merely re-use songs like old garments from a second-hand clothes shop and give them that faint sheen of novelty that vanishes in a moment' (1725). The judgment is harsh and not altogether impartial, but one cannot help agreeing with it, at least in part, as far as Lacoste is concerned.

WORKS

all published in Paris

OPERAS

tragédies en musique unless otherwise stated; performed at Paris Opéra and published the same year

Aricie (opéra-ballet, prol, 5, Abbé Pic), 9 June 1697
Philomèle (prol, 5, P.-C. Roy), 20 Oct 1705, *F-Po*
Bradamante (prol, 5, Roy, after L. Ariosto), 2 May 1707
Créuse l'Athénienne (prol, 5, Roy), 5 April 1712
Télégone (prol, 5, S.-J. Pellegrin), 6 Nov 1725, *Po*
Orion (prol, 5, Pellegrin and J. de La Font), 17 Feb 1728
Biblis (prol, 5, Fleury), 6 Nov 1732

OTHER WORKS

Recueil d'airs sérieux et à boire (1695, 1696, 1699, 1700, 1703, 1704 [incl. Iris et Silvandre, idylle en musique], 1708, 1716, 1718)

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ROBERT FAJON

La Court, Antoine de (*b* Dordrecht, *c*1530–35; *d* Prague, 15 Sept 1600). Dutch singer and composer, active mainly in Austria. He was employed as a singer, first at the church of Ste Gudule and from 1550 in the imperial court chapel at Brussels. From 1559 to 1568 he served as an alto in the imperial Hofkapelle at Vienna, and from 1574 to 1590 as a tenor at the court of Archduke Ferdinand Innsbruck. During his time at Innsbruck he applied at least twice to return to the Hofkapelle at Vienna, but neither petitions nor the dedication of two masses to the Emperors Maximilian II and Rudolph II achieved the desired result. He was also refused an appointment at Munich. In 1581 he travelled to the Netherlands to recruit singers for the Innsbruck choir. He sought leave to give up his post in 1588 and petitioned for a pension which was granted two years later. He then joined the imperial chapel at Prague where he remained until his death. In 1593 his son Martin joined him at Prague after serving for 11 years as a chorister at Innsbruck. It is not known whether Antoine and Henri de La Court were related.

La Court's only extant works are two motets for five and six voices (in RISM 1568[6], 1610[18]). The earlier of these, *Carole caesareo princeps* (ed. in MAM, xxi–xxii, 1971), includes passages of effective declamation and makes imaginative use of harmonic sequences. The only surviving references to the two lost masses with which he attempted to secure his return to Vienna are in the imperial accounts which record payments of 25 florins made to him in 1574 and 1588.

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ALBERT DUNNING

La Court, Henri de (*b* 1st half of 16th century; *d* ? Vienna or Prague, 13 March 1577). Dutch composer and singer, active mainly in Austria. According to Fétis he was a singer at Soissons Cathedral in 1547. From 23 August 1563 he was employed as an alto in the imperial Hofkapelle of Ferdinand I, Maximilian II and Rudolph II at Vienna and Prague; he also taught the choristers music, for which in 1570 he received 6 guilders monthly and a bonus of 18 guilders. He seems to have run into financial difficulties since the account books for 1574 and 1576 record payments to him of considerable sums of money in addition to his salary, and after his death his widow received help with their children's maintenance. It is not known whether he was related to Antoine de La Court. All eight of La Court's printed motets appeared in Pietro Giovanelli's *Novus thesaurus musicus* (RISM 1568[2-6]); one of those in the fifth book of the anthology (ed. in CMM, lxvi, 1974) is in honour of Giovanelli with whom he may have been on friendly terms. Six more motets for five, six, eight and ten voices survive in manuscript sources (*A-Wn*, *D-Mbs* including one in organ tablature). La Court's motets are representative of the style of works then favoured at the Habsburg courts; the settings are predominantly syllabic and homophonic though the texture is varied by pseudo-polychoral writing for different groups of voices.

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W. Pass: *Musik und Musiker am Hof Maximilians II*. (Tutzing, 1980)

ALBERT DUNNING

Lacroix [Croix], **Antoine** (*b* Rambouillers, nr Nancy, 1756; *d* Lübeck, 18 June 1806). French violinist, composer and music dealer, active in Germany. He first studied the violin and composition with Joseph-Antoine Lorenziti, *maître de chapelle* at Nancy Cathedral. From 1780 to 1792 Lacroix lived in Paris where he achieved considerable fame as a violin virtuoso and published his *Six Sonates pour piano et violon*, op.1 (1784). He left Paris in 1792 because of the Revolution, travelling via Bruges to Bremen, where he evidently remained until 1794. He made several concert tours in Denmark and Germany, served for a short time as a chamber musician to the King of Prussia in Berlin, then from 22 January 1796 was a municipal musician in Lübeck. There he was also active in private concerts with the organist J.W.C. von Königslöw. From 1799 he built up a music trade, offering the most important current works by Haydn, Zumsteeg and Pleyel, as well as his own sonatas, duos and variations for the violin. His works were praised by his contemporaries for their brilliant and effective passages for the instrument, their pleasing melodies and their straightforward structures. (J. Hennings and W. Stahl: *Musikgeschichte Lübecks*, Kassel, 1951–2)

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Duos: 6 sonatas, pf, vn, op.1 (Paris, 1784), lost; 3 Duos concertants, 2 vn, op.2 (Hamburg, n.d.); 3 sonatas, vn, vc, op.3 (Hamburg, n.d.); 3 for 2 vn, op.12 (Paris, 1801); 3 for 2 vn, op.14 (Paris, n.d.), lost; 3 for 2 vn, op.15 (Leipzig, n.d.), no.1 arr. as Sonate, pf, vn, op.17*b* (Leipzig, n.d.); 3 [12] for 2 vn, opp.16, 18, 20, 21 (Leipzig, n.d.); Air varié, Ah vous dirai-je, maman, 2 vn, op.19 (Leipzig, n.d.); VII variations, on O mein lieber Augustin, vn, vc (Leipzig, 1801); Air varié, vn, vc (Brunswick and Hamburg, n.d.); 12 pièces, 2 vn, mentioned in *AMZ*, v (1806); 3 Sonate, 2 vn, 1798, lost

Other works: IV Angloisen, II Walzer, orch (Brunswick, n.d.); 3 str qts, op.17*a* (Brunswick, n.d.); V walzes, pf (Hamburg, *c*1805); Divertissement, 1797, lost; ?3[?6] str qts, opp.5, 13 (Hamburg, n.d), lost; Thèmes variés, vn, op.6 (Hamburg, n.d.), lost; Thèmes variés, vn, op.19 (Vienna, n.d.), lost; Thème varié, pf, mentioned in *FétisB*; Romanze mit 4 Variationen, vn, 1795, lost; dances (Hamburg and Brunswick, n.d.), mentioned in *GerberNL*

GEORG KARSTÄDT

La Croix [Delacroix], **François de** (*b* Senlis, 6 Jan 1683; *d* Paris, 8 April 1759). French composer. After initial musical training at Senlis Cathedral, he probably studied under Nicolas Bernier in Paris. He was *maître de chapelle* of the royal church of St Paul from 8 September 1714 to 12 September 1726, and succeeded Bernier in the same post at the Ste Chapelle from 18 September 1726. A

priest, he was appointed permanent chaplain of the Ste Chapelle on 2 December 1744, succeeding P. Warnier, and on 30 January 1745 he was replaced as *maître de chapelle* by Abel-François Fanton, former *maître de chapelle* of Blois Cathedral. He composed a large number of motets, several of which were performed at the Concert Spirituel, and masses for the reopening of the Paris parliament. His surviving works consist of several airs published in Ballard's collections and one book of *Motets à une, deux et trois voix avec symphonie et sans symphonie* op.1 (Paris, 1741), which contains 14 of his motets and four posthumous motets by Bernier. La Croix's motets are distinguished by their sobriety of expression and clarity of part-writing.

Other musicians with the same name who may have been related include Abbé de La Croix, a singer at the Concert Spirituel from 1750 to 1759; Adrien de La Croix, a member of the 24 Violons in 1664 who composed an Allemande à 4 (*D-Kl*); and Pierre La Croix, a 'Maître Joueur d'Instruments' in Paris in 1724.

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GUY BOURLIGUEUX

La Crotte, Nicolas de. *See* LA GROTTE, NICOLAS DE.

La Cruz, Zulema de (*b* Madrid, 9 March 1958). Spanish composer. She took higher degrees in piano and composition at the Madrid Conservatory (1986–8) and the MA at the Center for Computer Research in Music and Acoustics of the University of Stanford, California (1986–7). In 1988 she was appointed professor of electro-acoustic composition at the Madrid Conservatory and founded the Laboratorio de Informática Musical there. Her apprenticeship with John Chowning and Leland Smith at Stanford led to her specialization in electro-acoustic music, but she continued to compose for traditional groups of instruments. In these her interest in numerical structures and their combinations is evident, as can be seen in *Kinesis-2* (1987) and in *Seis para seis* (1990). She has become increasingly interested in basing the structure of her works on mathematical relations of natural phenomena, such as volcanos in *Chío* (1989), or the cosmos in *Púlsares* (1990) and *Erídano* (1994). Her style is increasingly characterized by relatively simple forms effectively reinforced by a vigorous and striking use of dense textures.

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(*selective list*)

Orch: Pieza, 1985
Vocal: Seis para seis, S, pf, vn, va, db, bn, 1990; Canto a Europa, S, tape, 1992
Chbr: Nucleofonía, s sax, b cl, hn, pf, vib, vn, va, vc, 1980; Kinesis-2, 2 vn, va, vc, 1987; Géminis, fl, cl, perc, pf, vn, va, vc, 1988; Soluna, pf, perc, sax qt, tape, 1993; Phoenix, brass qnt, tape, 1996
Solo inst: Quasar, pf, 1979–89; Púlsar, pf, 1989; Chío, b sax, tape, 1989; Púlsares, pf, tape, 1990; Erídano, sax, tape, 1994
Tape: So far, so near, 1987; Fugaz, 1990

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JOSÉ IGES

Lacy, Michael Rophino (*b* Bilbao, 19 July 1795; *d* London, 20 Sept 1867). English violinist, composer, actor and playwright. According to Sainsbury (the source from which all other biographies derive), Lacy was a child prodigy who performed in public at the age of six a concerto by Giornovichi. He was educated at Bordeaux (1802) and Paris (1803), where he studied with Kreutzer. About the end of 1804 he performed for Napoleon. He played in the Netherlands on his way to London, which he reached in October 1805. His musical and linguistic skills earned him much success there: his first concert at the Hanover Square Rooms was given under the patronage of the Prince of Wales. In 1807 Lacy was in Dublin, performing with Catalini; he then moved on to Edinburgh, where he was engaged for Corri's concerts. Some time after that he left music for the theatre, acting in Dublin, Edinburgh and Glasgow. In 1818 he returned to music, succeeding Janiewicz as leader of the Liverpool concerts, and at the end of 1820 he returned to London where he led the ballet orchestra at the King's Theatre.

From 1827 to 1833 Lacy produced a series of skilful adaptations of French and Italian operas for the Drury Lane and Covent Garden theatres. He spent the season of 1830–31 in Paris, where he heard Paganini's first Parisian performance and urged (unsuccessfully, as it turned out) the Covent Garden management to engage him. Lacy's oratorio *The Israelites in Egypt*, a mixture of music by Rossini and Handel, was staged with great success in 1833; however, a second dramatic oratorio, *Jephtha*, was suppressed because of the perceived impropriety of having sacred characters acting in costume. Plays submitted to the Lord Chamberlain in 1836 listed him as a manager at Covent Garden. In September 1845 Lacy conducted Bellini's *La sonnambula* and other works at the Park Theatre in New York, where his daughter, Miss Delcy, sang. He directed a series of 'Handelian Operatic Concerts' at London in 1847, and during the 1850s he did much of the research for Schoelcher's biography of Handel and unpublished catalogue of Handel's music. Copies of Handel's music in Lacy's hand (*GB-Lbl* and *F-Pc*) show a wealth of annotations that are notable for their explorations of borrowings and of the compositional process.

A portrait of Lacy aged 12 was painted by the noted English miniaturist J. Smart; an engraving of that portrait by Anthony Cardon survives at the British Museum and the Harvard Theatre Collection. Lacy published numerous arrangements of arias by Handel, Rossini and others, and no doubt arranged more operas than are known at present. His greatest theatrical success was his adaptation of Rossini's *La Cenerentola*, which held the stage in both England and America for a considerable time.

WORKS
MS librettos, all by Lacy, in *GB-Lbl*
LDL – *Drury Lane Theatre*
LCG – *Covent Garden Theatre*

Stage: The Turkish Lovers (comic op, after Rossini: Il turco in Italia), LDL, 1 May 1827; Love in Wrinkles, or The Russian Stratagem (comic op, after Fétis: La vieille), LDL, 4 Dec 1828; The Maid of Judah, or The Knights Templar (op, after A. Pacini: Ivanhoé), LCG, 7 March 1829; The Casket (comic op, after E. Scribe: *Les premières amours*), LDL, 10 March 1829 (music after Mozart: Idomeneo); Cinderella, or The Fairy Queen and the Glass Slipper (comic op, after Rossini: La Cenerentola, incl. music from Armida, Maometto II and Guillaume Tell), LCG, 13 April 1830; Napoleon Buonaparte, Captain of Artillery, General and First Consul, Emperor and Exile (dramatic spectacle), LCG, 16 May 1831; Fra Diavolo, or The Inn of Terracina (op, after Auber), LCG, 3 Nov 1831; The Fiend Father, or Robert of Normandy (op, after Meyerbeer: Robert le diable), LCG, 21 Feb 1832; The Coiners, or

The Soldier's Oath (op, after Auber: Le serment), LCG, 23 March 1833; The Israelites in Egypt, or The Passage of the Red Sea (staged orat, after Rossini: Mosè in Egitto and Handel: Israel in Egypt), LCG, 22 Feb 1833; Jephtha (pasticcio orat, after Handel), 1834; The Blind Sister, or The Mountain Farm (op, story written and music adapted from Auber by Lacy), London, Princess's, May 1849; The Route of the Overland Mail to India, from Southampton to Calcutta (diorama, J.H. Siddons, scenery by T. Grieve, W. Telbin), London, Gallery of Illustration, 1851; Ginevra of Sicily (pasticcio, after Handel: Ariodante), n.d.

Other works: 'A popular Hungarian air composed by Kreutzer, arranged as a rondo for the pianoforte, with accompaniments, *ad libitum*, for the flute and violoncello' (1824); Contributions to *The Juvenile Band* (1826); numerous song and aria arrangements; 3 rondos (pf), qnt (2 vn, va, fl, vc, with pf acc.), 6 songs with guitar acc. (*SainsburyD*)

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RICHARD G. KING

Lacy, William (*b* 1788; *d* Devon, 1871). English bass. He is erroneously listed in many dictionaries as 'John Lacy'. He was a pupil of Rauzzini's at Bath. After singing in London he went to Italy for further study, mastering both the Italian language and style of singing. On his return he sang at concerts and the Lenten Oratorios; but though he had an exceptionally fine voice and execution, and offers from opera companies at Florence, Milan and later London, weak health prevented him from taking any prominent position. In 1817 he and his wife helped secure early subscribers and intelligence for the new journal planned by Richard Mackenzie Bacon, the *Quarterly Musical Magazine and Review*. The following year they accepted an engagement in Calcutta, returning to England about 1826. They retired into private life and resided at Florence and other continental cities before finally settling in England.

Lacy's wife, the soprano Jane Jackson (*b* London, 1776; *d* Ealing, 19 March 1858), first appeared at a London concert on 25 April 1798, and sang as Miss Jackson at the Concert of Ancient Music in 1800. That same year she married the composer Francesco Bianchi; while Mrs Bianchi she often sang at Windsor in the presence of George III and Queen Charlotte. She and Bianchi soon separated, he died in 1810, and she married Lacy in 1812, singing as Mrs Bianchi Lacy until 1815. Considered one of the finest interpreters of Handel as well as a good pianist and painter, she was noted for her grand, simple style and perfect delivery of Italian. Through her friendship with R.M. Bacon, portions of Bianchi's celebrated manuscript theory treatise were published in early volumes of the *Quarterly Musical Magazine*.

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LEANNE LANGLEY

Łada [Ładowski, Ładewski], **Kazimierz** (*b* Blizno, nr Kalisz, 1824; *d* Włocławek, 5 Sept 1871). Polish violinist and composer. He had his first music lessons from his elder brother Maciej in Włocławek. In 1837 he moved to Warsaw where, with his brothers, he formed the Ładowskis Quintet, in which Kazimierz was first violin. He also gave solo performances in Poland and Russia. From 1854 to 1857 he was in Paris, where he studied composition with E. Collet and the violin with Delphin Alard. His playing was described as melodious, lilting and of great feeling, though technically imperfect; his programmes consisted mainly of his own compositions and salon pieces. In 1861 paralysis compelled him to give up concert performance. He composed more than 40 small pieces for violin in dance and other light forms. The best known were the *Kujawiak* in D (1850), *Cygan*, the Fantasy (1860) and the *Caprice poétique* (1862). His writings included 'Historia muzyki' (1860) and 'Materiały do historii muzyki w Polsce', published in *Gazeta muzyczna i teatralna* (1866).

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JERZY MORAWSKI

Ladegast, Friedrich (*b* Hochhermsdorf, 30 Aug 1818; *d* Weissenfels, 30 June 1905). German organ builder. He trained under his brother Christlieb in Geringswalde and with Urban Kreutzbach in Borna, Mende in Leipzig and Zuberbier in Dessau. He set up in business on his own in Weissenfels in 1846. The excellence of his organ at Hohenmölsen led to a contract to repair and enlarge the organ in Merseburg Cathedral. When completed in 1855, this was the largest organ in Germany (four manuals, 81 stops); among those who played it was Liszt, whom it inspired to compose his Prelude and Fugue on *B–A–C–H*. Other major works by Ladegast include the organs of the Nikolaikirche, Leipzig (1858–62; four manuals, 86 stops), Schwerin Cathedral (1866–71; four manuals, 84 stops; extant, unaltered), and the Gesellschaft der Musikfreunde in Vienna (1872; three manuals, 55 stops; the case and pipes standing in the front survive). Ladegast was in the forefront of German organ builders of the 19th century. Unlike such master craftsmen as Walcker and Steinmeyer, he built slider-chests, but he also built cone-chests as early as *c*1875. He introduced pneumatic action in 1890. Ladegast followed the trends of German Romantic organ building (*see* SCHULZE) both in tone and in the relatively small proportion (by comparison with Cavaillé-Coll, for instance) of reeds in the specification. In the scale of his pipes he followed older methods in his early instruments, employing a basic ratio of 1:2 for the diameters of pipes an octave apart (also used by Bédos de Celles), but he later adopted J.G. Töpfer's ratio (*see* ORGAN, §III, 1), at first for the Principal chorus only, eventually for all stops. Ladegast was known in professional circles as the 'Nestor of German organ building'.

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HANS KLOTZ/HERMANN J. BUSCH

Laderman, Ezra (*b* Brooklyn, NY, 29 June 1924). American composer. He attended the High School of Music and Art in New York, where he was the soloist in the first performance of his Piano Concerto (1939), given by the school orchestra. During World War II, while serving in the US Army, he composed the *Leipzig Symphony*, which was given its première in Wiesbaden in 1945. After the war he began composition study with Stefan Wolpe (1946–9) and entered Brooklyn College, CUNY (BA 1949), where he studied with Miriam Gideon. He continued his studies at Columbia University (MA 1952), where his teachers included Otto Luening and Douglas S. Moore. During the periods 1960–61 and 1965–6 he taught at Sarah Lawrence College. Other appointments included positions as composer-in-residence at SUNY, Binghamton (1971–82), visiting composer at Yale University (1988) and dean of the Yale School of Music (1989–95). In 1996 he was appointed professor of composition at Yale. Among his many honours are three Guggenheim fellowships (1955, 1958, 1964), the Prix de Rome (1963) and residencies at the Bennington Composers Conference (1967, 1968) and the American Academy in Rome (1982–3). He has also served as chair of the NEA's composer-librettist programme (1972), president of the AMC (1973–6) and director of the NEA music programme (1979–82). In 1985 he was elected president of the National Music Council. He has received commissions from the Philadelphia Orchestra, the Chicago SO, the New York PO, the American Recorder Society, Jean-Pierre Rampal, Yo-Yo Ma and Emanuel Ax, among others.

During his study with Wolpe, Laderman was introduced to the techniques of atonal and 12-note composition. Luening and Moore, however, challenged the young composer to free himself from the rigidity of these techniques and develop the long lyrical lines that became a hallmark of his style. Laderman's use of tonal materials in combination with atonal and aleatory elements, as in *Priorities* (1969), is particularly striking; also characteristic is his development of unusual formal structures, often arising from the transformation of unexpected ideas into musical shapes. In *Double Helix* (1968), for example, the oboe and flute repeatedly return at the same time to the tonic pitch and then move away in independent melodic and harmonic lines, musically duplicating the structure of DNA. Some of Laderman's most interesting compositional experiments appear in his string quartets. In the Fourth String Quartet (1974) a juxtaposition of dynamics, gesture, harmonic language and metre is explored, while in the Seventh Quartet (1983) the elaboration of separate ideas suggests a functional combination of development and recapitulation.

Laderman's ten operas, on a variety of biblical, historical and fantastic subjects, form a large part of his output. Perhaps the best known of these is *Galileo Galilei* (1978), a revision of his oratorio *The Trials of Galileo* (1967). Strongly rhythmic, dissonant and highly contrapuntal, lyricism does not prevail in this work. The drama is static, but purposeful in a Brechtian manner. With the commission and première of *Marilyn* by New York City Opera (1993), Laderman turned to American pop culture. Taking the actress Marilyn Monroe as its subject, the opera portrays her at the end of her life – drugged, depressed, unloved and ultimately betrayed. The music incorporates pop and jazz styles prevalent in the 1960s as well as maintaining Laderman's own musical aesthetic.

WORKS

DRAMATIC

Ops: Jacob and the Indians (3, E. Kinoy, after S.V. Benét), 1954, Woodstock, NY, 24 July 1957; Goodbye to the Clowns (1, Kinoy), 1956; The Hunting of the Snark (op-cant., 1, L. Carroll), 1958, concert perf., New York, 25 March 1961, staged, New York, 13 April 1978; Sarah (1, C. Roskam), 1959, CBS TV, 29 Nov 1959; Air Raid (1, A. MacLeish), 1965; Shadows Among Us (2, N. Rosten), 1967, Philadelphia, 14 Dec 1979; And David Wept (op-cant., 1, J. Darion), 1970, CBS TV, 11 April 1971, staged, New York, 31 May 1980; The Questions of Abraham (op-cant., 1, Darion), 1973, CBS TV, 30 Sept 1973; Galileo Galilei (3, Darion, after The Trials of Galileo), 1978, Binghamton, NY, 3 Feb 1979; Marilyn (1, Rosten), New York, Oct 1993

Other stage: Duet for Flute and Dancer (J. Erdman), 1956; Dance Quartet (Erdman), fl, cl, vc, dancer, 1957; Ester (dance score, Erdman), nar, ob, str orch, 1960; Machinal (incid music, S. Treadwell), 1960; Solos and Chorale (dance score, Erdman), 4 mixed vv, 1960; Song of Songs (dance score, Bible, choreog. A. Sokolow), S, pf, 1960; Dominique (musical comedy, 2, J. Darion, after E. Kinoy), 1962; The Lincoln Mask (incid music, V.J. Longhi), 1972

12 Film scores; 12 TV scores

ORCHESTRAL

With solo inst(s): Pf Conc., 1939; Pf Conc. no.1, 1978; Vc Conc., 1984; Fl Conc., 1986; Pf Conc. no.2, 1989; 11 other concertos

Other orch: Leipzig Sym., 1945; Sym. no.1, 1964; Magic Prison (E. Dickinson, T.W. Higginson, arr. A. MacLeish), 2 nar, orch, 1967 [based on film score]; Priorities, jazz band, rock band, str qt, 1969; Sym. no.2 'Luther', 1969; Sym. no.3 'Jerusalem', 1973; Sym. no.4, 1980; Sym. no.5 'Isaiah', S, orch, 1982; Sym. no.6, 1983; Sym. no.7, 1984; Sanctuary, 1986; Conc. for Double Orch (A Play Within a Play), 1989; Citadel, 1990; Sym. no.8, 1994; Yisreal, 1998; 9 other works

VOCAL

Songs for Eve (A. MacLeish), S, pf, 1966; The Trials of Galileo (orat, J. Darion), solo vv, chorus, orch, 1967; Songs from Michelangelo, Bar, pf, 1968; A Handful of Souls (cant., Darion), solo vv, chorus, org, 1975; Columbus (cant., N. Kazantsakis), B-Bar, orch, 1975; Song of Songs (chbr cant.), S, fl, cl, vn, vc, pf, 1977 [based on dance score]; A Mass for Cain (orat, Darion), solo vv, chorus, orch, 1983; 4 other works

CHAMBER

2 or more insts: Pf Qnt, 1951; Str Qt, 1953; Wind Qnt, 1954; Pf Trio, 1955, rev. 1959; Theme, Variations and Finale, 4 wind, 2 str, 1957; Wind Octet, 1957; Sextet, wind qnt, db, 1959; Str Qt no.1, 1959; Str Qt no.2, 1962; Str Qt no.3, 1966; Double Helix, fl, ob, str qt, 1968; Str Qt no.4, 1974; Str Qt no.5, 1976; Str Qt no.6 'The Audubon', 1980; Remembrances, cl, vn, vc, pf, 1982; Double Str Qt, 1983; Str Qt no.7, 1983; Str Qt no.8, 1985; Cl Qnt, 1988; MBL Suite, 2 fl, str qt, 1988; Epigrams and Canons, 2 Baroque fl, 1990; Pf Qnt, 1990; Talkin'-Lovin'-Leavin', rec, str qt, 1990; Aldo, 8 vc, 1991; A Single Voice, fl, str qt, 1991; Pf Qt, 1996; 20 other works

Solo inst: Prelude in the Form of a Passacaglia, pf, late 1940s; Pf Sonata no.1, 1952; Pf Sonata no.2, 1955; Partita (Meditations on Isaiah), vc, 1972; Elegy, va, 1973; 25 Preludes for Org in Different Forms, 1975; Partita, vn, 1982; June 29, fl, 1986; A Moment in Time, fl, 1989; Partita, vn, 1990; Michael's Suite, fl, 1994; 7 other works

El-ac: Other Voices, va, tape, 1976

recorded interviews in *US-NHoh*

Principal publishers: OUP, G. Schirmer

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S. Fleming: 'Musician of the Month: Ezra Laderman', *High Fidelity/Musical America*, xxx/3 (1980), 4 only
R.H. Kornick: *Recent American Opera: a Production Guide* (New York, 1991), 163–7
T. Page: 'Opera in 3-D', *ON*, lviii/4 (1993–4), 12–17, 52 [on *Marilyn*]

JAMES P. CASSARO

Ładewski [Ładowski], Kazimierz. *See* ŁADA, KAZIMIERZ.

Lādhiqī [Muḥammad], **al-** (*fl* late 15th century). Arab theorist. His two treatises, one of which, *al-Risāla al-fatḥiyya* ('The victory treatise'), is dedicated to the Ottoman Sultan Bāyazīd II (1481–1512), are among the last significant additions to the Systematist school of theoretical writing derived from ṢAFĪ AL-DĪN. They treat mainly of intervallic relationships, tetrachord, pentachord and octave species, and rhythm; however, in common with several of the later Systematist treatises they make no significant theoretical contributions in these areas. Al-Lādhiqī is important, rather, for the information he provides on musical practice; while reproducing the definitions of the modes and rhythms given by earlier theorists, he also includes extensive lists relating to contemporary usage which give some insight into the various changes and developments taking place during the 15th century.

WRITINGS

Al-risāla al-fatḥiyya fī al-mūsīqī [The victory treatise concerning the theory of music] (MS, *GB-Lbl* Oriental 6629; National Library, Cairo, f.j.7); Fr. trans. in *La musique arabe*, ed. R. d'Erlanger, iv (Paris, 1939), 257–498
Zayn al-alḥān fī 'ilm ta'līf al-awzān [The adorning of melodies in the composition of the measures] (MS, National Library, Cairo, f.j.350)

BIBLIOGRAPHY

H.G. Farmer: *The Sources of Arabian Music* (Bearsden, 1940, 2/1965), 57

OWEN WRIGHT

Ladipo, Duro (*b* Oshogbo, 18 Dec 1931; *d* Ibadan, 11 March 1978). Nigerian playwright. Ladipo was an internationally famous author of Yoruba popular plays. For the Duro Ladipo Theatre Group he served as director, actor, composer, choreographer and manager. He was the grandson of a drummer and the son of an Anglican catechist. He was a member of his school's choir from the age of nine, and wrote his first play while still in school. At the same time he began composing and adapting European hymns to the tonality of the Yoruba language. The performance of his *Easter Cantata* (1961) in Oshogbo sparked a controversy concerning the use of drums in churches. Ladipo thereafter began performing outside the church, changing his topics to historical themes that integrated Yoruba singing and drumming. He 'Yorubaized' popular theatre, and his new directions were highly successful. He produced 36 plays, not including his television scripts.

His play *Oba Koso*, which depicted the deified Alafin Shango of Oyo, became one of the most impressive theatrical productions of Ladipo's time. It was presented at the Berliner Festspiele (1964) and the Commonwealth Arts Festival in Liverpool (1965), and in Bahia (1969). His music fused elements of church music, highlife and traditional Yoruba drumming. Throughout his career Ladipo presented Yoruba history and culture in a positive way, and he is thus considered instrumental in the strengthening of the waning Yoruba identity.

WORKS

Eda (op), Ibadan, 1970
Oba Koso [The king did not hang] (dance-drama), Ibadan, 1972, *S*1975 Kaleidophone

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J. Jahn: *Who's Who in African Literature* (Tübingen, 1972)
B. Jeyifo: *The Yoruba Popular Travelling Theatre of Nigeria* (Lagos, 1984)
G. Kubik: *Musikgeschichte in Bildern: Westafrika* (Leipzig, 1989)
U. Beier, ed.: *The Return of Shango: the Theatre of Duro Ladipo* (Bayreuth, 1994)

WOLFGANG BENDER

Ladmirault, Paul (Emile) (*b* Nantes, 8 Dec 1877; *d* Camoël, nr La Roche-Bernard, Morbihan, 30 Oct 1944). French composer. He wrote music from childhood, and when he was eleven one of his works attracted the attention of Bourgault-Ducoudray. His first opera, *Gilles de Retz*, was written when he was fifteen and produced in Nantes in 1893. He studied at the Paris Conservatoire from 1897 to 1904, mainly as a pupil of Fauré, and became professor of harmony, counterpoint and fugue at the Nantes Conservatoire in 1920. He wrote music criticism for a number of journals, including the *Revue Musicale*.

The range and diversity of Ladmirault's music reflect his precocious talent and wealth of cultural interests. He was deeply attached to his native Brittany and to Celtic culture, and his output contains refined examples of regionalist composition as well as significant works in standard genres. Ladmirault was conscious of his music's indebtedness to Fauré and Ravel. His works embrace pure modality on the one hand and, on the other, a highly personal chromaticism with an appetite for strong dissonance. His harmonizations of traditional themes show an obvious desire to preserve their essential rhythmic character (in the barring especially), while the works inspired by folklore show great imagination in their treatment and development of motives.

WORKS
(*selective list*)

Stage: Myrdhin (op, 4, L. Ladmirault and A. Fleury), 1899–1902 [incl., orch extracts: Suite bretonne, 1903; Brocéliande au matin, ov., 1905]; Le roman de Tristan (incid music, J. Bédier and L. Artus), 1913–18; La prêtresse de Korydwen (ballet), 1917;
Inst: Variations sur des airs de biniou trégorois, orch, 1908; Rhapsodie gaélique, orch, 1909; En forêt, sym. poem, orch, 1913; La Brière, orch, 1926; Sym., C, orch, 1926; Sonata, vn, pf, 1931; Pf Qnt [from Sym.], 1993; Str Qt, 1933; Sonata, vc, pf, 1939; Sonata, cl, pf, 1942; Trio; pf works for 2 and 4 hands
Vocal: Choeur des âmes de la forêt, chorus, orch; Messe brève, chorus, org, 1937; Dominical (M. Elskamp), S, A, T, B, pf, 1911; many songs for 1v, pf; choral works for 2–4vv

Principal publishers: Leduc, Jobert, Eschig, Salabert

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MGG1 (G. Ferchault)
C. Debussy: 'De l'opéra et de ses rapports avec la musique', *Gil Blas* (9 March 1903)
O. Séré [J. Poueigh]: *Musiciens français d'aujourd'hui* (Paris, 1911, 8/1921)
M. Courtonne: *Un siècle de musique à Nantes et dans la région nantaise, 1850–1950* (Nantes, 1953)
L. Legeard: 'Paul Ladmirault', *Résonances*, no.18 (1991), 1–4

YVES KRIER

La Douardière, Henri de. *See* L'ENCLOS, HENRI DE.

Ladurner, Ignace Antoine (François Xavier) [Ignaz Anton Franz Xaver/Joseph] (*b* Aldein, nr Bolzano, 1 Aug 1766; *d* Villain, nr Massy, 4 March 1839). French composer, pianist and teacher of Austrian descent, elder brother of JOSEF ALOIS LADURNER. His father, Franz Xaver (1735–

82), was an organist and teacher at Aldein and later at Algund (now Lagundo). Ignace studied music with his uncle Innozenz Ladurner (1745–1807) at the nearby monastery of Benediktbeuren and became the organist at Algund on his father's death. In 1784 he went to Munich to study at the Lyceum Gregorianum, leaving the organ position to Josef Alois. He soon completed his studies and moved to Longeville, near Bar-le-Duc, with Countess Heimhausen, a distinguished pianist, who apparently employed him to play music with her. He arrived in Paris in 1788 and soon developed a reputation as an outstanding teacher. From 1797 until 1802 he taught the piano at the Conservatoire, during which time his pupils won several prizes. However, his most famous pupils, Auber and Boëly, were taught privately. When the Conservatoire was re-formed as the Ecole Royale in 1816 he was appointed to the faculty but apparently never fulfilled this role. He married Mlle Magnier de Gondreville, a talented violinist; their son, Adolphe Ladurner, became known as a painter. In 1836, disabled by paralysis, he moved to his country home in Villain.

Ladurner wrote two operas and some chamber music, but most of his compositions were for the piano. According to Saint-Foix, Ladurner was more interested in solid construction than in the flashy style of his contemporary Steibelt, and his music, characterized by good counterpoint and unusual modulations, reveals thorough knowledge of Clementi's works, but is not reactionary. In his sonatas the opening movements are melodically less attractive than the later movements; there is often a disparity between the first subjects, which are pre-Romantic in inflection, and the more *galant* second subjects. Popular airs are used in the *Mélanges harmoniques*, and his *opéra comique Les vieux fous* is notable for the ingenuity of the orchestration. Ladurner influenced his pupils, particularly Boëly, both through his interest in new ideas and his continual study of established masters.

WORKS

all printed works published in Paris

OPERAS

Wenzel, ou Le magistrat du peuple (drame lyrique 3, F. Pillet), Paris, National, 10 April 1794, ov., airs, acc. pf (1795–1800)

Les vieux fous, ou Plus de peur que de mal (oc, 1, J.A. de Ségur), Paris, OC (Feydeau), 16 Jan 1796, score, *F-Pc*

PIANO

12 sonatas, opp.1–2, lost, 8, 11; 3 grandes sonates avec la charge de cavalerie, op.4 (1797); 4 caprices, 3 as op.8, 1 as op.11; 3 divertissements, op.13; 3 thèmes variés, op.14; 6 airs variés, op.16, lost; Airs irlandais variés, op.17, lost; Airs des Trembleurs variés, op.18, lost; Mélange harmonique, op.3; Second mélange harmonique, op.10; Fantaisie, op.12; Gai, gai, rondo fantaisie, *Pc**; pieces in Etude ou Exercice de différents auteurs (1798)

Pf 4 hands: 3 sonatas, op.2 (1793), op.6 (*c*1804), op.12 [with Une larme sur la tombe de la plus tendre mère]

OTHER WORKS

Chbr: Sonata, pf, vn acc. in Journal de pièces de clavecin par différents auteurs (1792); 3 Sonatas, pf, vn, vc, op.1 (?1793); 9 Sonatas, pf, vn acc., 3 as op.5 (1798), 3 as op.7 (after 1804), 3 others, ?op.9; Introduction pour la sonate de Steibelt, vn, pf, *Pc*

Vocal: Amant cher autant qu'infidèle, romance, in Journal hebdomadaire composé d'airs d'opéras, xxiv/42 (1789); Orgie militaire, ou Gaité militaire (Pillet) (?1795)

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G. de Saint-Foix: 'Les premiers pianistes parisiens: Ignace-Antoine Ladurner (1766–1839)', *ReM*, viii/1–2 (1926–7), 13–20

B. François-Sappey: *Alexandre Pierre François Boëly (1785–1858): ses ancêtres, savie, son oeuvre, son temps* (Paris, 1989)

FRÉDÉRIC ROBERT

Ladurner, Josef Alois (*b* Algund, nr Merano, 7 March 1769; *d* Brixen [Bressanone], 20 Feb 1851). Austrian composer, brother of IGNACE ANTOINE LADURNER. He studied with his uncle at the monastery of Benediktbeuern, became organist at Algund in 1784, and attended the Lyceum Gregorianum at Munich where he studied theology and philosophy until 1798. He also had piano lessons and received instruction in composition and counterpoint from the *Hofclaviermeister* Josef Graetz. He became a priest in 1799, and held various positions at the prince-bishop's consistory at Brixen, including those of court chaplain from 1802 and councillor from 1816. Although he was not a professional musician, he directed choirs, gave piano lessons and participated in the activities of music societies at Innsbruck and Salzburg. His compositions, which were highly regarded by his contemporaries, include variations and fantasias for the piano, considerable church music and some pedagogical works; many of his works remain in manuscript.

WORKS

published in Munich after 1826 unless otherwise stated

Sacred vocal, 4vv: Tantum ergo, op.2; Ecce sacerdos, op.3, pf. acc.; Ave Maria, op.4; O salutaris hostia, op.5; other works, unpubd incl. MSS, *A-Wgm*, *D-LEm*

Pf: Fantaisie, ?op.1 (Mainz, before 1811); Fantasie, op.6 (*c*1835); 52 kurze Cadenzen mit variirter Modulation, op.7; Rondo all'anglaise, op.8; 16 Variationen über ein Pastoral-Thema, op.9; 16 Variationen über einen beliebten Wiener Walzer, op.10; Fantasie, Fuge und Sonata über das Thema einer Fuge von Handel, op.11; Fugue, op.12; Fantasie über ein Thema aus Don Juan [Mozart's Don Giovanni], op.13; 56 moderne Orgel- und Clavier-Praeludien, op.14; other works, unpubd

Pedagogical works, incl. Grundliches Lehrbuch [piano teaching method]

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FétisB

G.W. Fink: 'Joseph Aloys Ladurner', *AMZ*, xxxvii (1835), 759–61

□

Lady Day. *See* HOLIDAY, BILLIE.

Lady Mass. One of the votive masses. *See* VOTIVE RITUAL.

Ladysmith Black Mambazo. South African *a cappella* vocal group. *See* ISICATHAMIYA and SOUTH AFRICA, §III.

Laetrius, Petit Jean. *See* DE LATRE, PETIT JEAN.

La Fage, (Juste-)Adrien(-Lenoir) de (*b* Paris, 30 March 1805; *d* Charenton, 8 March 1862). French composer and writer on music. He was a grandson of the celebrated architect Lenoir. Educated for the church and the army, he decided instead on a career in music, and as a harmony and counterpoint pupil of Perne made a particular study of plainsong; he was then a pupil, and later assistant, of Choron. In 1828, sent by the government to Rome, he studied for a year under Baini, and while in Italy produced a farce, *I creditori*, but he never gained any distinction in this genre. On his return to Paris (December 1829) he was appointed *maître de chapelle* of St Etienne-du-Mont, where he substituted an organ (built by John Abbey) for the harsh out-of-tune serpent previously used with the chant. At the same time he held a similar post at the church of St François-Xavier, where he restored much ancient plainchant and introduced antiphonal singing for men's and boys' choirs.

La Fage spent the years 1833–6 in Italy and while he was there his wife and son both died. On returning to Paris he published the *Manuel complet de musique vocale et instrumentale* (1836–8), of which the first chapters had been prepared by Choron, some critical works and collections of biographical and critical articles. He visited Italy again after the 1848 revolution and made copies of previously unstudied manuscripts; he also visited Germany and Spain, and England during the 1851 Great Exhibition. He finally settled in Paris and published the works on which his reputation rests. Overwork as an author and as general editor of *Le plainchant*, a periodical which he founded in 1859, brought on a nervous illness that ultimately led to his removal to the insane asylum at Charenton.

La Fage was a prolific composer of sacred music and also wrote some chamber music for flute, but is remembered as a historian and didactic writer. His *Cours complet de plain-chant* (1855–6) fully justifies its title. It was succeeded in 1859 by an equally valuable supplement, the *Nouveau traité de plain-chant romain* (with questions). His *Histoire générale de la musique et de la danse*, though dealing only with Chinese, Indian, Egyptian and Hebrew music, is a careful and conscientious work. His learning and method appear conspicuously in his *Extraits du catalogue critique et raisonné d'une petite bibliothèque musicale* and in his *Essais de diphthérographie musicale*, works of particular importance in that they refer to manuscripts and documents now lost. His substantial library was catalogued (Paris, 1862) and afterwards dispersed by auction. His unpublished works and materials including his compositions are in the Bibliothèque Nationale, to which he bequeathed all his papers, with the manuscripts of Choron and Baini in his possession.

WRITINGS

Manuel complet de musique vocale et instrumentale, ou Encyclopédie musicale (Paris, 1836–8) [begun by A. Choron]
Séméiologie musicale (Paris, 1837)
De la chanson considérée sous le rapport musical (Paris, 1840)
Eloge de Choron (Paris, 1843)
Miscellanées musicales (Paris, 1844/R)
Histoire générale de la musique et de la danse (Paris, 1844/R)
Nicolai Capuani presbyteri compendium musicale (Paris, 1853)
De la reproduction des livres de plain-chant romain (Paris, 1853)
Lettre écrite à l'occasion d'un mémoire pour servir à la restauration du chant romain en France, par l'abbé Céleste Alix (Paris, 1853)
Cours complet de plain-chant (Paris, 1855)
Quinze visites musicales à l'Exposition Universelle de 1855 (Paris, 1856)
Extraits du catalogue critique et raisonné d'une petite bibliothèque musicale (Rennes, ?1857)
Nouveau traité de plain-chant romain (Paris, 1859) [suppl. to *Cours complet de plain-chant*]
De l'unité tonique et de la fixation d'un diapason universel (Paris, 1859)
Essais de diphthérographie musicale (Paris, 1864/R)

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R.D. Denne-Baron: *Adrien de La Fage* (Paris, 1863)
M. Cole: 'Sonata-Rondo, the Formulation of a Theoretical Concept in the 18th and 19th Centuries', *MQ*, lv (1969), 180–92

GUSTAVE CHOUQUET/ARTHUR HUTCHINGS

La Fage, Jean de (*fl c*1518–30). Composer, probably of French birth. On stylistic grounds, La Fage was probably trained before the turn of the 15th century. He is cited in lists of musicians in Rabelais' prologue to book 4 of *Pantagruel* and in a noël by Jean Daniel written about 1525–30. The Ferrarese singer Turleron described La Fage as 'a contrabass, the best in Italy', according to a letter of June 1516 from the Ferrarese agent Enea Pio to Cardinal Ippolito I d'Este. Pio noted that La Fage was highly esteemed by Pope Leo X, and he indicated that the composer and several choirboys had recently arrived in Rome among the retinue of the Cardinal of Auch, François Guillaume de Clermont. La Fage has been proposed as a conduit for the transmission of music and musical influence between southern France and Italy during the early decades of the 16th century.

La Fage left thirteen motets (one of which is fragmentary) and two chansons. His works, chiefly preserved in Italian and French sources between 1518 and 1535, are notable for their expressive intensity, powerful rhythmic pull and tendency towards pervasive melodic imitation. La Fage's motets are similar to those of his greater contemporary Jean Mouton in scope and frequent use of voice-pairing, but may be distinguished by their more continuous rhythmic motion, colourful yet euphonious harmonies and often expressive use of dissonance. The motets based on plainchant exhibit both migrant cantus firmus techniques and melodic paraphrase. His one chanson employs short points of imitation, homorhythmic voice pairing, animated rhythms, short phrases, and syllabic text setting.

WORKS

Edition: *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934–63) [S]

Aspice Domine quia facta es, 4vv, 1528[2]; Ave domina mea Sancta Maria, 4vv, S iv; Ave mundi spes, 4vv, ed. in MRM, viii (1987); Elisabeth Zachariae, 4vv, ed. in MRM, iv (1968) (also attrib. Mouton); O Sancte Seraphice, *GB-Lbl* Add.19583 (A only); Partus et integritas, 5vv, ed. in MRM, viii (1987); Quae est ista quae processit, 3vv, 1541[2]; Quam pulchra es, 3vv, 1541[2]; Rex autem David, 4vv, S xi (also attrib. Gascongne, Lupus); Super flumina Babylonis, 5vv, S iii; Verbum caro factum est, 6vv, 1558[4] (also attrib. Mouton); Vide Domine afflictionem nostram, 4vv, ed. in MRM, viii (1987); Videns Dominus civitatem desolatam, 4vv, ed. in MRM, iv (1968)

L'amour de moy, 3vv, *D-HRD* 9821; M'y levay par ung matin, 4vv, *I-Fn* Magl.XIX.117, excerpt ed. in Bernstein

MISATTRIBUTED WORKS

Aspice Domine de sede sancta tua, 4vv, S xi (by Claudin de Sermisy; also attrib. Jacquet); Verbum bonum et suave, 4vv, ed. in MRM, iv (1968) (by Therache; also attrib. Févin)

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L. Lockwood: 'Jean Mouton and Jean Michel: New Evidence on French Music and Musicians in Italy, 1505–1520', *JAMS*, xxxiii (1979), 191–246, esp. 222–4
L. Bernstein: 'A Florentine Chansonnier of the Early Sixteenth Century', *EMH*, vi (1986), 1–107, esp. 76–88
J. Brobeck: 'Style and Authenticity in the Motets of Claudin de Sermisy', *JM*, xvi (1998), 26–90, esp. 63–6

JOHN T. BROBECK

La Farge, P. de (*fl* 1539–46). French or Franco-Flemish composer. Although Eitner (*EitnerS* and *EitnerQ*) considered La Farge and JEAN DE LA FAGE to be the same person, they were in fact two different composers. Between 1539 and 1547 eight Latin motets and two French chansons were published by Jacques Moderne of Lyons with attribution to 'P. de la Farge'. The composer may be identifiable with Pierre de La Farge, a canon at the collegiate church of St Just, Lyons, whose will was attested on 18 August 1559.

WORKS

A solis ortu, 5vv, 1542[5]; Ave regina caelorum, 4vv, 1539[11]; Clamabat autem mulier cananea, 5vv, 1547[2]; Cum sero factum esset, 5vv, 1542[5]; Regina celi letare, 4vv, 1539[11]; Sanctificamini hodie, 5vv,

1542[5]; Suscipiens Jesum, 4vv, 1539[11]; Virgo Maria non est tibi similis, 6vv, 1547[2]
Las que te sert, 4vv, 1543[14], ed. in SCC, xxviii (1993); Robin avoit de la souppe, 4vv, 1544[9]

SAMUEL F. POGUE

LaFaro, Scott (*b* Newark, NJ, 3 April 1936; *d* Geneva, NY, 6 July 1961). American jazz double bass player. His family moved to Geneva, New York, when he was five years old. He started playing the clarinet at the age of 14; later, in high school, he took up the tenor saxophone, and finally studied the double bass at Ithaca Conservatory and in Syracuse. In 1955–6 he travelled with Buddy Morrow's band to Los Angeles, where he began his career as a jazz musician as a member of Chet Baker's group (1956–7). After playing briefly in Chicago with Ira Sullivan, he accompanied Sonny Rollins and Harold Land in San Francisco (1958) and worked with Barney Kessel and played in a group at the Lighthouse Cafe in Hermosa Beach, California. In 1959 he moved to New York and toured briefly with Benny Goodman, then joined a trio led by Bill Evans (with Paul Motian). He remained with Evans until his early death in a road accident, though he also led his own trio and worked with Stan Getz. His recordings with Evans (notably *Sunday at the Village Vanguard*, 1961, Riv.) and Ornette Coleman (1960–61) set the standard for a new generation of jazz bass players who varied their accompaniments by mixing traditional time-keeping bass lines with far-ranging countermelodies in free rhythm.

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BARRY KERNFELD

La Faya, Aurelio. *See* DELLA FAYA, AURELIO.

Lafayette Quartet. Canadian-based string quartet. It was formed in Detroit in 1984 by members of the Renaissance City Chamber Players, the Canadian violinist Ann Elliott-Goldschmid and three US musicians – Sharon Stanis, Joanna Hood and Pamela Highbaugh – who had previously played in a quartet led by their tutor at Indiana University, Rostislav Dubinsky, formerly of the Borodin Quartet. Coached by Dubinsky, the four won the 1988 Fischoff National Chamber Music Competition, taking prizes in addition at competitions in Portsmouth (1988) and Chicago (1989). They were also helped by the Cleveland Quartet, whose competition they won in 1986, and by members of the Alban Berg and Amadeus Quartets. Since 1991 they have been artists-in-residence at the University of Victoria School of Music, British Columbia, but they have been encouraged to tour regularly. They play a wide repertory with perceptive musicianship and refinement and beauty of tone. Their recordings include the Dvořák piano quintets (with the Czech-born Canadian pianist Antonín Kubálek) and the quartets of Murray Adaskin. For a time they played on the Amatis belonging to the University of Saskatchewan but now all except Hood use modern instruments. In the 1999–2000 season they gave their first Beethoven cycle, in Victoria.

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TULLY POTTER

La Feillée, François de (*d c*1780). French theorist. He probably lived in or near Poitiers around 1750. His reputation stands on his *Méthode nouvelle pour apprendre parfaitement les règles du plainchant et de la psalmodie* (Poitiers, 1748), which appeared nine times in four editions up to 1784. It advocates the 'expressive' performance of chant in accord with the doctrine of the Affections as it was then understood. La Feillée wrote: 'Expression is an image which sensitively renders the character of all that one utters in singing, and which depicts it realistically'. The use of trills and other ornamentation is recommended, and relative speeds of delivery are prescribed. The same text should be sung more slowly on a solemn feast-day than on normal days, but otherwise the immediate contents of the text should determine the manner of singing: prayers are to be sung 'devoutly and sadly', narrative texts 'without any passion but with good pronunciation'. The treatise provides a valuable sidelight on the history of chant performance, and may reflect the kinds of expressive effect that 18th-century composers of religious music may have intended. La Feillée also published *Epitome gradualis romani* (Poitiers, n.d.) and *Epitome antiphonarii romani* (Poitiers, 1746).

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See also PLAIN-CHANT MUSICAL.

MARY HUNTER

La Ferté, Denis-Pierre-Jean, Papillon de (*b* Châlons-sur-Marne, 18 Feb 1725; *d* Paris, 7 July 1794). French courtier and administrator. Having moved to Paris in the mid-1740s, he completed his law studies and subsequently bought three official positions: *intendant-contrôler de l'argenterie* (1756), *menus-plaisirs* (1762) and *affaires de la chambre du roi* (1762). He also obtained management of the Comédie-Italienne in 1760, of the Comédie-Française two years later, and organized, amid a web of intrigue, the amalgamation of the Comédie-Italienne with the Opéra-Comique in February 1762). At the king's request La Ferté assisted in the reorganization of the Opéra in 1776, and although this occupied him only until the following year, he later took over the administration of the Opéra for ten years, from 1780 to 1790. A related responsibility for him, from 1784, was the direction of the Ecole Royale de Chant (the forerunner of the Paris Conservatoire).

La Ferté emerges, through documentary evidence and through his own journal (which offers valuable insights into life at court) as a clever, at times unscrupulous, figurehead who wielded considerable power. Dealing predominantly with matters relating to personnel and finance, he handled discontented artists from the institutions under his control adroitly, if not always sympathetically. As *intendant des menus-plaisirs*, La Ferté was responsible for all royal ceremonies including the coronation of Louis XVI. Having enjoyed an amicable friendship with Mme de Pompadour, he later found himself in frequent conflict with Marie Antoinette over the cost of meeting her extravagant tastes, and in particular her generous payments to singers and musicians, which he felt encouraged an over-familiarity. She, in turn, rebuked him on one occasion for his manners towards the librettist Sedaine. During the Revolution La

Ferté was guillotined; his autobiographical note written in prison on the eve of his death is reproduced in Jullien (1876).

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ETHYL L. WILL/ELISABETH COOK

L'Affilard [Laffilard, L'Affillard, La Filiade], **Michel** (*b c*1656; *d* Versailles, April 1708). French composer, theorist and singer. On 24 March 1679 he was appointed *chantre clerc* at the Ste Chapelle, Paris, where he may have studied with René Ouvrard. He joined the royal chapel at Versailles in 1683 and remained there until his death. He married Anne Typhaine in 1685. In 1696 he became an officer of the king's music and bought a coat-of-arms.

TABLE 1

Signature	*Dance*	*Tempo*	
¢	March	♩	60*?
2	Gavotte	𝅗𝅥	60
2	Rigaudon	𝅗𝅥	60
2	Bourrée	𝅗𝅥	60
2	Pavan	𝅗𝅥	45
2	Branle	𝅗𝅥	53*
3/2	Sarabande	𝅗𝅥	36?
3/2	Courante	𝅗𝅥	45?
3	Sarabande	♩	43?
3	Passacaille	♩	53
3	Chaconne	♩	79
3	Minuet	𝅗𝅥.	35
		(♩	105)
3/8	Passepied	♩.	43
		(♪	129)
3/8	Gigue	♩.	58
6/4	Sarabande	♩	67
6/4	March	♩	75*
6/8	Canaries	♩.	53
6/8	Minuet	♩.	38
		(♪	114)
6/8	Gigue [i.e. *Gigue lent* or Loure]	♩.	50

L'Affilard was the first composer to supply metronomic indications for his own music, and he was scrupulous in editing it, indicating breathing places, ornaments and *notes inégales*. His surviving music amounts to about three dozen elegant *airs de mouvement* or dance-songs, which are found in manuscript (in *F-V* and *CDN-Mn*), in *Recueils* published by Ballard (RISM 1695^3 and 1697^2, and two others of 1701 and 1705) and especially in what might be termed his 'complete works': the *Principes très-faciles pour bien apprendre la musique* (Paris, 1694), which was reprinted many times up to 1747. The *Principes* is a treatise on sight-singing which he seems to have used as a laboratory, for he reworked and recomposed the songs in each fresh edition up to the fifth (a secular version printed twice in 1705) and sixth (a sacred version also printed in 1705). When he replaced tempo words with metronome indications in 1705, the 'complete works' reached its final form, and all subsequent editions are based on either the fifth or sixth edition.

The *Principes* would be a rather ordinary self-tutor were it not for the high quality of L'Affilard's dance-songs, which are regular and can be danced to. The anthology is important for the insights it provides on questions of the tempo, articulation, phrasing, ornamentation and quality of movement of early 18th-century dance music. However, scholars are not in agreement over the interpretation of the tempo indications. L'Affilard based these on the pendulum of JOSEPH SAUVEUR, which is divided logarithmically into 60th parts of a second, but he seems to have understood Sauveur's system imperfectly. It could be that L'Affilard employed a quarter-length pendulum, where a complete vibration equals the musical beat, but he recorded his pendulum lengths using Sauveur's scale of *tierces du temps*, which is calculated for half vibrations. This would give metronome indications as shown in Table 1. An asterisk indicates that no contemporary choreography exists, and question marks indicate tempos that are unreasonably slow.

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ERICH SCHWANDT

Lafitte, José White. *See* WHITE LAFITTE, JOSÉ.

Lafleur, Joseph René (*b* Paris, 9 June 1812; *d* Maisons-Laffitte, nr Paris, 18 Feb 1874). French bowmaker. His father Jacques Lafleur was also a violin maker and bowmaker. Joseph René appears to have worked initially as a violinist. Details concerning his apprenticeship as a maker do not survive, though he did not learn from his father, whose work he far surpassed. It is reasonable to assume that his earlier career as a violinist afforded him many opportunities to examine and consider a wide range of transitional and post-transitional bows. This would explain his early tendencies towards experimentation with shaft resistance and flexibility and the use of a 'pikes-head' tip. His later association with Nicolas Maire, probably resulted in a further apprenticeship of sorts. Following this period the 'pikes-head' tips were modified,

although a certain elongation remained. His mature work possesses playing qualities of the highest order. His bows are occasionally branded LAFLEUR; it is also possible that a certain amount of his work bears the brand of Nicolas Maire.

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JAAK LIIVOJA-LORIUS

La Florinda. *See* ANDREINI, VIRGINIA.

Lafont, Charles Philippe (*b* Paris, 1 Dec 1781; *d* nr Tarbes, 14 Aug/10 Jan 1839). French violinist and composer. His mother, a sister of the violinist Bertheaume, gave him his first violin lessons, which were continued under his uncle's guidance. At the age of 11 he was ready to accompany Bertheaume on a concert tour to Germany, where his precocious talent was much admired. On his return to Paris, Lafont resumed his studies, first under Kreutzer (with whom he worked for two years), then for a brief period with Rode. He also developed an attractive voice and appeared occasionally as a singer of French ballads. In 1801 he gave concerts in Belgium, and in 1802 was acclaimed at the Concert Français in Paris. Soon he was recognized as one of France's leading violinists, and his pre-eminence was firmly established when Rode left for Russia in 1803. There followed successful tours in Germany, the Netherlands and England. In 1808 he was appointed solo violinist to the Tsar, succeeding Rode, and he remained in St Petersburg for six years. In 1815 he was named solo violinist to Louis XVIII.

Resuming his travels, Lafont had a memorable encounter with Paganini in Milan in 1816. They agreed, on Lafont's suggestion, to give a joint concert at La Scala; the programme consisted of a double concerto by Kreutzer as well as solo works by the two artists. This event is often described as a 'contest' in which Lafont was allegedly humiliated by Paganini's wizardry. In fact, in a letter, Paganini praised Lafont's artistry and even conceded his 'greater beauty of tone', but concluded, 'He plays well but he does not surprise' (de Courcy, p.147). Lafont, angered by the persistent story of his 'defeat', published his own belated version of the encounter in *The Harmonicon* in 1830, saying: 'I was not beaten by Paganini, nor he by me' and defending the French school as 'the first in the world for the violin'. This statement was made when Paganini was at the height of his fame. Whatever the outcome of the encounter, Lafont's supreme self-assurance remained unshaken, and he continued his career for more than 20 years. Spohr, who heard him in Paris in 1821, ranked him first among French violinists and admired his 'beauty of tone, the greatest purity, power, and grace', but criticized the lack of 'deeper feeling'. In the course of his career, Lafont often collaborated with prominent pianists, among them Kalkbrenner, Herz, Osborne and Moscheles; these partnerships produced joint compositions for violin and piano in which both instruments were treated with equal brilliance. Lafont died in a carriage accident while on a concert tour in the south of France.

Lafont represented French violin playing at its best. He inherited the classical technique of the Viotti school through his teachers Kreutzer and Rode, but modernized it by making it more brilliant and idiomatic. Thus he stands midway between Rode and Bériot. His encounter with Paganini came too late to influence his style and he was gradually overshadowed by the rising generation of Paganini-inspired virtuosos. As a composer, Lafont was of little importance: his seven violin concertos lack musical distinction, and his numerous fantasias and *airs variés* on operatic themes do not rise above the mediocre level of fashionable virtuoso music. Thanks to his pianist-collaborators, particularly Moscheles, higher musical standards are displayed in his *duos concertants*. He also composed more than 200 French ballads (*romances*), which for a time were very popular, and an opera, *La rivalité villageoise* (1799). Other operas mentioned by Fétis cannot be traced.

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BORIS SCHWARZ

La Font, de. *See* DELAFONT.

Lafont, Jean-Philippe (*b* Toulouse, 4 Feb 1951). French baritone. He studied in Toulouse and then at the Opéra-Studio in Paris, where he made his début as Papageno in 1974 and in 1977 sang Nick Shadow in *The Rake's Progress*. He subsequently sang regularly in Toulouse (where he took part in the première of Landowski's *Montségur* in 1985) and in 1987 in the title role of *Falstaff*. At the Opéra-Comique in Paris he has taken part in the revivals of Gounod's *Le médecin malgré lui*, Philidor's *Tom Jones* and the Offenbach triple bill, *Vive Offenbach!*, and in 1982 sang all four sinister roles in *Les contes d'Hoffmann*. In 1983 he made his American début at Carnegie Hall in a concert performance of *Benvenuto Cellini*; his Metropolitan début was as Escamillo in 1988, and in 1991 he sang Jack Rance in *La fanciulla del West* at La Scala, Milan. One of the most versatile French baritones of his generation, Lafont also includes in his repertory roles such as Rigoletto, Amonasro, Barak (*Die Frau ohne Schatten*), Leporello, Sancho Panza, William Tell, Golaud and Nabucco. In 1996 he created the role of the villain, Scarpiof, in Landowski's *Galina* in Lyons. His many recordings include Debussy's *La chute de la maison Usher* with Prêtre, *Les mamelles de Tirésias* with Ozawa, *Falstaff* with Gardiner and *La belle Hélène* with Plasson. He has also appeared as an actor in the films *Parole de Flic* and *Babette's Feast*.

PATRICK O'CONNOR

La Font, Joseph de (*b* Paris, 1686; *d* Passy, 30 March 1725). French librettist and playwright. His masterpiece is the *opéra-ballet Les fêtes, ou Le triomphe de Thalie* (music by Mouret, 1714). Although not the work in which the 'comic element was first introduced into the sphere of French opera' (compare for example *Les Muses* of 1703 and *Les fêtes vénitiennes* of 1710), *Les fêtes de Thalie* deals with flesh-and-blood characters, soubrettes, *petits maîtres* and coquettish widows. La Font stated that this was the 'first Opéra where one sees the women dressed *à la Françoise*'. The frequently mentioned *scandale*

arose from La Font's bold stroke, in the prologue, of having Thalia (muse of Comedy) triumph over Melpomene (muse of Tragedy) in a setting representing the stage of the Paris Opéra. La Font and Mouret lost no time in composing another entrée, *La critique des fêtes de Thalie*, and in changing the name of the *opéra-ballet* to *Les fêtes de Thalie*, all of which appeared to placate the aestheticians. In 1722 a new entrée, 'La provençale', was added, proving the most popular of all, and holding the stage until 1778. La Font's other works for the lyric stage include two *tragédies en musique*, *Hypermnèstre* (1716) and *Orion* (1728, completed by S.-J. Pellegrin), and the ballet *Les amours de Protée* (1720). In addition, he collaborated with Lesage and d'Orneval for the Opéra-Comique.

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JAMES R. ANTHONY

La Fontaine, Jean de (*b* Château-Thierry, Aisne, 8 July 1621; *d* Paris, 13 April 1695). French poet, fabulist, dramatist and librettist. He was educated at Château-Thierry and in Paris, where he finally settled in 1661, having spent months at a time there from 1658. He quickly established links with leading writers and musicians (Molière, Jean Racine and Boileau-Despréaux; Michel Lambert and Lully) and with their patrons (Nicolas Fouquet, Henri Loménie, count of Brienne and Madeleine de Scudéry). Frequenting salons such as the Hôtel de Nevers he met Mme de Sévigné, Mme de la Fayette, La Rochefoucauld and other prominent arbiters of taste. When his first patron, the Duchess of Orléans, died in 1672, he sought refuge with Mme de la Sablière, who protected him until her death in 1693. He was faithful to friends such as Fouquet and the Duchess of Bouillon even when they were disgraced. He received few formal honours and little financial reward, and not until 1684 was he elected to the Académie Française.

La Fontaine is principally renowned for his gently ironic stories (*Contes et nouvelles en vers*, 1665–6) and for the finely drawn portrait of man that emerges from his fables (*Fables choisies mises en vers*, 1668, 1679). Many composers since his day have taken tales from both volumes as the basis of both stage and concert works. But La Fontaine's love of variety and his taste for novelty led him to experiment with many other literary forms, including drama. His first published work (1654) was a translation of Terence's *Eunuchus*, and his second dramatic effort was a ballet, *Les rieurs du Beau-Richard* (the music for which is lost), performed at Château-Thierry in 1659 or 1660, about the time that he composed his comedy *Clymène*. These early works show that he was aware of the need to adapt material to prevailing tastes and that he could exploit the dramatic and comic elements latent in a situation; they also show how he found it difficult to sustain a tone for long or to keep personal interjections out of the drama.

Diversity was essential to La Fontaine's view of art, and music played an equally important role in creating those effects of charm and grace by which he judged good style. As a spectator he found such effects in the ballet *Les fâcheux*, given at Vaux in 1661. In 1671 his *Les amours de Psyché et de Cupidon* (1659) inspired *Psyché*, the *tragédie-ballet* created by Molière and Lully with the aid of Quinault and Corneille. Lully's collaboration with Quinault, which began after Molière's death in 1673, was temporarily interrupted early in 1674, and he asked La Fontaine for a libretto. He produced the pastoral *Daphne*, light in tone, lyrical and graceful. It did not please: Lully required something more heroic, more dramatically consistent. La Fontaine's characteristic lyricism and irony were indeed unsuitable for opera librettos, where drama and simplicity are demanded; furthermore his self-conscious, independent character was incompatible with Lully's taxing, temperamental demands. Despite his consequent criticism of Lully (in the comedy *Le florentin*, 1674) and of opera as a form (in a verse letter to Pierre de Niert, 1677), he wrote the unfinished libretto *Galatée* (1682), dedicatory verses for Lully (*Amadis*, 1684, and *Roland*, 1685), and *Astrée* (1691). This last work, set to music by Pascal Collasse, received only six performances: La Fontaine had persisted in seeing Louis XIV as a lyrical Apollo rather than as a heroic Jupiter, and he had also indulged his private taste for make-believe and enchantment, showing that his gifts were more appropriate to armchair theatre than to *tragédie lyrique*.

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MARGARET M. McGOWAN

Lagacé, Bernard (*b* St Hyacinthe, Quebec, 21 Nov 1930). Canadian organist. He studied in St Hyacinthe and Montreal with Conrad Letendre (organ), Yvonne Hubert (piano) and Gabriel Cusson (music theory). A scholarship from the Quebec government enabled him to perfect his organ technique in Paris from 1954 to 1956 under the aegis of André Marchal, whose assistant he became at St Eustache; he gave his first official recital there in June 1956. He then spent a year working with Heiller at the Vienna Music Academy. In 1957 he was appointed organ professor at the Quebec Conservatoire in Montreal and returned to Canada; he continued to give numerous concerts and recitals in Europe as well as in Canada and the USA. He was a prizewinner in the international competitions at Ghent and Munich and in the USA. Lagacé has exerted considerable influence both through his masterclasses and lectures, and through his important part in the organ revival in Canada. He has also frequently served as a jury member at international organ competitions. He has twice performed the complete organ works of Bach in Montreal (1975–7 and 1987–9), and has made several recordings, including Couperin's *Messe pour les convents*, *The Art of Fugue* and a Frescobaldi programme, all of which combine a classical purity of style with a rigorous approach to interpretation.

JACQUES THÉRIAULT/GILES BRYANT

Lagacé [née Begin], **Mireille** (*b* St Jérôme, PQ, 8 June 1935). Canadian organist, harpsichordist and teacher. After studying in Montreal and Vienna (with Anton Heiller), she embarked on a career as an organist,

harpsichordist and (from 1988) fortepianist, performing in North America and western Europe and winning various prizes. She has taught the harpsichord in Montreal and New England and Baroque performance in North America and France, and teaches both subjects at the Conservatoire de Musique du Québec in Montréal. She also plays and teaches at organists' conventions in North America. Although a champion of the Baroque repertory, Lagacé also plays 20th-century music and has had several works written for her. She has recorded organ works by Buxtehude and other Baroque composers, an anthology of French organ music and the complete harpsichord works of Bach. She is known for her colourful and imaginative interpretations of Baroque music and as a sensitive performer of the French Romantic repertory.

GILES BRYANT

Lagarde [La Garde], Mr. *See* LAGUERRE, JOHN.

La Garde [Lagarde, Garde], **Pierre de** (*b* nr Crécy-en-Brie, Seine-et-Marne, 10 Feb 1717; *d c*1792). French composer and baritone. As an *ordinaire de la chambre du roi* he was highly regarded by Louis XV, who made him responsible for the musical training of the royal children. In 1755 he shared this duty with Mion, *Maître de musique des enfants de France*, and gained the title himself two years later. He was an assistant conductor at the Opéra from 1750 to 1755 and on the resignation of François Francoeur in 1756 he became *compositeur de la chambre du roi*. Some time later he was placed in charge of the concerts given for the Count of Artois. He is also reported to have taught the harp to Marie Antoinette. La Borde described him as having a baritone voice of wide compass and great facility.

La Garde's reputation as a composer was firmly established when his *Aeglé*, a *pastorale héroïque* in one act, was performed at Madame de Pompadour's Théâtre des Petits Cabinets in 1748; it is indebted to Rameau, particularly in its orchestral style. Two years later it was incorporated into *La journée galante* as the second act of that *opéra-ballet*; the first and last acts, of which no scores are extant, were *La toilette de Vénus* and *Léandre et Héro*. While there is no record of *La journée galante* being performed outside court circles, *Aeglé* was performed at the Opéra in 1751 and continued to be played there until 1777. Other works commissioned by Madame de Pompadour were *Silvie*, a full-length *pastorale héroïque* performed at Versailles in 1749, and *L'impromptu de la cour de marbre*, a *divertissement comique* performed in her country house at Bellevue in 1751 after the Théâtre des Petits Cabinets at Versailles had been dismantled.

La Garde's lyrical gifts were often charmingly displayed in his *airs*, cantatas and *cantatilles*. Among his collections of airs were three volumes of brunettes (1764) with harp or guitar (both much in vogue at the time) and sometimes harpsichord or violin accompaniment. The guitar was also used to accompany some of the *cantatilles* in his *Journal de musique* (1758); although such works represent a decline in the French cantata, La Garde also composed cantatas and *cantatilles* of a high artistic level: for a long time his *La musette* was attributed to Rameau. His last published works were contained in two volumes entitled *Les soirées de l'Ille Adam*, dedicated to the Prince of Conti. They contained airs (and a *cantatille*, *L'amant malheureux*) for one and two voices accompanied by violin, oboe, bassoon, horn and bass. As in the works of a number of French composers at this time the music, in both thematic and instrumental writing, was greatly influenced by the nascent Classical style. While La Garde seems to have written no compositions during the last 25 years of his life, his *airs* remained popular for many years. In 1780 La Borde stated that the composer's 'charming duets and melodious songs will always be sung with pleasure by music lovers. He is, without doubt, the finest composer in this genre'.

WORKS

Edition: *Oeuvres de Pierre Lagarde* (Béziers, 1989–90)

all printed works published in Paris

Aeglé (pastorale-héroïque, 1, P. Laujon), Versailles, 13 Jan 1748, vs (1751)

Silvie (pastorale-héroïque, 3, Laujon), Versailles, 26 Feb 1749, *F-Pn, Po*

La journée galante (opéra-ballet, 3, Laujon), Versailles, 25 Feb 1750, lib pubd in *Divertissemens du Théâtre des petits appartemens pendant l'hiver de 1749 à 1750* [incl. Aeglé as Act 2]

L'impromptu de la cour de marbre (divertissement comique, 1, C.-S. Favart), Bellevue, 28 Nov 1751, lost

Cants. (1v, insts): Enée et Didon (*c*1751); La sonate (?1757); Le triomphe de l'Amour (?1757); Vénus retrouvée (?1757)

Cantatilles: La musette (before 1758); 12 in Journal de musique (1758); 1 in Les soirées de l'Ille Adam, ii (1766)

Airs, etc.: 1re–6me recueils d'airs, 1 or more vv (*c*1742–64); 1re–3me recueils de brunettes (1764); Les soirées de l'Ille Adam, i (1764), ii (1766)

Many works, arrs. in 18th-century anthologies

Other works, *Pc, Pn*

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DAVID TUNLEY

Lagarto, Pedro de (*b c*1465; *d* Toledo, 1543). Iberian composer. In a document dated 1537 he is said to have been in the service of Toledo Cathedral for 62 years. If he entered the cathedral in 1475 it was probably as a choirboy. From June 1490 he was master of the choirboys (*claustrero*). In 1495 he succeeded in obtaining a prebend as a singer in open contest: the winner was to be the 'most accomplished and fluent singer' and highly trained in polyphonic composition. In 1507 he was seriously ill and does not seem to have resumed his duties as *claustrero* after this time. He held at least two chaplaincies at the cathedral and between 1530 and 1534 was 'maestro de ceremonias'. By 1537, being deaf and blind, he asked to be relieved of his duties as chaplain; he died towards the end of 1543.

No Latin-texted work is attributed to Lagarto although the copying of a book of polyphonic villancicos for Christmas and Epiphany undertaken in 1507 by the cathedral scribe Alonso Fernández de Roa was apparently executed under Lagarto's supervision. One of Lagarto's songs *Andad, pasiones, andad* was copied in the Cancionero Musical de La Colombina and is a villancico in form, as are two of his other songs included in the original

layer of the Cancionero Musical de Palacio. All three villancicos draw on different themes: *Andad, pasiones, andad* is an intensely emotional love song, *Callen todas las galanas* compares the ladies of Seville and Toledo, and *D'aquel fraire flaco* is an anticlerical satire. His one surviving *romance, Quéxome de ti, ventura*, is a lament against the vicissitudes of Fortune.

WORKS

Editions: *La música en la corte de los reyes católicos: Cancionero musical de palacio*, ed. H. Anglès, MME v, x (1947–51) [A i–ii]

Andad, pasiones, andad, 3vv, A ii, no.279; Callen todas las galanas, 3vv, A ii, no.226; D'aquel fraire flaco, 4vv, A ii, no.255; Quéxome de ti, ventura, 3vv, A i, no.90

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E. Casares, ed.: *Francisco Asenjo Barbieri: Biografías y documentos sobre música y músicos españoles*, Legado Barbieri, i (Madrid, 1986), 275

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ISABEL POPE/TESS KNIGHTON

Lage (i) (Ger.). In string playing, position playing or position fingering. (The equivalent term in the 18th century was *Applicatur*.) *See* APPLICATION.

Lage (ii) (Ger.). *See* REGISTER.

Lagidze, Revaz (*b* Bagdadi, western Georgia, 10 July 1921; *d* Tbilisi, 16 Oct 1981). Georgian composer. A student of Balanchivadze at the Tbilisi State Conservatory (graduating in 1948, postgraduate studies until 1950), he worked as a violinist in the Georgian Radio SO, as a music editor for documentary films (1960–62) and then was head of the music faculty of the Pushkin State Institute in Tbilisi until his death. He was awarded the Rustaveli Prize (1975), the USSR State Prize (1977) and the Paliashvili Prize (1991). A composer of Romantic and nationalist inclinations, his opera *Lela* represents the peak of his output and is replete with eloquent cantilena, lyrical imagination and an artistic sense of drama. As a whole, his works are regarded as a national treasure in Georgia as well as having won recognition outside that country. His language is inflected by the richness of Georgian musical dialects, many of which – such as those of ancient sacred songs, peasant songs and urban folk music – are originally reinterpreted in a style marked by nobility, emotion and poeticism. The changes which occurred in Georgian song writing in favour of a more professional approach are generally attributed to Lagidze, whose own songs, whether solo, ensemble or choral in scope, are characterized by a patriotic and ethical sensibility. His aesthetic outlook was democratic and so he sought to associate with a wide audience and win its recognition.

WORKS
(*selective list*)

Stage: Megobrebi [Friends] (musical comedy), 1950; Komble (musical comedy), 1957; Lela (op), completed 1973, Tbilisi, 1975

Cants.: Simghera Tbilisze (Song about Tbilisi) 1958; Sakartvelo [Georgia], 1961; Simghera samshobloze [Song about our Motherland], 1967; Balada vazze [Ballad of the Vine], 1969; Simghera Tkeebze (Song of the Woods), 1970; Melis Vardzia [Vardzia is Waiting for me], 1973

Unacc. chorus: Chemo Kargo Kvekana (My Lovely Land), 1962; Akvavilda Nushi (Almond Trees in Blossom), 1960; Hymni Deda Enas (Hymn to the Mother Tongue), 1977

Orch: Samshoblosatvis [For the Motherland], sym. poem, 1949; Sachidao, sym. picture, 1952

Other works: songs, chbr pieces, incid music, over 30 film scores

Principal publishers: Muzfond Gruzii (Tbilisi), Muzgiz, Muzïka, Sovetskiy Kompozitor (Moscow and Leningrad)

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G. Orjonikidze: 'R. Lagidze da misi opera "Lela"' [R. Lagidze and his opera 'Lela'], *Agmavlobis gzis problemebi* [Problems on the path of development] (Tbilisi, 1978), 319–348

MANANA AKHMETELI

Lagkhner, Daniel (*b* Marburg, Lower Styria [now Maribor, Slovenia], after *c*1550; *d* after 1607). Austrian composer. A minor master of early Protestant music, he was among the first composers born in Styria. On the title-page of his major publication, *Soboles musica*, he described himself as citizen and organist of Loosdorf in Lower Austria; in his publications of 1606 and 1607 he called himself 'symphonista' and 'musurgus' of the barons of Losenstein, founders of a notable Protestant grammar school at Loosdorf (1574–1619) in which Lagkhner probably taught. Evidence of his connection with the school is to be found in his three-part *Flores Jessaei* for boys' voices, and in his four-part *Florum Jessaeorum semina*, also set mainly for equal voices. After 1607 he may well have gone into exile on account of his Protestant sympathies. Fétis maintained that he became Kapellmeister of St Sebaldus, Nuremberg; this, however, is based on inferences wrongly drawn from the place of publication of Lagkhner's works.

The 28 motets in the *Soboles musica*, for four to eight voices, are characterized by an abundant use of contrary motion, quasi-polyphony, block harmony and by both simulated and actual double-choir textures, all suggesting strong Venetian influences. His *Neuer teutscher Lieder I. Theil* contains 23 songs for four voices, nearly all secular, with dedications to various members of the Austrian nobility who had joined together in singing them. Lagkhner's choice of texts, taken from the Ambras songbook (settings by composers such as Forster, H.L. Hassler, Regnart and Eccard), links him to the German songwriting tradition of Hassler's time.

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Soboles musica, 4–8vv (Nuremberg, 1602), ed. in Monumenta artis musicae Slovenia, ii (Ljubljana, 1983)

Flores Jessaei, 3vv (Nuremberg, 1606)

Neuer teutscher Lieder I. Theil, 4vv (Nuremberg, 1606)

Florum Jessaeorum semina (Nuremberg, 1607)

1 galliard, *D-Rp*

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HELLMUT FEDERHOFER

Lago, Giovanni del. *See* DEL LAGO, GIOVANNI.

Lagoya, Alexandre (*b* Alexandria, 21 June 1929). French guitarist of Greek-Italian parentage. He began studying guitar at the age of eight in the Alexandria Conservatory. He gave his first public recital at 13 and five years later moved to Paris, where he continued his studies at the Ecole Normale de Musique and met several important composers. In 1950 he met Ida Presti at Segovia's summer course in Siena; they married in 1952. Thereafter they abandoned their successful solo careers and devoted themselves to establishing a duo that set new standards for the medium. After Ida Presti's premature death in 1967, Lagoya resumed his solo career, continued to direct the annual summer school in Nice (a task previously shared with Presti) and in 1969 became professor of guitar at the Paris Conservatoire, retiring in the mid-1990s. He continues to perform and make recordings.

JOHN W. DUARTE

Lagrange, Joseph Louis, Comte (*b* Turin, 25 Jan 1736; *d* Paris, 10 April 1813). French mathematician and physicist. He was largely self-trained and was encouraged by Euler and d'Alembert, whose protégé he became. He held positions in Berlin (from 1766) and Paris (from 1787). He is remembered as an acoustician for his work in 1759 on the transverse vibrations of the taut, massless cord loaded by n weights, equally spaced. He is credited with being the first to represent the string in this way and to calculate its normal mode patterns and frequencies, and for having established Euler's solution for the continuous monochord as being the result of taking the limit as n tends to infinity. In fact the discrete model was a very old one, and Lagrange's work on it is a straightforward extension of Euler's; further, as d'Alembert pointed out, Lagrange's passage to the limit is fallacious. In 1788 Lagrange showed how to determine in principle the normal modes of any discrete system in small oscillation about a stable position of equilibrium. In acoustics, as in many other domains, Lagrange's work closely follows Euler. It is Lagrange's chief merit to have been the only man of his day to master Euler's discoveries and methods as soon as they appeared, so that he was often able to extend Euler's results.

See also PHYSICS OF MUSIC, §3.

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CLIVE GREATED

La Greca, Antonio ['Il Fardiola'] (*b* Palermo, 1631; *d* Palermo, 8 May 1668). Italian composer. His nickname was derived from his teacher, Filippo Fardiola, an incumbent of the Church at Palermo. In December 1653 La Greca is listed among the members of the Unione dei musici of Palermo. His *Armonia sacra di vari motetti … libro primo* op.1 (Palermo, 1657), discovered in the archives of St Paul's Cathedral of Malta, Mdina, in 1979, is for two to five voices with organ continuo. It contains settings of 21 Latin sacred texts, most of them extra-liturgical. *Exultate, gaudete* (for two sopranos and bass voice) and *Lauda Sion* (for five voices) include two violins, though in the latter they are optional. The music is sensitive to the meaning of the texts, with contrasts of metre (triple and duple), tempo (presto, allegro and largo) and style (arias, ariosos and recitatives). The harmony is rich, full of bold dissonances and modulations, and the melody is constantly enchanting, with unusual and surprising figurations.

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A. Tedesco: *Il Teatro Santa Cecilia e il Seicento musicale palermitano* (Palermo, 1992), 10, 243

PAOLO EMILIO CARAPEZZA, GIUSEPPE COLLISANI

La Grille, Sieur de. *See* NORMANDIN, DOMINIQUE.

La Grotte [La Crotte], **Nicolas de** (*b* 1530; *d c*1600). French keyboard player and composer. In 1557 he was organist and spinet player at Pau to Antoine de Bourbon, King of Navarre. In October 1558 he married and, though still attached to the court of Navarre, resided at Paris. After Antoine's death in 1562 he joined Costeley and Jean Dugué in the service of Henri de Valois, Duke of Anjou, and was appointed 'vallet de chambre et organiste ordinaire' in 1574 when the duke succeeded his brother Charles IX to become Henri III of France. He and Claude Le Jeune were paid 600 gold crowns for serving during the festivities for the wedding of the Duke of Joyeuse in September and October 1581. In 1584 he tested a new organ at St Germain-l'Auxerrois and his playing was praised by La Croix du Maine for its 'sweetness of execution, manual delicacy' and 'musical profundity'; the poet laureate Jean Dorat expressed similar sentiments in a Latin anagram, *Tu solus organicus*. In 1587 La Grotte petitioned the king for a sinecure, and between 1586 and 1589 made several applications to purchase land in the Corbeil district, near Paris.

The chansons in his 1569 collection reflect the contemporary preference of poets and humanists for monody; although the publication, in four partbooks, follows the standard format, the music was clearly conceived as melody and accompaniment – the three lower voices providing harmonic support – and seems more naturally suited to the arrangement for voice and lute issued under Le Roy's own name as *airs de cour* in 1571 (this includes all but the final piece of La Grotte's 1569 collection). Several of the melodies were also used in Jehan Chardavoine's monophonic *Recueil des plus excellents chansons en forme de voix de ville* (Paris, 1576). The declamatory rhythm of some of these pieces foreshadows the work of musicians in Baïf's circle and La Grotte demonstrated his interest in *musique mesurée à l'antique* by including four *chansons mesurées* (*Il a menty, La belle Aronde, Lessemoy osu* (Baïf) and *Ma gente bergère*) in a second collection, published in Paris in 1583. The distinction between *air* and chanson in the title of this collection refers only to strophic and non-strophic texts, among which are verses by Baïf and Belleau, religious texts by Desportes, du Bellay and Guéroult, two Italian poems and a long opening piece in five sections entitled *Mascarades de Pionniers*. La Grotte's own literary talent is evident in that he translated from Dorat's original Latin the prefatory verses addressed to Henri III in the 1583

volume. In view of the chronology, La Grotte seems more likely than Gombert, Millot or Guillaume NICOLAS to have written the chansons ascribed to 'Nicolas' in anthologies published between 1559 and 1578; these are generally more old-fashioned in style than La Grotte's collections of 1569 and 1583, but they include a few settings of the Pléiade poets (Ronsard, Du Bellay and Belleau) as well as older verse by Marot, Guéroult and others. In spite of his fame as an organist, only one of La Grotte's keyboard works survives – a four-part polyphonic fantasia on Rore's madrigal *Ancor che col partire*.

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CHANSONS

[16] Chansons de P. de Ronsard, Ph. Desportes et autres mises en musique par Nicolas de la Grotte, 4vv (Paris, 1569, 3/1572 with 2 added chansons), ed. in SCC, xv (1992); 15 arr. in Livre d'airs de cour miz sur le luth par Adrian le Roy (Paris, 1571); ed. in PSFM, iv–v [iii–iv] (1934/*R*)

Premier livre d'airs et chansons (28 chansons), 3–6vv (Paris, 1583)

1 chanson, 4vv, 1569[17] (attrib. 'N. la Grotte')

55 chansons, 1 canon, 3–6vv, 1559[8], 1559[11], 1559[12], Livre de meslanges (Paris, 1560), 1561[6], 1564[8], 1564[11], 1565[5], 1572[2], 1578[14]: all attrib. 'Nicolas', possibly by La Grotte; 40 ed. in SCC, xx (1991)

INSTRUMENTAL

Courante, lute, 1617[26]

Fantasia a 4 sopra 'Ancor che col partire', kbd, *A-Wn*; ed. F. Dobbins, *Le concert des voix et des instruments à la Renaissance: Tours 1991*, pp.573–4

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FRANK DOBBINS

Lagudio, Paolo (*fl* 1563). Italian composer. His *Primo libro di madrigali a cinque voci* (Venice, 1563[10], incomplete) is dedicated from Naples. In addition to his own three madrigal pairs and a 21-stanza cycle, the book contains one madrigal by Ferrante Bucca. Such extended cycles as Lagudio's *Quel antico mio* were uncommon even in Rome, Venice and Verona where settings of entire canzoni were popular.

PATRICIA ANN MYERS

La Guerre, Elisabeth Jacquet de. *See* JACQUET DE LA GUERRE, ELISABETH.

Laguerre [Lagarde, Legar, Legard, Le Garde, Legare, Leguar, Leguerre etc.], **John** (*b c*1700; *d* London, 28 March 1748). English baritone and painter. The various spellings of his name in playbills, advertisements and cast-lists have caused much confusion, with some writers asserting that more than one person is involved. Laguerre first appeared in Italian opera, having a minor role in Handel's *Radamisto* (1720). He then joined John Rich's company, where between 1721 and 1740 he sang in pantomimes, afterpieces, ballad operas and burlesques. He sang again for Handel, as Curio in *Giulio Cesare* (1724), his English theatre roles being taken by other singers on Italian opera nights. His most popular roles were Hob in *Flora* and Gaffer Gubbins in *The Dragon of Wantley*. He sang Corydon in the first public performance of Handel's *Acis and Galatea* in March 1731. In 1724 he married the dancer and actress Mary Rogeir; they always worked together and after her death in 1739 his career declined. In 1741 he was imprisoned for debt, but was allowed to sing in his benefit performance on 23 April. In 1746 he was taken on by Rich as a scene painter. He had published engravings of theatrical subjects, having been trained by his father, the French-born mural painter Louis Laguerre, who died at the theatre on John's first benefit night in 1721. 'Honest Jack Laguerre' had a reputation as a wit, a mimic and an amusing companion.

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OLIVE BALDWIN, THELMA WILSON

Laguerre, Marie-Joséphine (*b* Paris, 1755; *d* Paris, 14 Feb 1783). French soprano. She joined the Opéra as a chorister in 1771–2 and in 1776 took the title roles in La Borde's *Adèle de Ponthieu* and Gluck's *Alceste*. A pure-voiced and expressive singer, she shared leading roles with Rosalie Levasseur from 1778, and created the title role in Floquet's *Hellé* (1779), Sangaride in Piccinni's *Atys* (1780), Iphigenia in Piccinni's *Iphigénie en Tauride* (1781) and the Countess in Grétry's *La double épreuve* (1782). Her early death was apparently the result of loose living; at the second performance of Piccinni's *Iphigénie*, she was incoherent through drink and was imprisoned until the following performance.

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JULIAN RUSHTON

La Guerre, Michel de (*b* Paris, *c*1606; *d* Paris, 12 Nov 1679). French organist, lutenist and composer. At the age of 14 he succeeded Charles Racquet, organist at Notre Dame, Paris, and on 1 January 1633 was appointed organist of the Ste Chapelle, where he remained until his death. According to the Ste Chapelle records, he was also treasurer from 1661. He married Marguerite Trépagne and had ten children: Jérôme succeeded him as organist of the Ste Chapelle, holding the post until about 1739; Marin, who was married to Elisabeth Jacquet, acted as substitute for his brother between 1698 and 1704. Michel de La Guerre was considered by Jean Loret (*La muze historique*, 19 December 1654) to be 'a very excellent master of the lute'; he performed at musical gatherings arranged by the organist Pierre de la Barre and accompanied the famous singer Anne de la Barre. He is regarded as the creator of the French pastorale: *Le triomphe de l'Amour*, a setting of a poem by Charles de Beys, was performed at the Louvre on 22 January 1655 and then at the Théâtre du Palais-Royal on 26 March 1657; the music is lost. In about 1661 La Guerre dedicated to Louis XIV a collection of his settings of *Oeuvres en vers de divers autheurs, mis en musique*, among them a *Dialogue sur l'alliance de la France et de l'Espagne* in which each allegorical figure sings in his or her own language. The music of these, too, is lost.

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CATHERINE CESSAC

Lah. The submediant of a major scale or keynote of a minor scale in TONIC SOL-FA.

La Halle, Adam de. *See* ADAM DE LA HALLE.

Laḥjī, Muḥammad Faḍl al- (*b* 1922, al-Hawta, British Protectorate of South Arabia [now Yemen]; *d* 1967). Arab singer and *'ūd* player. His life was closely linked to that of his patron, Prince Aḥmad Faḍl al-'Abdalī, known as 'the Commandant' (*al-Komandān*). Before the *Komandān*, the music of the Lahij region near Aden was confined to popular songs and instruments (the double clarinet, the lyre and percussion). In the 1930s, young artists influenced by Egyptian song discovered the *'ūd* (short-necked lute). As an alternative to the other urban musical genres of the Yemen, which derived from Sana'a and Hadramawt, the *Komandān* invented a new style known as *laḥjī* by adapting his poetry to traditional melodies; he later composed new melodies and provided patronage for young composers. The *laḥjī* style was the first 'urban' musical genre of the Yemen in the contemporary sense, making its mark throughout the Yemen together with the polyrhythmic *sharḥ* dance. Many *laḥjī* recordings were released in Aden during the 1940s by the al-Tāj al-Adanī company, and the *laḥjī* became particularly well known in the Persian Gulf under the name of *'adanī*. Al-Laḥjī added to this repertory new songs such as *Yā ward yā kādhī* ('O rose, O *kādhī*, pears and apricots'). In many of his melodies it is difficult to tell the traditional from the new elements and to distinguish the contributions of al-Laḥjī from those of the *Komandān*; al-Laḥjī's work retains the pentatonic scale of popular origin which later became blurred in the work of artists such as Faysal 'Alawī. Al-Laḥjī pursued a traditional career, providing music for weddings; he joined the Musical Club of Lahij in 1955 and the Musical Club of the South in 1957, both of which associations played a part in the revival of Yemeni nationalism. He died prematurely, assassinated in 1967.

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JEAN LAMBERT

La Harpe [Delaharpe], **Jean François de** (*b* Paris, 20 Nov 1739; *d* Paris, 11 Feb 1803). French man of letters. He wrote several tragedies, of which *Le comte de Warwick* (1763) was the most successful, but he is chiefly remembered for his didactic and critical works. These include the *Cours de littérature* in 16 volumes (1799–1805), in which he holds a special place for French librettists of the 17th and 18th centuries, and an *Eloge de Racine* (1772). A dogmatic critic with little understanding of music, he joined with Marmontel to support the Italians against Gluck, and particularly favoured Sacchini; his virulent attack on *Armide* in the *Journal de politique et de littérature* (5 October 1777) was ridiculed by Gluck himself in the *Journal de Paris* (12 October 1777) and by La Harpe's colleague J.B.A. Suard using the pseudonym 'L'anonyme de Vaugirard'. His *Correspondance littéraire* (1774–91, published 1801–7), a manuscript periodical similar to Grimm's, though less extensive, is a valuable informal record of the period. His *Chant des triomphes de la République française* was set to music by Le Sueur in 1794.

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JULIAN RUSHTON/MANUEL COUVREUR

La Hèle [Hele], **George de** (*b* Antwerp, 1547; *d* Madrid, 27 Aug 1586). Flemish composer, active in Spain. He received his early musical training under Antoine Barbé (i) at the church of Our Lady in Antwerp. It is also possible that he spent some time as a choirboy at the collegiate church at Soignies. In 1560 he was among a group of choirboys who went from the Low Countries to Madrid to serve in the chapel of Philip II, then under the direction of Pierre de Manchicourt. From the preface to his *Octo missae*, we know that La Hèle remained in the service of the king for ten years at this time. Towards the end of this period, possibly for three or four years, he was enrolled in the University of Alcalá, while continuing to have his name inscribed in the roster of the choir in order to receive its benefits. In 1570 La Hèle returned to the Low Countries to study at the University of Leuven, probably reading theology. While never fully ordained a priest, there is evidence that he received minor orders before discontinuing his theological studies.

La Hèle became choirmaster at St Rombouts in Mechelen in 1572, and about 1574 went to the cathedral at Tournai in a similar capacity. In 1576 he won two prizes for his compositions at a contest in honour of St Cecilia at Évreux. He was awarded second prize, a golden ring adorned with a silver harp, for the motet *Nonne Deo subiecta erit anima mea*; and also gained third prize, a golden ring ornamented with a silver lute, for his chanson *Mais voyez mon cher esmoy*. In 1578 Christopher Plantin of Antwerp printed the composer's most important work, his *Octo missae*.

Philip II designated La Hèle master of the royal chapel on 15 September 1580. However, despite numerous efforts by the king to hasten his journey to Madrid, La Hèle does not seem to have arrived there until over a year and a half after this appointment. He was much concerned with the condition of the musical repertory he found at the chapel, and greatly enlarged it with music by Clemens non Papa, Palestrina, Guerrero, Morales and Manchicourt, as well as with some of his own works. In 1585 Philip II travelled to Zaragoza for the marriage of his daughter Catherine with Charles Emmanuel, Duke of Savoy. La Hèle wrote a highly successful motet for this occasion. On this same journey, while at Monzón, he conducted a festival performance in which the choir of

his own chapel and those from Castile, Aragon and Portugal sang.

Because he had received minor orders, La Hèle was eligible to hold ecclesiastical benefices. Philip II liberally provided him with several throughout his life. However, La Hèle lost all of these through his marriage, which seems to have taken place shortly before he died, probably during his final illness. On 16 June 1586 he made a will which contains the only mention of his wife, formerly Madelena Guabaelaraoen, who was appointed an executor. He died on 27 August 1586 in the parish of St Nicholas in Madrid.

George de La Hèle's *Octo missae* was the first of Christopher Plantin's few music printings. For its publication Plantin had an elaborate frontispiece specially engraved, which later served for his other music publications (*see* LOW COUNTRIES, fig.3). The music fount used was also specially prepared. For the first letter of the text at the beginning of each part of each mass, majuscules were employed which had originally been intended for an antiphoner, commissioned by Philip II but never printed. The high-quality paper on which these eight masses were printed had also been purchased for this antiphoner. The beautiful workmanship of the Plantin press on the *Octo missae* makes it a model of printing artistry for the period. The work was published in choirbook format, its actual size being 54 cm by 38 cm. The retail selling price of the volume was an expensive 18 florins, and by the terms of the printing contract La Hèle was required to purchase 40 copies at a reduced price. The account books of Plantin show that the publication sold well, and many copies survive today. La Hèle's *Octo missae* comprises the masses on *Benedicta es coelorum regina* (7vv), *Fremuit spiritus Jesu* (6vv), *Gustate et videte* (5vv), *In convertendo Dominus* (5vv), *Nigra sum sed formosa* (5vv), *Oculi omnium in te sperant Domine* (5vv), *Praeter rerum seriem* (7vv) and *Quare tristis es* (6vv). The first and seventh are based on motets by Josquin; the second, third, sixth and eighth on motets by Lassus; the fourth on the motet by Rore and the fifth on the motet by Crecquillon. La Hèle's motet *Asperges me* precedes the masses in this collection.

La Hèle's skill as a composer is best demonstrated through the parody technique of his masses. Melodic, harmonic and rhythmic elements from the polyphonic model are ingeniously reworked, in both easily recognizable and cleverly disguised variations, in such a way as to elevate the contrapuntal level of the original. La Hèle drew only on motets, avoiding secular models as inappropriate to the divine service. All his models were composed by established composers.

The *Octo missae* and the one motet and one chanson previously mentioned are the only extant works of George de La Hèle. That he did write others is verified by the lists of music copied into the repertory of the royal chapel of Philip II. The lists for 1585 contain a Credo (8vv); a motet *In illo tempore* (8vv); a Kyrie for Paschal time (5vv); a Kyrie for Paschal time (6vv); two Passion settings (both 4vv); a *Lamentatio Jeremie* (5vv); another for eight voices; the motet *Domine tu mihi lavas pedes* (8vv); and *Egredientum* (4vv); all by La Hèle. Presumably these, and probably more of his works, were lost when the library of the royal chapel was burnt in 1734.

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LAVERN J. WAGNER

La Hire, Philippe de (*b* Paris, 18 March 1640; *d* Paris, 21 April 1718). French astronomer, mathematician and physicist. He was the son of the painter Laurent de la Hire. In 1678 he was admitted a member of the Académie Royale des Sciences in Paris as an astronomer, and subsequently he taught mathematics at both the Collège de France (from 1682) and the Académie Royale d'Architecture (of which he was a founder-member in 1687). Among the many works by this celebrated and productive scientist are several essays devoted to research into the nature of sound, which appear in the publications of the French scientific academy. The most noteworthy features of these investigations are his concerns with partial vibrations as determinants of timbre, with the acoustical differences between the vibration of cylinders, solid bodies and strings, and with the effect on a resultant sound of such factors as the elastic quality of a vibrating body, its relative moisture content and the means by which it is set into vibration.

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ALBERT COHEN

La Houssaye [Housset], **Pierre(-Nicolas)** (*b* Paris, 11 April 1735; *d* Paris, 1818). French violinist, conductor and composer. Originally called Housset, he studied the violin in the 1740s with J.-A. Piffet. Shortly after 1750 his brilliant performance of a Tartini sonata at a gathering of eminent violinists created the opportunity to study with Pagin, a pupil of Tartini. La Houssaye was later employed by the Count of Clermont, then by the Prince of Monaco, with whom he travelled to Italy, probably in about 1753. On arrival in Padua he received a few lessons from Tartini. He was employed briefly at the court of Filippo,

Duke of Parma, where he studied composition with Traetta, but he soon returned to Padua for more lessons with Tartini. During his stay of about 15 years in Italy he became an excellent violinist and conductor.

In 1768 or later La Houssaye left Italy for London, probably passing through Paris. Precisely how long he remained there and what he did while there remains unknown. Fétis and most subsequent sources have reported that he directed the orchestra of the Italian Opera in the 1770s, but Pericaud thought this improbable. McVeigh states that he was a soloist at several of the King's Theatre oratorios in 1770, and that he may have led the Bach-Abel concerts in 1770 and 1771. By 1776 La Houssaye had returned to Paris, and in 1777 he was named conductor and leader of the Concert Spirituel under Legros. (In 1778 Mozart, after observing La Houssaye's particularly disastrous rehearsal of his symphony K297/300*a*, wrote that he would be tempted to remove the violin from La Houssaye's hands and conduct himself if the performance were equally bad; but the performance on 18 June was a great success.) In 1781 La Houssaye became conductor and leader of the Comédie-Italienne orchestra but remained a violinist at the Concert Spirituel until at least 1788. He also played in the highly respected Concert des Amateurs. From 1791 he shared with Joseph Lefebvre the position of orchestra director at the Théâtre Feydeau, but the merger with the Théâtre Favart in 1801 resulted in his dismissal. After the Paris Conservatoire opened in 1795, he was appointed a violin teacher, a post he retained until 1802. To maintain a livelihood, he played second violin in the Opéra orchestra and taught privately until 1813, when deafness and age forced him to retire. His final five years were spent in poverty.

La Houssaye was regarded as a master of the violin by those who heard him, including Fétis and Viotti; his one remaining collection of compositions, *Sei sonate* for violin and bass, op.1 (Paris, *c*1774), supports this evaluation, demanding great proficiency in double stops and calling for notes in the extreme upper register. A virtuoso violin concerto attributed to him in another hand matches the style of Tartini's second period; if authentic, it was probably composed before his years in Italy. According to Fétis, La Houssaye wrote other works for the violin, the manuscripts of which are lost: 12 'church' concertos, seven books of sonatas and three books of duos. His only other known work is a comic opera, *Les amours de Coucy*, performed at the Théâtre de Monsieur on 22 August 1790.

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JEFFREY COOPER

Le Hye [née Rousseau], **Louise-Geneviève de** (*b* Charenton, 8 March 1810; *d* Paris, 17 Nov 1838). French pianist, organist and composer. She was a collateral descendant of Jean-Jacques Rousseau. A child prodigy, she studied first with her father, Charles-Louis Rousseau, then with Louis-Joseph Saint-Amans; when she was 11 she was admitted to the Paris Conservatoire. According to Fétis, she was invited in 1830 by the Conservatoire director, Luigi Cherubini, to teach harmony to a class of young girls, and took the solo part in her fantasy for organ and orchestra in a Conservatoire performance on 10 April 1831. She married shortly thereafter and gave up her appointment to move to Cambrai, but returned to Paris at the end of 1834 and resumed teaching. In 1835 her dramatic choral work *Le songe de la religieuse* was performed at the Hôtel de Ville. She published a number of works (among them a set of variations on 'La muette de Portici' under the pseudonym 'M. Léon Saint-Amans *fils*'), including a duo for horn and piano, a set of variations for piano and string quartet, and some settings of poems by her husband, but ill-health prevented her from realizing many of her projects. She died at the age of 28 leaving two young children. Her *Méthode d'orgue expressif* and collection of *Six mélodies italiennes* (dedicated to the Princess Belgioioso) were published posthumously, while other works remained in manuscript, including masses, *scènes dramatiques*, a piano method and études.

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JULIE ANNE SADIE

Lai (Fr.). An extended song form cultivated particularly in the 13th and 14th centuries. The stanzas – if the poem can be divided in that way – are each in a different form and therefore have different music. Though the number of surviving examples is small compared with the total extent of medieval song these works occupy a special position for several reasons: the very irregularity of the poetic form led to large metrical and rhyming patterns that have caused the lai and its German equivalent the *Leich* to be described as the major showpieces of medieval lyric poetry; and there is much truth in Spanke's useful distinction (1938) between songs that are primarily metrical in their formal concept (i.e. nearly all medieval strophic song) and those that are primarily musical (the lai and the sequence), a distinction that almost inevitably brings with it the suggestion that the lai and related forms represent by far the earliest surviving attempts at continuous extended musical composition outside the liturgy. In general it is true to say that in the 13th century the form could be extremely free, with highly irregular rhyme schemes and lines of uneven length, but that in the 14th century lais became enormously longer, with the French tradition developing a standard pattern with each stanza following a double-versicle scheme (often refined to an apparent quadruple-versicle) and a 12-stanza form in which the first and last could be related musically or even have the same music at different pitches.

1. Terminology and origins. Many different extended forms in medieval (and later) poetry are encompassed by the word 'lai' and related words in other European languages. The form described above is more strictly called the lyric lai (or *lai lyrique*) to distinguish it from the narrative lai (or *lai breton*), a long poem normally in octosyllabic rhyming couplets and often associated with stories of the Arthurian cycle.

The narrative lai was most elegantly described by Chaucer's Franklin:

> Thise olde gentil Bretouns in hir dayes
> Of diverse aventures maden layes,
> Rymeyed in hir firste Briton tonge;
> Which layes with hir instrumentz they songe,
> Or elles redden hem for hir plesaunce.

In French this genre saw its first success with Marie de France, who apparently worked in England and whose 12 narrative lais date from the years after 1160, though she claimed they were adapted from Breton originals that are now lost; but it continued well into the 15th century: after 1415 Pierre de Nesson called his poem in that form lamenting the French defeat at Agincourt the *Lay de la guerre*. Though the narrative lai, like much other narrative verse, was evidently sung, certainly in its earlier history, no music for it survives: only the presence of empty staves above a manuscript of the *Lai de Graelent* (*F-Pn* fr.2168) and a lost manuscript of the lais of Marie de France (see Maillard, 1963, p.66) witness that this music may have been written down. (*See also* CHANSON DE GESTE.)

Even within the terminology 'lyric lai' there are poems that cannot be described as lais according to the definition adopted for this article. Several poems carrying the title 'lai' are found inserted in longer narratives: particularly famous examples of this category appear in the *Roman de Perceforest* and the *Roman de Tristan en prose*. For the latter there is even music, surviving notably in *A-Wn* 2542 (listed below); but these are mostly simple strophic songs, quatrains with the musical scheme *aabc* (the three melodies in *F-Pn* fr.776 have no such clear design), though with the peculiarity that their music is fully written out for all stanzas of the poem. Tannhäuser's *Lude Leich* (*D-Mbs* Cgm 4997, ff.72–73*v*) is also isostrophic. More difficult to classify are the two 'lais' attributed by Beck to Charles d'Anjou and described by Stäblein (1975) as merely a series of single-stanza songs.

The word itself is hard to pin down and has been variously explained. One possibility is that it derives from the Latin *laicus*, implying a secular equivalent of the sequence. Intriguingly the narrative *Palamede* says that the *lai* has its name because it leaves behind (*laissier*) all other lyric forms. Another theory traces it back to the Low Latin *leudus*, found as early as Venantius Fortunatus (*c*550) and meaning a vernacular song in Latin metre: this is probably a latinization of a germanic word (perhaps **leuthaz*, though the German word *Leich* is thought to derive from **laik*; asterisks in this context denote hypothetical roots) and is glossed in one manuscript with the Old High German *Uuinileodos* (singer); the later Latin *laudes* and the Irish *loîd* (or *laîd*) are evidently related. The Irish word (meaning blackbird's song) can be documented from the mid-9th century and may go back further; since the 16th century it has been used to mean any poem, but particularly songs related to the epic of Finn. There is much evidence in favour of Irish origin for the form, a theory supported by Aarburg and by Maillard, who showed how the rhythmic interest of early Irish poetry may have influenced the lai ('Lai, Leich', 1973, pp.326ff); but no music survives to document this and nothing in Irish poetic structure can be linked directly with the musical form that appeared in France about 1200.

The earliest recorded French uses of the word 'lai', those of Wace in his *Roman de Brut* (*c*1155: 'lais et notes/



1. How the lady made the lover read the lai he had composed: miniature from the Machaut MS 'C', after 1350 (F-Pn fr.1586, f.28v)

lais de vieles, lais de rotes/lais de harpes et de frestels'), describe instrumental melody, but this is by no means the rule for other early references: Wolf (1841, pp.4ff) showed that the word 'lai' in English or Old French often meant no more than 'song'.

Just as the word 'lai' itself had and still has several meanings beyond and around the specific musico-poetic form that is the subject of this article, so also many other words cover ranges of meaning that include that of the lyric lai.

(i) Descort. Derived from the Latin *discordia*, *descort* was the standard Provençal word for lai and was carried into Old French as well as into Italian, where the word *discordio* appears describing a poem of Jacopo da Lentino. There has been some disagreement as to the differences between *descort* and lai, with Wolf (1841) and Jeanroy (1901) pioneering the opinion that there was none and Stäblein (1975) suggesting that *descort* was merely a later and more sophisticated name preferred by the trouvères. (An excellent and full survey of the dispute appears in Baum, 1971; see also P. Bec, *La lyrique française au Moyen Age (XIIe-XIIIe siecles)*, i, Paris, 1977, pp.199ff.) For musical purposes the two probably were identical since the confusion appears to lie mainly in the range of other materials encompassed by the word *descort*: though primarily designating the same form (or forms) as the lyric lai, it is also used for a poem whose stanzas disagree in some other way (e.g. Raimbaut de Vaqeiras's *descort Ara quan vei verdejar* has five isometric stanzas but their *discordia* lies in the fact that each is in a different language) and for a poem whose subject matter is discordance, disagreement or most characteristically severe disappointment in love (this last explaining the definition of the *descort* in the Provençal *Doctrina de comprendre dictatz*). In this context it might be worth noting that Konrad von Würzburg's second *Leich* (for which no music survives) repeatedly describes itself as a *Streit* ('contest').

It must be added, however, that some scholars see substantial differences between the lai and the *descort*. Maillard (1963), starting from the nomenclature found in the sources, divided the extant lyric lais into lais and *descorts*, but his efforts (pp.128ff) to define the difference are not entirely convincing. His suggestion (pp.143–4) that the essence of the *descort* was in its poetical form

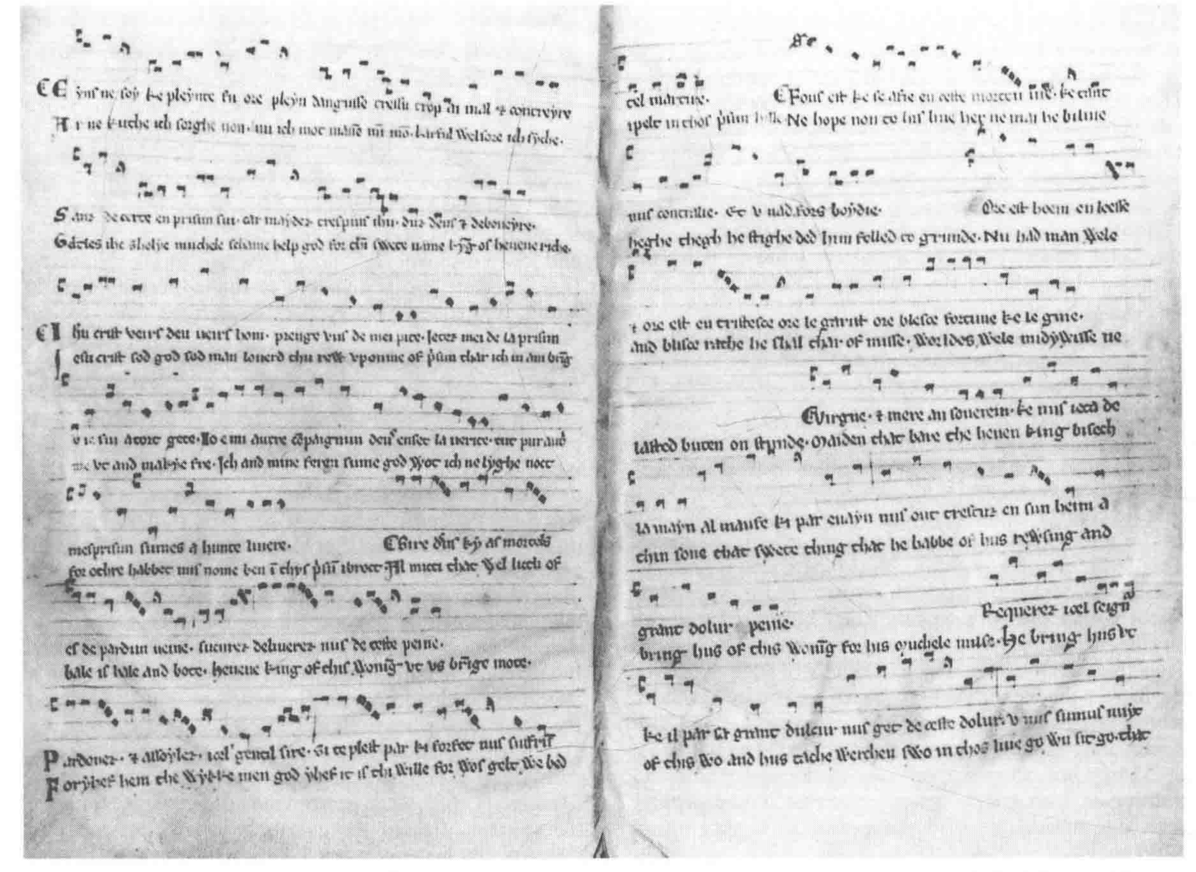
occasionally departing from its musical form seems questionable in view of the relative frequency of troubadour strophic songs whose musical form is at variance with their poetic form, and the extremely small number of Provençal lais (or *descorts*) with surviving music against which the theory can be tested (see also Maillard, 1971). Yet another opinion as to the difference is offered by Gennrich (1932, pp.138ff). Although the matter is still a subject of considerable dispute, this article has been prepared in the belief that these distinctions are artificial.

(ii) Leich or leih. The Middle High German word for lai. Kuhn (1952) argued that the earlier form was **laik*, a dance-song (but *see also* CAROL), and there is much evidence that the word 'leih' was originally used to denote a melody: so Browne (1956) gave examples of a *sancleich* (sung *Leich*), a *herafleih* (harp *Leich*) and a *keraleih* (sorrowful *Leich*). By the late 12th century it seems that 'Leich' could mean any sacred poem, and the Monk of Salzburg (*c*1400) used the word to describe his sequence contrafacta; moreover, the word appears in manuscripts of the 12th and 13th centuries as a designation of psalms (*D-Mbs* Cgm 17 and *A-Gu* 204), perhaps because King David was reputed to have sung them to the harp (*harafleich*). But otherwise the word is perhaps the most specific of all those related to the form discussed in this article: it was not used for narrative poems and seems to have had very little currency for other purposes. Since Spanke many German philologists have preferred to form the plural artificially as *Leichs* (since *Leiche*, the more correct plural, also means 'corpse').

(iii) Note, nota, notula. One or other of these words is used by Johannes de Grocheio and in several French lais apparently describing lai form. In the title of the 'Note Martinet' (the lai *J'ai trouvé*), 'note' may be merely the designation of the melody or perhaps more particularly of the musical and poetic scheme (*see also* TON (i)). Maillard cited several instances of its apparently referring to the melody of a lai; but sometimes it meant simply the melody of any song. The word is discussed more fully by Gennrich (1932, pp.167ff).

(iv) Estampie, estampida, ostampida, stantipes, stampita. The trouvère manuscript *GB-Ob* Douce 308 contains a group of 19 poems in lai form having the title 'estampie', but none of them has music. Among the Provençal repertory, the poem *Kalenda maya* by Raimbaut de Vaqeiras describes itself as an *estampida* but is isostrophic with each stanza following the pattern *aabb*[1]*cc*[1]. Instrumental pieces (perhaps dances) of the 13th and 14th centuries have the title and are in double-versicle sections with refrains at the end of each stanza and with *ouvert* and *clos* endings. The form is mentioned by Johannes de Grocheio, by the author of *Las leys d'amors* (1328) and as late as Michael Praetorius; *see* ESTAMPIE.

(v) Ductia. Another form mentioned by Johannes de Grocheio and closely related to the *estampie*: it has



2. Prisoner's song from 'Liber de antiquis legibus' (Corporation of London Records Office 49A, ff.160v–161r); the melody of the Latin 'Planctus ante nescia' is underlaid with the French text 'Eyns ne soy ke pleynte fu' and the English text 'Ar ne kuthe ich sorghe non'

double-versicle sections with refrains but differs from most such forms in having isometric stanzas; *see* DUCTIA.

(vi) Caribo, caribetto (Provençal: garip). An Italian word used primarily for instrumental versions of the form though also implying dance music. It was mentioned together with the *nota* and the *stampita* by the theorist Francesco da Barberino (1310). As a name for a kind of dance-song it appears in Dante's *Purgatorio* (xxxi.132); and it describes a poem in lai form by Giacobo Pugliese. There is some disagreement as to whether the word derives from the Greek *charis* or from the name of an Arabic instrument. (See Appel, 1887, p.224.)

(vii) Consonium. Mentioned by Francesco da Barberino as the text for a *caribus*, a *nota* or a *stampita* (see Gennrich, 1932, p.163).

(viii) Ensalada, ensaladilla. Rengifo's *Arte poetica española* (1592) described the form in terms strikingly similar to earlier descriptions of the lai and *descort*. In surviving Portuguese and Spanish music the ENSALADA is not known before the mid-16th century; on earlier traces of the poetic form see d'Heur (1968) and G. Tavani: *Repertorio metrico della lirica galego-portoghese*, Officina romanica, vii (Rome, 1967).

(ix) Sequence, prose, conductus, planctus, versus. These are the Latin forms that include material that could be described in Spanke's terms as 'musikalisch primär'. Ferdinand Wolf's theories (1841) on the substantial identity of sequence and lyric lai were strongly opposed by Jeanroy and Aubry (1901), who asserted a little too absolutely that all sequences were built on an unvarying double-versicle pattern – a pattern that can rarely be seen in the 13th-century lai. Subsequent studies of the sequence (*see* SEQUENCE (i)) may not restore Wolf's original position, but they do suggest that both forms were initially less strict than they later became and that although the surviving history of the sequence's development belongs to a time nearly four centuries earlier than that of the lai the two have much in common and even share some music.

Gautier de Coincy's *Hui enfantés* is a straight contrafactum of the Christmas sequence *Letabundus* which also served as source for the Anglo-Norman drinking-song *Or hi parra*; and it may be an evasion of the real issue to omit these works from considerations of the lai, dismissing them as mere contrafacta. Godefroy de St Victor's *Planctus ante nescia* provided the melody and the form for the French lai *Eyns ne soy ke pleynte fu*, the English 'translation', *Ar ne kuthe ich sorghe non* (both in Corporation of London Records Office, *Liber de antiquis legibus*, ff.160*v*–161*v*; fig.2) and the Hungarian poem *Volék sirolm tudotlan*. There are several other such examples in which the Latin original is obviously far earlier and served as a model: the fullest study is that of Spanke (1936); Handschin (1954) gave good reason for thinking that both sequence and lai have their roots in the Celtic tradition; and Stäblein (1954, 1962) showed how a close examination of the Latin precursors can throw important light on the history of the lai.

Questions of definition are made even more difficult by the inserted 'Amen' and 'Evovae' phrases in lais by Ernoul le vielle de Gastinois and *Leichs* by Frauenlob, perhaps just as indications of modality but possibly suggesting some liturgical function (see Maillard, 1963, pp.310ff; März, 1988; Shields, 1988). Perhaps the most interesting contrafacta, however, merit inclusion on their own account: indeed, Heinrich Laufenberg's two *Salve regina* parodies have no connection with the metrical scheme of the original because they set the melismatic melody syllabically.

These works all belong in a kind of no-man's-land between the lai and the sequence, but they should not allow any confusion as to the fundamental separateness of the two forms. The classic sequence has a compactness and clarity of design that are entirely different from either the rambling motivic dialectic of the 13th-century lai or the closely defined stanza and repetition patterns of the form in the 14th century. Certain aspects of the essence of both are more easily understood if sequence and lai are seen as the same form, but many others make sense only if the two are considered separately.

2. POETIC FORM. Maillard (1963) provided an extensive listing of extant poems in the lai form: far fewer than half of them survive with music. Since musical form was at the time almost invariably determined by poetic form and since there are some discussions of it in the poetical theory, it is in literary terms that the essential features of the form's history are most easily summarized.

Jeanroy (1901) mentioned the difficulty of being certain in identifying the stanzaic divisions of the 13th-century lyric lai: the poems are often too irregular to permit unambiguous analysis and the illuminated initials that normally begin a stanza in the manuscripts are sometimes clearly misplaced in lais, as though the early scribes were as confused as anybody else. To put it another way, the early lai is often a mere series of poetic lines, mostly brief and all rhyming with some other line, sometimes easily divisible into larger sections but not always giving any clear clue as to formal shape. An extreme example is the beginning of *Comencerai* by Thibaut IV (for the music see ex.1):
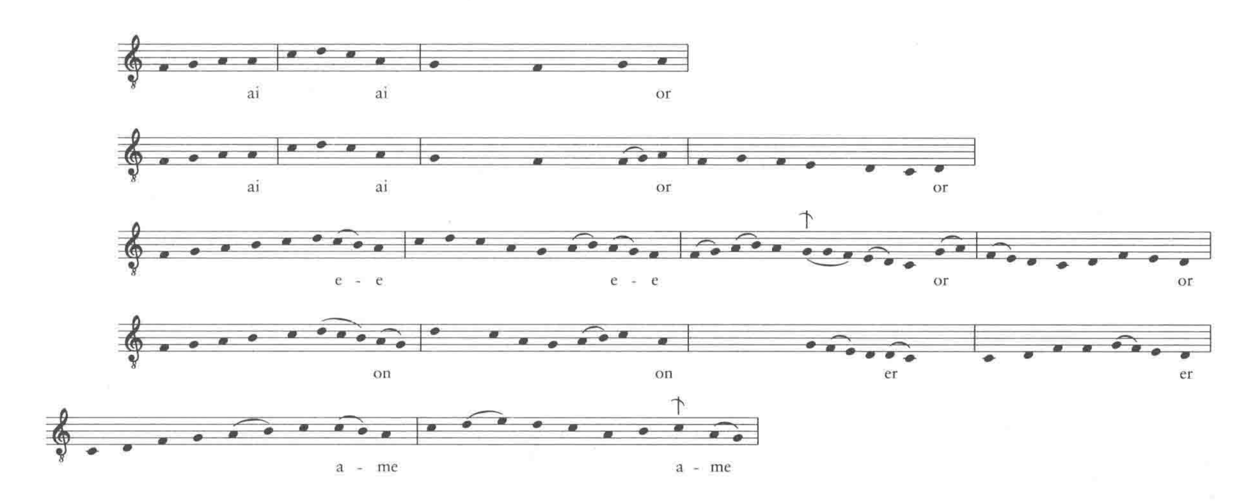
Comencerai / a fere un lai / de la meillor /
    forment m'esmai / que trop parai / fet de dolor, /
    dont mi chant torront a plor.
Mere virge savoree / se vos faitez demoree /
    de proier le haut segnor / bien doi avoir grant paor /
    du deable, du felon / que en la noire prison /
    nos velt mener / dont nus ne peut eschaper;

Jeanroy, surveying the 30 13th-century lais known to him (a few more have since been discovered), listed a range of six to 19 stanzas, of two to 56 lines comprising two to 11 syllables but tending to favour the shorter lines that are in general a special characteristic of the lai throughout its history.

Few lais are quite as irregular as Thibaut's *Comencerai*, and one of the most prominent features of the lai is normally the principle of responsion, or repeated material. 'Lesser responsion' is the immediate or almost immediate repetition of a metrical or poetic scheme in the manner of the 'classical' double-versicle sequence: the repeated metre and rhyme scheme normally bring with them a musical repeat. But in the lai, particularly in the early stages of its history, the scheme of a single line or a couplet will often be repeated several times before new material is introduced, and this brings in its train the multifold repetition of short melodic fragments.

In the 14th-century lai lesser responsion became customary throughout, normally in the form of regular

Ex.1 Thibaut IV: lai *Commencerai*, opening, from *F-Pn* fr. 844, f.66



fourfold responsion which was given music with alternating *ouvert* and *clos* cadences. Thus the 11th stanza of Machaut's *Le lay de l'ymage* runs:

> Riens ne desir / tant com li servir / a plaisir. / Mi desir sont la jour et nuit,
> pour desservir, / en lieu de merir, / li veir, / li oir: a ce Amours me duit.
> Mieus vueil languir / pour li, sans mentir, / et morir / que joir
> d'autre; c'est le fruit
> dont soustenir / me vueil et norir. / La metir / la querir
> vueil tout mon deduit.

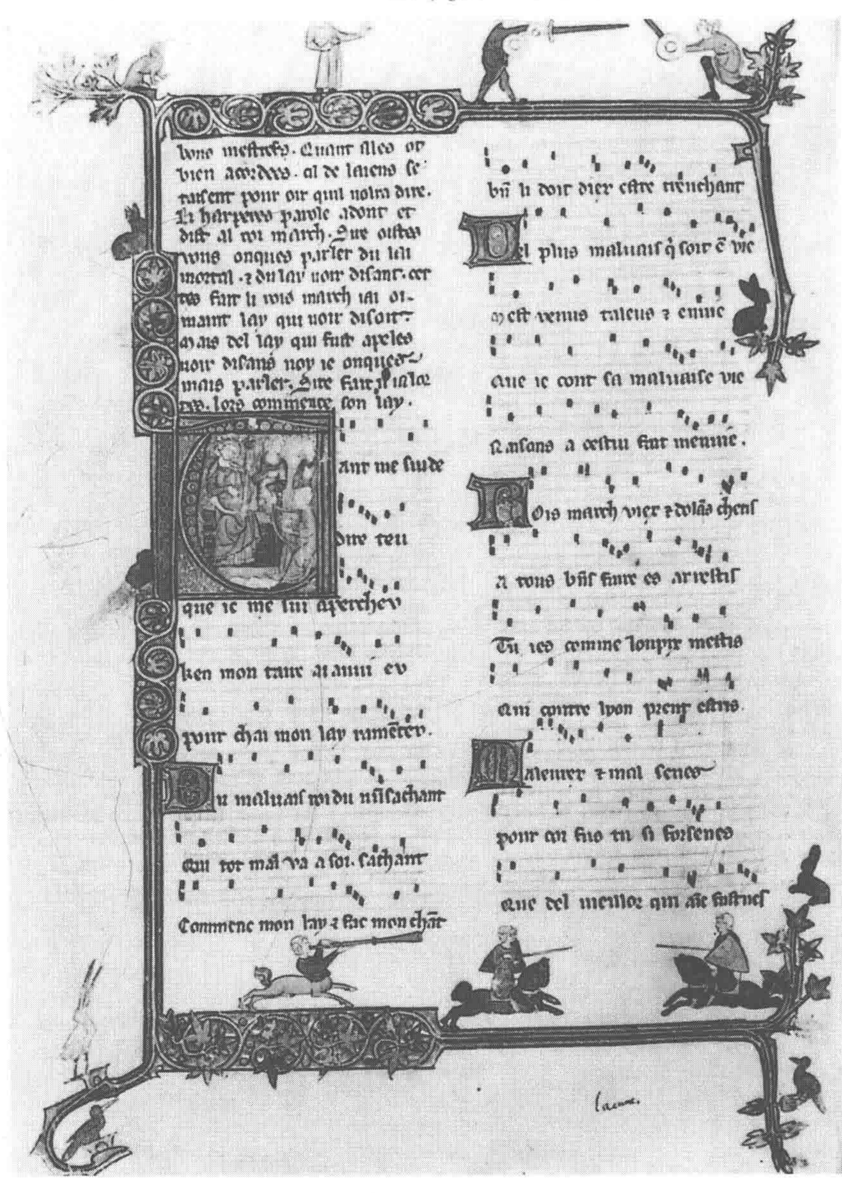
'Greater responsion' entails repeating the scheme of a larger section later within the lai. Maillard ('Lai, Leich', 1973, p.335) gave the following formal analysis (others are possible) of the long 'Lai de l'ancien et du nouveau testament': *ABCDEFG EHIJ EHIJ EIJ EIJ E AB*. Such greater responsion is also found in the sequence (*see* DOUBLE CURSUS). In lais of the 14th century it had reduced itself to a single case: the last stanza normally repeated the verse scheme of the first, but here the music was often transposed to another pitch, thereby both breaking the convention of the same verse scheme having the same music and also anticipating the sonata form recapitulation idea in many of its essential features by some 400 years.

Spanke (1938), in making what is still the most comprehensive attempt to analyse and categorize the 13th-century lais, was particularly reluctant to postulate any 'development' of form within the lai, asserting that the strictest poetic form in Machaut was already known in the 12th century. There was merely an extraordinarily wide range of structures, from the almost shapeless, such as Thibaut's *Comencerai*, through the heavily repetitive but rambling, such as the two lais of Ernoul de Gastinois, to the most painstakingly balanced lai with strictly paired lesser responsions, such as the 'Lai du chevrefeuille' or *Puis qu'en chantant*. On the other hand, it is also true to say that of the 46 Provençal poems and 109 Old French poems inventoried by Maillard (not all are strictly lais within the terms of this article and many are lost), remarkably few have 12 stanzas, the number favoured by Machaut and increasingly adhered to through the 14th century. So also, the earliest theorist to discuss the form at any length, Guilhem Molinier in the first version of *Las leys d'amors* (1328), was suitably vague in his definition, saying that it 'can have as many stanzas as a *vers*, that is to say five or ten, these stanzas being *singulars*, and distinct in rhyme, in music and in text; and they can each have the same metre or different metre'.

Only one of the *Roman de Fauvel* lais has 12 stanzas, but nearly all of Machaut's are in that form, later described by Eustache Deschamps (*Art de dictier*, 1392), who himself wrote 12 such poems. He described the lai as long and difficult to write ('c'est une chose longue et malaisee a faire et trouver'), having 12 double stanzas of 16, 18, 20 or 24 lines, each stanza with a different rhyme except the last, which should repeat that of the first without however repeating any of the actual rhyme words. He also said that lais were fairly common: in view of his own output and the continued cultivation of this intricate and elaborate form by Froissart (who gave a similar definition in his *Prison amoureuse*, ll.3483–514), Oton de Granson, Christine de Pizan, Alain Chartier and Georges Chastellain, this is no surprise.

An even further increase in the rigidity of the form is apparent from the *Regles de la seconde rhetorique* (*c*1411–32) which gives a brief history of the form, according special honours to Philippe de Vitry and to Machaut (see §4 below). It describes the lai as having '12 stanzas of which the first and the last are similar in form and rhyme while the other ten are each individual in these respects; but each stanza must have four quarters'. Baudet Herenc (1432, ed. in Langlois, 1902, pp.166ff) was even more restrictive as to the length of each line and the permissible rhyme schemes.

Poetic theory on the subject in the later 15th century and after represents a falling away at the edges. Deschamps had described and exemplified a *double lai* with 38 stanzas, but for Molinet a century later the form had become so rigid that *double lai* was merely a lai with 16 lines in the stanza rather than the 12 lines that had by then become almost mandatory: the 12-line form most favoured was that with the rhyme scheme *aab aab bba bba*, often called the *petit lai de contradiction* but also sometimes called *virelai* – a name that is particularly confusing in musical contexts because the form has nothing at all to do with the standard VIRELAI of polyphonic song. At the same time a distinction evolved between the *petit lai* or *commun lai* with only one stanza and the full-size *grand lai*: a late example of a 'commun



3. *'Tant me sui de dire teu', one of the 'lais' inserted in the 'Roman de Tristan en prose', c1225–30 (F-Pn fr.776, f.271v)*

lay' in the *Jardin de plaisance* (Paris, *c*1501) comprises four stanzas with the same metre and rhyme scheme (that described above as 'virelai') and commends Chartier as a writer of lais. Thomas Sebillet's *Art poëtique françois* (Lyons, 2/1556) mentioned the lai and the virelai as an afterthought, declaring both to be obsolete. One particularly interesting late example of a lai (discussed in Giacchetti, 1973) is in fact a connected 'cycle' of seven poems in the following sequence of forms: rondeau, fatras, virelai, fatras, ballade, fatras, rondeau; but it describes itself as being a lai, and is a lai in having each stanza in a different form from the last; moreover, Willaert (1992) notes a similar poem-sequence elsewhere in the same romance, *Ysaÿe le triste*, and remarks that comparable sequences can be found among the Dutch poems in the Hague Chansonnier (*NL-DHk* 128 D 2) of about 1400.

3. THE LAI BEFORE 1300. The earliest lai repertories with music are most simply described in terms of their manuscript sources. Peripheral to the main subject of this article are the inserts in the *Roman de Tristan en prose* (*c*1225–30, found particularly in *A-Wn* 2542; for a version from a different manuscript see fig.3). These are a series of simple stanzaic songs, very much in the musical and poetic style of the trouvère tradition at the time. Several of them are entitled 'lai' and they are the only surviving music with that title actually associated with Arthurian or narrative material: for these reasons they are included in the checklist below and must be considered in any study of the subject so long as the question of definition remains unsolved. But nothing in their poetry or their music suggests any connections with the genre under consideration here.

The main collection of true 13th-century lais is in the Chansonnier de Noailles (*F-Pn* fr.12615) which contains 17, ten of them together (fig.4). Smaller quantities of music, less clearly organized, appear in the Chansonnier du Roi (*F-Pn* fr.844), in *F-Pn* fr.845 and in the Wiener Leichhandschrift (*A-Wn* 2701). In two of the French

4. End of the *'Lai des pucelles'* and opening of *'Lai Markiol'* from the *Chansonnier de Noailles*, 1270s–80s (*F-Pn fr.12615, ff.71v–72r*)

sources the collection of chansons is followed by a group of two-voice motets after which the lais are to be found; and in the third collection a group of motets is nearby. All four sources are probably from the late 13th century but their repertories, partly anonymous, have such stylistic variety as to cause considerable disagreement on the early history of the lai form.

The Provençal *vida* of Garin d'Apchier states that he 'made the first *descort* that ever was made' ('fetz lo premier descort que anc fos faitz'), which would place the birth of the form around 1200; and while it is surely pertinent to ask how much the anonymous 14th-century biographer really understood about the subject, just as his comment raises again the question as to whether any clear distinction between the *descort* and the lyric lai was intended, it seems possible that the form appeared in the troubadour and trouvère traditions only shortly before 1200. This judgment may seem dangerous in view of the far greater antiquity of the sequence tradition, of the various discussions as to the roots of the sequence, and of the Celtic roots Handschin and others impute to the lai; nevertheless it makes sense in terms of the lyric tradition of the troubadours and trouvères as it survives, a tradition that grew up gently in the 12th century, gradually trying new formal ideas and expanding its boundaries as the century progressed.

Surveying the lais of the trouvère repertory (published almost complete in Jeanroy, Brandin and Aubry, 1901), Aubry called attention to a clear stylistic division falling approximately between those that were anonymous and those whose authors were known. The former (together with the two lais of Ernoul de Gastinois, who has even been suggested as a possible author for the others because they appear immediately after his lais in the Chansonnier de Noailles) include some extremely irregular patterns and occasional apparently incomplete musical notation on the basis of which a complete edition can require reconstruction and even guesswork. Aubry concluded that the incompletely notated lais were more improvisational and that they left hints as to possible Celtic origins for the genre; and several other scholars have pointed out that the tendency to repeat relatively brief musical phrases eight or nine times before moving on is perhaps symptomatic of some derivation from the style of the *chanson de geste*. Stäblein (1975) went further and proposed a chronology based on the assumptions that these less formalized pieces were earlier (an opinion it is difficult to endorse wholeheartedly in view of the full formalization of the substantially similar sequence form by 1100), and that the 'Lai des pucelles' (*Coraigeus*) was already written in the early 12th century when Abelard wrote his 'Planctus virginum Israel' to the same melody (for a contrary opinion see Weinrich, 1969): Stäblein suggested that all these anonymous lais may date from about 1100. He also proposed a chronology for the ascribed lais beginning with the three rather stolid pieces of Gautier de Dargies early in the 13th century, then the slightly freer works of the brothers Le Vinier; the second half of the 13th century was then represented by Colin Muset, Adam de Givenchi, Thomas Herier, Jacques de Cysoing and Ernoul le vielle de Gastinois.

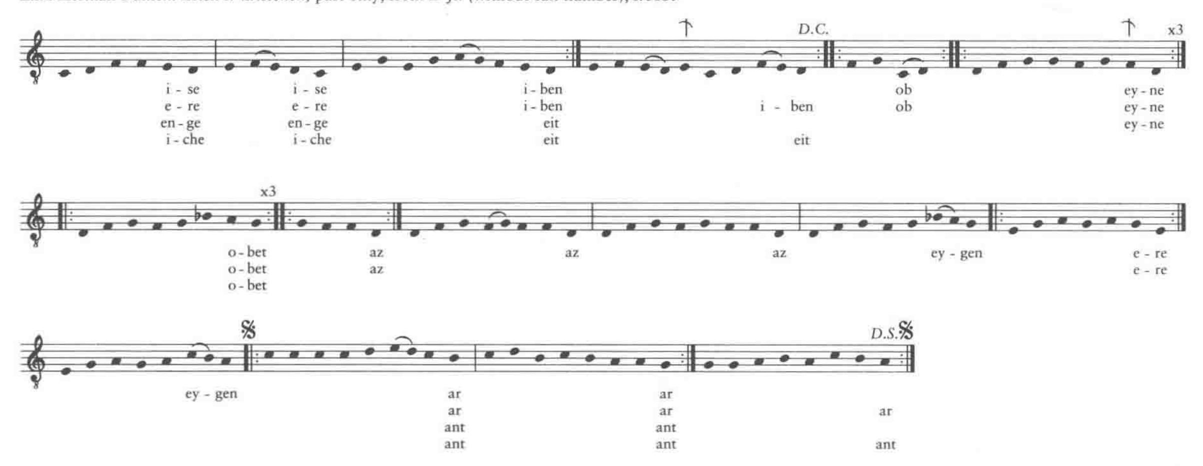
Rietsch (DTÖ, xli, Jg.xx, 1913/*R*) observed many of the same characteristics in the *Leichs* of the Wiener Leichhandschrift as he found in some of the lais in the Jeanroy collection, especially those of Ernoul de Gastinois: he mentioned the short rhyming lines with no obvious scheme, rarity of clear stanza patterns and the use of greater responsion. Similarly, Stäblein (1975, pp.172–3) made an extremely interesting melodic analysis of a *Leich* by Tannhäuser, *Ich lobe ein Wîp*, and pointed out (p.97) that it is closely related in style to the French lais of the time. An adequate survey of the genres in the 13th century will need to view the French and German traditions together, if only because it is likely that none of the music in the French sources dates from later than about 1250 and the chronological (and stylistic) gap before the lais of the *Roman de Fauvel* is slightly closed by a consideration of the *Leich* of Herman Damen, a long rambling piece with constantly developing material, as well as those of Frauenlob with their consistently precise repetition in double versicles.

The developing melodic material just mentioned is perhaps the most absorbing characteristic of the lai as a musical form: figures and motifs carried from one section and expanded in the next are to some extent inevitable in a sectional monodic form the size of the lai, particularly if the composer has any feeling for the need to supply some shape to his work. In the opening section of *Comencerai* each unit builds on the preceding one, but the fifth unit grows anew out of the melodic material that had evolved at the end of the third and fourth units (ex.1; the texts, which have one syllable for each note or neume, are represented by only the rhyming syllable at the end of each line; for the text see §2 above).

Something similar happens in Herman Damen's *Ir kristenen*. The section of it in ex.2 contains short fragments repeated several times and representing a considerable change of pace after the more casual *aab* form that had characterized all that went before in the piece. This section is therefore transitional, setting up its own signposts, perceptibly changing character and, in the event, leading to a new section with a higher tessitura. The transitional passage treats a simple melodic figure in several different ways, finally transposing it up a tone before launching into the new section – at which point the frequency of repetition relaxes again and the melodic material for the first time in the piece has no obvious relation to that of the preceding sections. (For a similar attempt to describe part of a lai by Machaut, see Fallows, 1977.)

4. The lai after 1300. Schrade (1958) put forward tentative but persuasive arguments for suspecting that the four lais in the *Roman de Fauvel* could be the work of Philippe de Vitry, who otherwise contributed some of the most distinguished and modern music to that collection. The *Regles de la seconde rhetorique* (see Langlois, 1902, p.12) said: 'Aprez vint Philippe de Vitry qui trouva la maniere des motés, et des balades, et des lais et des simples rondeaux', and continued by praising Machaut 'le grant retthorique de nouvelle fourme, qui commencha toutes tailles nouvelles et les parfais lays d'amours'. In any case these four *Fauvel* lais are the only immediate precursors of the magnificent lais of Machaut. Their musical rhythm is clear, their sections are carefully balanced, and the repetitions have reached a regularity of form that suggests an effort to build on the basis of the 13th-century lai and crystallize it into a more balanced and logical shape in line with so many other innovations of the early 14th century. In these lais there is an even clearer sense of melodic progress: each section builds on the material with

Ex.2 Herman Damen: Leich *Ir kristenen,* part only, from *D-Ju* (without call-number), f.113*v*



which the last ended, so the result is a constantly developing musical organism along the lines seen in the 13th-century lai but more continuous, more conscious of a thematic evolution.

Machaut's lais often include this feature, and in formal terms they follow the same scheme as those of the *Roman de Fauvel*. Nevertheless, the development of the mensural system opened new avenues: Machaut was able to vary the pace from one section to another thereby giving this still-growing form an opportunity to become even larger, with (effective) changes of tempo giving the whole piece a sense of variety and springiness that was not found earlier. In a way this is the major importance of Machaut's lais in musical history, for none of his other works is so long as to require such full and conscious exploitation of the mensural system, using musical techniques more commonly found in the larger mass cycles of the 15th century.

Four of Machaut's lais contain polyphony written in 'successive notation'. This is clearly indicated only in *Je ne cesse de prier* where the even-numbered stanzas have the annotation 'chace' and make three-voice polyphony if performed in unison canon with the entries three perfections apart. *S'onques douleureusement* can be performed in three-voice unison canon throughout. The polyphony of *Pour ce que plus proprement* is written after the manner of certain St Martial sources: the first versicle in each double-versicle stanza has different music from the second, but the two fit in excellent polyphony. Finally the music for stanzas 1, 2 and 3 in *En demantant* combines in three-voice polyphony as does that for stanzas 4–6, 7–9 and 10–12.

In all these cases there is a serious question as to how the music might best be performed: if each voice was sung and texted the cumulative effect of the poem would presumably be lost, so perhaps the canonic possibilities are merely aids towards the construction of an instrumental accompaniment more carefully controlled by the composer than it was in the monophonic repertories of the preceding generation. The polyphony of Machaut's lais has been observed but not explained.

If Machaut's lais must be regarded as the highpoint of the form's history, there is little evidence that any of his successors followed this lead. That 15th-century composers seem not to have given the form their attention may perhaps be because it was still an essentially monodic form, and monophonic writing had none of the prestige it enjoyed in earlier centuries. (Securely ascribed monophonic song in the 15th century survives only from Germany.) Another reason was possibly that the composer interested in developing extended forms concentrated more on the cyclic mass which was now beginning to take its definitive form.

But two examples of later lai composition have come to light and the circumstances surrounding each suggest that they were not entirely isolated but rather examples of a larger tradition that happens to have been lost. The lai *De cuer je soupire* (*c*1400; ed. in Wright, 1974) has exact double versicles and *ouvert–clos* cadences: the nature of its melodic line and its changes of pace both clearly separate it from the sequence tradition. And if the brevity of its sections contrasts strongly with the inflated length of the unset lais of Chartier and Granson this may be seen as the only way of keeping the form within the scope of other secular monophony in the 15th century. A similar situation exists in Hans Folz's 'Kettenton' (*c*1500), which Petzsch (1970) ingeniously identified as being in the lai form: again the sections are brief, and the continuous development of material passing from one section to the next is fully within the received tradition. If these are symptoms characteristic of a larger tradition, the size of the form in the 13th century was considerably expanded and reduced to formulae by composers in France and Germany after 1300, whereas the composers after Machaut reduced size and scope with the lai as they did with so much of their cultural heritage.

5. NOTES ON THE CHECKLIST OF LAI MUSIC. While it is clear that a study of the lai must take account of the poems and their form, it seems also that much can be learnt from a study of the music alone, and it is to this end that the appended list has been compiled. The fullest listing of texts is still that in Maillard (1963), where they are tabulated separately under lais (pp.71ff), *descorts* (pp.119ff) and *Leichs* (pp.153ff) and much additional material is included. In the list here four categories of material have been deliberately omitted: (i) the many poems in lai form with no surviving music: it is not suggested that these are unimportant, but that the reader of this dictionary might be grateful for a listing that confines itself to what music is actually there; (ii) other text sources for lais whose music does survive: they can

quickly be ascertained from Maillard, from Tischler (1997 edn) and from the standard inventories of medieval literary genres; (iii) Latin pieces that might be described as in lai form: these are listed and discussed in Spanke (1936), and many are edited in Tischler (1997); (iv) strophic songs in which the individual stanza includes several musical repetitions, many of which are edited in Tischler (1997); (v) pieces that happen to be called lais either in manuscript titles or within the poem, but show no apparent trace of lai form (examples would be Gautier de Coincy's *Entendez tuit ensemble* and Harder's 'Kôr-wîse'), pieces that are in the form but are straight translations of sequences (such as Gautier's *Hui enfantés*) and pieces showing only elements of lai form (see Spanke, 1936, pp.91ff).

Unresolved questions as to the strict definition of the lai and as to its pre-history have made some of the decisions in this last category extremely difficult. One category has been included even though it strictly has nothing to do with the lai as defined here: the lyric insertions in the *Roman de Tristan en prose* are listed because many are entitled 'lai' and they represent a complete independent category of material; moreover they are included as such in the major studies of Wolf (1841) and Maillard (1963), and their omission could therefore cause unnecessary confusion.

Editions listed are not necessarily the best or the most recent but merely the most convenient for obtaining an overview of the repertory. Descriptions of form are added only when unambiguous and relatively simple.

CHECKLIST OF LAI MUSIC

Editions: *Die Sangesweisen der Colmarer Handschrift und die Liederhandschrift Donaueschingen*, ed. P. Runge (Leipzig, 1896/*R*) [Ru]
Lais et descorts français du XIIIe siècle, ed. A. Jeanroy, L. Brandin and P. Aubry (Paris, 1901/*R*) [J]
Gesänge von Frauenlob, Reinmar v. Zweter und Alexander, ed. H. Rietsch, DTÖ, xli, Jg.xx (1913/*R*) [Ri]
Guillaume de Machaut: Musikalische Werke, iv: *Messe und Lais*, ed. F. Ludwig and H. Besseler (Leipzig, 1954) [L]
The Works of Guillaume de Machaut: First Part, ed. L. Schrade, PMFC, ii (1956) [S]
J. Maillard: *Evolution et esthétique du lai lyrique* (Paris, 1963) [M]
R.J. Taylor: *The Art of the Minnesinger* (Cardiff, 1968) [Ta]
Les lais du roman de Tristan en prose d'après le manuscrit de Vienne 2542, ed. T. Fotitch and R. Steiner (Munich, 1974) [FS]
Trouvère Lyrics with Melodies: Complete Comparative Edition, ed. H. Tischler, CMM, cvii/14–15 (1997) [T]

PROVENÇAL LAIS

Title	*Composer*	*Text incipit*	*Identification*	*Musical sources*	*Edition*	*Remarks*
—	Guillem Augier Novella	Bella domna cara	PC 461.37	*F-Pn* fr.844	T 85	No repetitions but a long articulated melody; described in the text as *acort*
Lai nom par	—	Finamens	PC 461.122	*F-Pn* fr.844, fr.12615	T 55	11 stanzas; music of 1 repeated for 11
Lai Markiol	—	Gent me nais	PC 461.124	*F-Pn* fr.844, fr.12615	T 19	melody also used for Flour ne glais, for Philippe the Chancellor's 'Veritas, equitas, largitas' and for the St Martial 'Prosa virginalis'
—	Aimeric de Peguilhan	Qui la ve en ditz	PC 10.45	*F-Pn* fr. 844, fr.22543	T 30	music inc. and different in the 2 sources
—	Guilhem Augier Novella, or Peire Ramon de Tolosa or Guiraut de Calanso	Ses alegratge	PC 205.5	*F-Pn* fr.844	T 37	discussed in Maillard: 'Structures mélodiques' (1973)
—	? Charles d'Anjou	Sill qu'es captz e quitz	PC 461.67a	*F-Pn* fr.844	T 49	

LYRIC LAIS IN THE ROMAN DE TRISTAN EN PROSE (A-Wn 2542)

all isostrophic

Title	*Speaker*	*Text incipit*	*Edition*	*Remarks*
—	Helyas	Amours de vostre acordement	FS 12	
Lai de victoire	Tristan	Apres chou que je vi victoire	FS 15	
Lettre	chevalier	A toi rois Artus qui signeur	FS 10	
Lai de Kahedin	Kahedin	A vous Amours ainz c'a nului	FS 3	Melody = Folie n'est
[lettre]	Yseut	A vous Tristran amis verai	FS 14	
Lai de plour	Tristan	D'amour vient mon chant	FS 17	
—	Palamedes	D'amours viennent li dous penser	FS 9	
Lai mortel	Kahedin	En mourant de si douce mort	FS 5	
[lettre]	Yseut	Folie n'est pas vasselage	FS 4	Melody = A vous Amours
Lai mortel	Tristan	Ja fis canchonnetes et lais	FS 1	
Lai du boire amoureux	Tristan	La u jou fui dedens la mer	FS 16	
Lai mortel	Yseut	Li solaus luist et clers	FS 2	
Lai	Tristan	Lonc tans a que il ne vit chele	FS 13	9 lines only
Lai	chevalier	Riens n'est qui ne viengne a	FS 11	
—	Roi Marc	Salu vous com je le doi faire		different music in *F-Pn* fr.776, ed. M 200

Title	*Speaker*	*Text incipit*	*Edition*	*Remarks*
—	Lamorat de Galles	Sans cuer sui et sans cuer remain	FS 6	
Lai voir disant	Dynadan	Tant me sui de dire teu	FS 8	different music in *F-Pn* fr.776, ed. M 189

FRENCH LAIS BEFORE 1300

Title	*Composer*	*Text incipit*	*Identification*	*Musical sources*	*Editions*
—	Gilles Le Vinier	A ce m'acort	R.1928	*F-Pn* fr.844, fr.12615	J ix, T 15
Lai a la Vierge	Thibaut IV	Comencerai	R.73a	*F-Pn* fr.844, fr.846, fr.22406	J xiv, M 297, T 21
Remarks: considered by Stäblein (1975) not to be a lai					
Lai des pucelles	—	Coraigeus	R.1012	*F-Pn* fr.12615	J xxiii, M 262, T 1
Remarks: melody also used for Abelard's 'Planctus virginum Israel' (of which the title 'Lai des pucelles' could be a trans.), *I-Rvat* reg.lat.288					
—	Gautier de Dargies	De cele me plaing	R.1421	*F-Pn* fr.844, fr.12615	J iii, T 12
—	Colin Muset	En ceste note dirai	R.74	*F-Pn* fr.845, n.a.fr.1050, *Pa* 5198	J iv, T 6
Lai de Notre Dame	Ernoul le vielle	En entente curieuse	R.1017	*F-Pn* fr.12615	J xvii, T 9
Remarks: music frag.; needs heavy reconstruction					
Lai d'Aelis	—	En sospirant de trop	R.1921	*F-Pn* fr.12615	J xxv, M 228, T 22
—	—	... en tremblant	R.362a	*F-Pn* fr.845	T 18
Remarks: melody = Lonc tens					
—	Guillaume Le Vinier	Espris d'ire et d'amor	R.1946	*F-Pn* fr.844, fr.12615	J viii, T 16
—	—	Eyns ne soy ke pleynte fu	—	Corporation of London Records Office, *Liber de antiquis legibus*, f.160*v*–161*v*	T 36
Remarks: melody also used for Godefroy de St Victor's 'Planctus ante nescia' and Eng. 'Prisoner's song'					
Lai de Notre Dame ['contre le lai Markiol']	—	Flour ne glais	R.192	*F-Pn* fr.2193, fr.12615, Wolf frag.	J xvi, T 19
Remarks: melody = Gent me nais					
Cantus de Domina post cantum Aaliz	—	Flur de virginité	R.476a	*GB-Lbl* Arundel 248	J xxx, M 235, T 23
Remarks: melody appears only with Lat. text Flos pudicitie					
Lai des amants	—	Ichi comans	R.635	*F-Pn* fr.12615	J xx, T 24
—	Gautier de Dargies	J'ai maintes fois chanté	R.416	*F-Pn* fr.844, fr.12615	J i, T 13
Note Martinet	? Martin le Beguin	J'ai trouvé	R.474	*F-Pn* fr.845, Mesmes (lost)	T 42
—	? Charles d'Anjou	Ki de bons est souef	[R.165a]	*F-Pn* fr.844	M 285, T 48
Remarks: Stäblein (1975) suggested that this was merely a series of single-stanza trouvère songs in the normal *aab* form, although the poem is described as a lai in 1.5; melody also used in same MS for Iam mundus					
—	Adam de Givenchi	La doce acordance	R.205	*F-Pn* fr.844, fr.12615	J x, T 2
Remarks: 2 different melodies, that in fr.844 also with Latin text 'Iam mundus ornatur'					
—	Gautier de Dargies	La doce pensee	R.539	*F-Pn* fr.844, fr.12615	J ii, T 14
—	? Charles d'Anjou	La plus noble emprise	[R.1623a]	*F-Pn* fr.844	M 290, Maillard (1967), 43
Remarks: Stäblein (1975) suggested that this was merely a series of single-stanza trouvère songs					
Plaintes de la Vierge au pied de la croix	—	Lasse que deviendrai gié	R.1093	*F-Pn* fr.12483	J xxix, T 25
Remarks: same metrical scheme as Par courtoisie despuel, but different melody					
Lai de la pastourelle	—	L'autrier chevauchoie	R.1695	*F-Pn* fr.845, Mesmes (lost)	J xxiv, T 18
Remarks: melody = Lonc tens					
Lai des Hermins	—	Lonc tens m'ai teü	R.2060	*F-Pn* fr.845, Mesmes (lost)	J xxvii, T 18
Remarks: melody also used for L'autrier, ... en tremblant, Virge glorieuse and Philippe the Chancellor's sequence 'Ave gloriosa'; 10 stanzas; music of 1 repeated for 10					
—	—	Mere de pitié	R.1094a	*F-Pa* 3517	T 57
Remarks: same metrical scheme as De cele me plaing					

Title	Composer	Text incipit	Identification	Musical sources	Editions
—	—	Ne flours ne glais	R.192a	*F-Pa* 3517	T 4
Lai du chevrefeuille, or Note del kievrefuel	—	Par courtoisie despuel	R.995	*F-Pn* fr.844 fr.12615, Wolf frag.	J xxii, T 26
Remarks: 11 stanzas; music of 1 repeated for 11					
Lai de la rose	—	Pot s'onques mais nus hom	R.900	*F-Pn* fr.12615	J xxi, T 27
—	—	Puis qu'en chantant	R.1931	*F-Pn* fr.846	J xxvi, M 237, T 28
Remarks: 9 stanzas; music of 1 repeated for 9					
—	—	Qui porroit un guirredon	R.1868	*F-Pn* fr.846 (frag.)	M 300, T 59
Remarks: inc.					
Lai a la Vierge	Gautier de Coincy	Royne celestre	R.956	*F-Pn* n.a.fr.24541 and 10 others	J xv, T 11
Remarks: 3 stanzas each in form *aabbccdd*					
—	Guillaume Le Vinier	Se chans ne descors ne lais	R.193	*F-Pn* fr.844, fr.12615, fr.25566	J vii, T 17
Lai de l'ancien et du nouveau testament	? Ernoul le Vielle	S'onques hom en lui s'asist	R.1642	*F-Pn* fr.12615	J xviii, T 10
Remarks: music frag.; needs heavy reconstruction					
—	Adam de Givenchi	Trop est costumiere Amors	R.2018	*F-Pn* fr.844, fr.12615	J xi, T 3
—	Thomas Herier	Un descort vaurai retraire	R.186	*F-Pn* fr.12615	J xiii, T 20
—	? Gautier de Coincy	Virge glorieuse	R.1020	*F-Pa* 3517	J xxviii, T 18
Remarks: melody = Lonc tens					

LAIS IN THE ROMAN DE FAUVEL (F-Pn fr.146)

Title	Text incipit	Edition	Remarks
Lai des Hellequines	En ce douz temps d'este	T 91	called 'descort' in the text; 12 stanzas, each sung by a different character
Lai de Fortune	Je qui pooir seule ai	T 89	10 stanzas
Lai de Venus	Pour recouvrer alegiance	T 90	13 stanzas; music of 1 repeated for 13
Lai de Fauvel	Talant que j'ai d'obeir	T 88	14 stanzas; music of 1 repeated for 14

LAIS BY GUILLAUME DE MACHAUT

in Vg [Wildenstein Gallery, New York], A [F-Pn fr.1584], B [Pn fr.1585], C [Pn fr.1586], E [Pn fr.9221] and G [Pn fr.22546] unless otherwise stated

Title	Text incipit	Musical sources	Editions	Remarks
Le lay des dames	Amis, t'amour me contreint		S 7, L 10	12 stanzas; music of 1 repeated up a 5th for 12
—	Amours doucement me tente		S 6, L 7	12 stanzas; music of 1 repeated up a 4th for 12
Le lay de Nostre Dame	Contre ce doulz mois de may	not in C	S 10, L 15	12 stanzas; music of 1 repeated up a 5th for 12
—	En demantant et lamentant	E only	S 18, L 24	12 stanzas; music of 1 repeated down a 4th for 12; each group of 3 stanzas combines in polyphony for 3 vv, see Hasselman and Walker (1970)
—	J'aim la flour de valour		S 2, L 2	7 stanzas; music of 1 repeated for 7
Le lay de la fonteinne, or Le lay de Nostre Dame	Je ne cesse de prier	not in C	S 11, L 16	12 stanzas; music of 1 repeated up a 5th for 12; even-numbered stanzas are chaces, 3vv
Le lay de bonne esperance, or Le lay d'esperance	Longuement me sui tenus		S 13, L 18	12 stanzas; music of 1 repeated up a 5th for 12
—	Loyauté que point ne delay	not in E	S 1, L 1	12 stanzas, each with the same melody
Le lay de plour	Malgré Fortune et son tour	A and G only	S 14, L 19	12 stanzas; music of 1 repeated up a 5th for 12

Title	*Text incipit*	*Musical sources*	*Editions*	*Remarks*
Le lay de l'ymage	Ne say comment commencier		S 9, L 14	12 stanzas; music of 1 repeated up a 5th for 12
—	Nuls ne doit avoir		S 4, L 5	12 stanzas; music of 1 repeated up a 5th for 12
—	Par trois raisons me vueil		S 5, L 6	12 stanzas; music of 1 repeated up a 5th for 12
Un lay de consolation	Pour ce que plus proprement	E only	S 17, L 23	12 stanzas; music of 1 repeated for 12; 2vv throughout in successive notation, see Hoppin (1958)
—	Pour ce qu'on puist	also in Lille, Archives du Nord, MS 134 (frag.)	S 3, L 3	12 stanzas; music of 1 repeated for 12
Le lay de la rose	Pour vivre joliement	A and G only	S 15, L 21	12 stanzas; music of 1 repeated up a 5th for 12
Le lay de plour	Qui bien aimme a tart oublie	not in G	S 16, L 22	12 stanzas; music of 1 repeated up a 5th for 12
—	Qui n'aroit autre deport		S 19, L i, p.93	12 stanzas; music of 1 repeated up a 5th for 12
Le lay de confort	S'onques douleureusement	not in C	S 12, L 17	12 stanzas; music of 1 repeated for 12; all stanzas canonic 3vv
Le lay mortel	Un mortel lay vueil commencier	also in Maggs	S 8, L 12	12 stanzas; music of 1 repeated for 12

LEICHS BEFORE 1300

Title	*Composer*	*Text incipit*	*Musical sources*	*Editions*	*Remarks*
—	Reinmar von Zweter	Got und dîn eben êwikeit	*A-Wn* 2701	Ta i, 72, Ri 62	29 stanzas; use of rhyming cadences; melody used for conductus O amor deus deitas
—	Tannhäuser	Ich lobe ein Wîp	*D-Mbs* Clm 5539	Kuhn (1952), 111	melody used for conductus Syon egredere
—	Alexander	Mîn trûreclîchez klagen	*D-Ju A-Wn* 2701	Ta i, 7 Ta i, 11, Ri 83	2 different though noticeably related melodies
—	Ulrich von Winterstetten	Swer die wunne	lost Schreiber frag.	Ta i, 92	frag.

LEICHS AROUND 1300

Title	*Composer*	*Text incipit*	*Musical sources*	*Editions*	*Remarks*
Frauenleich, or Der guldin flügel	Frauenlob	Ei ich sach in dem trône	*A-Wn* 2701, *D-Mbs* Cgm 4997, *Mbs* Mus. ms.921, *PL-WRu* fr.12 (frag.), Königsberg, lost frag.	Ru 3, Ri 57	dated Nov 1318; 22 stanzas
Taugenhort, or Slosshort	? Frauenlob	In gotes schôz gesehen wart	*D-Mbs* Cgm 4997	Ru 28	25 stanzas
—	Herman Damen	Ir kristenen alle schriet	*D-Ju*		
Minnekliche leich	Frauenlob	O wîp du hôher êren haft	*A-Wn* 2701	Ri 67	33 stanzas
Des Heylygyn Cruecysleych	Frauenlob or Regenbogen	Wo wundirwernder	*A-Wn* 2701, *D-Mbs* Cgm 4997	Ri 71, Ru 106	22 stanzas; music incomplete at end in *Mbs* 4997

LATER LEICHS

Title	*Composer*	*Text incipit*	*Musical sources*	*Editions*	*Remarks*
Goldenes ABC	Monk of Salzburg	Ave Balsams Creatur	*D-Mbs* Cgm 4997, *Mbs* Cgm 715, *A-Wn* 2856	Ru 145	12 stanzas
—	Heinrich Laufenberg	Bis grůst maget reine	*F-Sm* 222	Wolf (1841), ix; Runge (1910)	contrafactum-paraphrase of Salve regina
Hort	Peter von Reichenbach	Got vater, sun	*D-Mbs* Cgm 4997	Ru 53	10 stanzas
—	Heinrich Laufenberg	Wilcom lobes werde	*F-Sm* 222	Runge (1910)	contrafactum-paraphrase of Salve regina

LATEST EXAMPLES

Title	*Composer*	*Text incipit*	*Musical sources*	*Editions*	*Remarks*
Kettenton	Hans Folz	[no surviving orig. text]	*D-Nst* Will III.792, *WRtl* fol.420.2, *PL-WRu* 356	Petzsch (1970)	4 double versicles and coda

Title	*Composer*	*Text incipit*	*Musical sources*	*Editions*	*Remarks*
—	—	De cuer je soupire	*F-Dm* 2837, Sm 222	Wright (1974)	6 stanzas; 1st used for tenor of mass cycle in *I-TRmp* 89
Tageweise	Albrecht Lesch	Zuch durch die wolken	*D-Mbs* Cgm 4997	Ru 180	see Petzsch (1975)

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DAVID FALLOWS

Lai, François. *See* LAYS, FRANÇOIS.

Laibach (Ger.). *See* LJUBLJANA.

Lainati, Carlo Ambrogio. *See* LONATI, CARLO AMBROGIO.

Laine, Dame **Cleo** [Campbell, Clementina Dinah] (*b* London, 28 Oct 1927). English jazz, popular and concert singer, and wife of JOHN DANKWORTH. Born of West Indian and English parents, she began singing at the age of three. In 1952 she joined the John Dankworth Seven; shortly after marrying Dankworth (1958) she left his group and began a very successful stage career, though she remained active as a singer. In 1969 she and Dankworth founded the Wavendon Allmusic Plan, an educational institution devoted to all styles of music. They performed together again in 1971, and in 1972 toured Australia as well as undertaking the first of a series of tours of the USA. Dankworth also worked as her arranger, composer and musical director.

Laine has recorded and performed opera, lieder and pop music as well as jazz, and in the 1980s was the only singer to have been nominated for Grammy awards in the female popular, classical and jazz categories. As a jazz singer she is both an interpreter and an improviser, and her scat singing, accompanied by Dankworth on alto saxophone or clarinet, is particularly noteworthy. Her contralto voice is capable of great variety of colour, and has an extraordinary upward extension in falsetto to *c''''*, giving her a compass of four octaves. She was made a DBE in 1997.

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C. Laine: *Cleo* (London, 1994)

PAUL RINZLER (with HENRY PLEASANTS)

Laine, Frankie [Lo Vecchio, Frank Paul] (*b* Chicago, 30 March 1913). American pop singer. A former big band singer, Frankie Laine became one of the most popular recording stars of the 1950s. His big baritone voice proved to be particularly suited to ersatz but muscular country music and cowboy songs provided by his recording manager Mitch Miller and by Hollywood. Miller created the neo-Western mode in 1949 with *Mule Train*, a dramatic recording on which the accompaniment included the sound of a bull whip. Even more impassioned was *Jezebel* composed by Wayne Shanklin, in which the song's subject was accused of being 'the devil . . . born without a pair of horns'. Laine made subsequent cover versions of past country and western hits including Hank Williams's *Your Cheating Heart* and Bob Nolan's *Cool Water*.

In 1952 Miller and Laine recorded the film theme *High Noon (do not forsake me)* by Ned Washington and Dmitri Tiomkin. This led to further film and television themes including *Gunfight at the OK Corral*, *Champion the Wonder Horse*, *Rawhide* and *Blazing Saddles*, the title song of Mel Brooks's spoof Western film from 1974. On record Laine was usually accompanied by Paul Weston's orchestra; in cabaret his pianist was Carl Fisher, with whom he co-wrote the song *We'll be together again*.

DAVE LAING

Laird, Michael (*b* Harpenden, Herts., 22 Aug 1942). English trumpeter. Although he studied the modern trumpet at the RCM (1962–4), a crucial influence on him was the baroque trumpeter, Walter Holy, whom he met in Cologne in 1963. Urged by David Munrow, Laird also took up the cornett in Munrow's Early Music Consort. Further milestones include playing with the Steinitz Bach Players, in the Academy of St Martin-in-the-Fields and in the Philip Jones Brass Ensemble (negating Jones's one-time assessment of him as a schoolboy with 'limited professional potential'). Although an influential player and teacher of the natural trumpet, Laird has also continued to play the modern trumpet. He is co-founder, with Robert Howes, of the period-instrument group Baroque Brass of London. His many recordings include Bach's Brandenburg Concerto no.2 (under Pinnock), Biber's trumpet sonatas and concertos by Vivaldi and Telemann.

GEORGE PRATT

Laïs, François. *See* LAYS, FRANÇOIS.

Lais, Johan Dominico (*fl* 2nd half of the 16th century). Arranger and ?composer. He was the joint-compiler with Sixt Kargel of *Nova eaque artificiosa et valde commoda ratio ludendae cytharae* (RISM 1575[18]), a tablature

volume of 63 dances for six-course solo cittern tuned *b–G–d–g–d′–e′*. Some of the pieces use vocal models from French, Italian and German sources, including works by Lassus, Arcadelt, Berchem, Crecquillon, Didier Lupi Second, Rore and Senfl. The tablature system is Italian and the volume also contains rules in Latin and German for tuning. The 1575 edition was followed by another from the same printer (RISM 1578[26]; 1 ed. in Wolf); a collection referred to by Draud as *Carmina italica, gallica et germanica ludenda cythara* (Strasbourg, 1569) may have been an earlier edition of the same work.

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IAIN FENLON

Laisse. A form of stanza used primarily in French epic poetry of the Middle Ages (*see* CHANSON DE GESTE and CHANTE-FABLE). A *laisse* consists of a varying number of lines each having the same number of syllables and linked together by assonance. In many poems the *laisse* ends with a line of different length, sometimes in the form of a refrain or an apparently meaningless series of vowels or short syllables. In a few instances such last lines are provided with notes, with no clear indication of metre or of relation to other lines in the *laisse*.

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HENDRIK VAN DER WERF

Laisser vibrer (Fr.: 'let vibrate'). A performing direction instructing that the sound should not be damped. It is found in music for the harp, certain percussion instruments (notably cymbals), the piano (indicating that the sustaining pedal should remain depressed) and occasionally string instruments.

Laitinen, Heikki (*b* Ylivieska, 8 Nov 1943). Finnish composer, performer, teacher and musicologist. A student of Erik Bergman, his early compositions showed modernist inclination until a shift came in the 1970s when he began to study, teach and perform folk music. Between 1974 and 1983 he was director of the influential Folk Music Institute at Kaustinen. In 1981 he was involved in setting up an alternative music teaching project, becoming in 1983 the first head of the folk music department of the Sibelius Academy. Laitinen frequently participates in performances of his own works, from archaic rune singing of the *Kalevela*, the Finnish national epic, to experimental combinations involving vocal expression and sound processing equipment. He has combined improvised music with the improvised dance of Reijo Kela, and has worked with the musician Kimmo Pohjonen. In 1990 he began an association with the Suomussalmi group, 15 musicians and dancers working on the same improvising principle who have produced *Nyt riitti* (Now, the Rite/That's Enough, 1995–9). In 1996 Laitinen founded his own record label, HecRec, and in 1999 Ääniteatteri ('the Voice Theatre'). Appointed Artist Professor (1995–2000), he is considered one of the most versatile and innovative figures in Finnish music. His leadership of the seminal folk music course at the Sibelius Academy with its stress on orality, improvisation, composition, ensemble and solo performance, and arrangement, rooted in a thorough knowledge of traditional folk music and instrumentation, with the objective to break through perceived limits in the creation of a 'folk music of the future', has produced a distinguished generation of innovative musicians including MARIA KALANIEMI, Anna-Kaisa Liedes, members of the ensembles VÄRTTINÄ and JÄRVELÄN PIKKUPELIMANNIT.

WORKS
(*selective list*)

Incid: Pohjalaisia [The Ostrobothians], 1995; Equus, 1996; Pidot [The Feast], 1996; Idiooootti [The Idiot], 1997; Via Crucis, 1998

Other works: Hiien hirvi [The Elk of Hiisi], 1987; Sampo, 1987; In vivo, 1991; Dona nobis, 1994; Improvisations for Man's Body and Voice, 1995; Elokuun yö [August Night], 1996; Mythical Improvisations, 1997; Sanctus Henricus, 1997; Ei lopu loiut [The Spells Never Cease], 1998; Laments, 1998; Iki-Turso, 1999

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'Impron teoriaa' [Theory of improvisation], *Musiikin suunta*, xv/3 (1993), 31–40

'The History and Ideology of the Folk Music Revival in Finland', ibid., 32–7

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'Song in Oral Culture', *Explorations in Finnish and Hungarian Folk Music and Dance Research*, i (1994), 83–96

'The Many Faces of the Yoik', *Finnish Music Quarterly*, x/4 (1994), 2–15

'Kuinka opin runolaulajaksi' [How can I become a real Kalevala singer?], *Uusi Kansanmusiikki* (1995, no.3, no.5, no.6; (1996), no.5)

JAN FAIRLEY

Lajarte, Théodore (Edouard Dufaure de) (*b* Bordeaux, 10 July 1826; *d* Paris, 20 June 1890). French musicologist and composer. A pupil of Leborne at the Paris Conservatoire, he concentrated on composition during the first part of his life. His works include at least ten *opéras comiques* (among which *Le secret de l'oncle Vincent* of 1855 had notable success), two ballets, choral works and music for military band. He wrote in a simple and correct manner, but showed little originality; he sometimes imitated 18th-century music or the 19th-century Viennese style. He is better known for his new editions of early music: *Airs à danser de Lully à Méhul* (Paris, 1876), *Chefs-d'oeuvre classiques de l'opéra français* (Paris, 1880), and vocal scores of 11 operas by Lully, two by Rameau and one by Campra (in the Michaelis collection, 1880–82). From 1873 he worked as a librarian in the archives of the Opéra, under the direction of Charles Nuitter, and there undertook his principal achievement, the *Bibliothèque musicale du théatre de l'Opéra*. This valuable work, with an excellent preface, gives a list of works performed at the Opéra from its origins in 1669 until 1876, providing historical and bibliographical information for each work. Lajarte wrote several other books and contributed to

many periodicals. He also organized concerts of early music, particularly in south-west France.

WRITINGS

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Bibliothèque musicale du Théâtre de l'Opéra: catalogue historique, chronologique, anecdotique (Paris, 1878/*R*)
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with A. Bisson: *Petit traité de composition musicale* (Paris, 1881)
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ELISABETH LEBEAU

Lajeunesse, Emma. *See* ALBANI, EMMA.

Lajovic, Anton (*b* Vače, Slovenia, 19 Dec 1878; *d* Ljubljana, 28 Aug 1960). Slovene composer. After studies at the Ljubljana Glasbena Matica music school, he was a composition pupil of Fuchs at the Vienna Conservatory (1897–1902), concurrently completing his training in law at the university. While practising law in Slovenia and Croatia he composed and published articles on music. Influenced by late Romanticism and, particularly after World War I, Impressionism, he became a champion of new developments in Slovenian music. His greatest contribution was in his songs and choruses. He was a member of the Slovenian Academy of Sciences and Arts.

WORKS
(*selective list*)

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Vocal: Gozdna samota [Forest Solitude] (Cant.), 1902; Pss xli and xlii, T, chorus, orch, 1922; Dvanajst pesmi, za moški, mešani in ženski zbor [12 Songs for Male, Mixed and Female Choruses] (1920); Album samospevov [Song Album] (1956); Zbori [Choruses], 1963; other songs, choruses
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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Lajtha, László (*b* Budapest, 30 June 1892; *d* Budapest, 16 Feb 1963). Hungarian composer, ethnomusicologist and teacher.

1. LIFE. He studied composition at the National Hungarian Royal Academy of Music (1909–13) under Victor Herzfeld and the piano with Arnold Székely and Árpád Szendy. Concurrently he read law at the university, where he obtained a degree in 1918. In 1910 he became associated with the folk music movement of Bartók and Kodály and joined their collecting expeditions, which he continued independently. On his early travels he visited Leipzig (1910), Geneva (1910–11) and Paris (1911–13), where his becoming acquainted with some of the leading musicians contributed to the widening of his experience and outlook. In 1913 he joined the staff of the ethnographical department of the Hungarian National Museum. After the war, in 1919, he was appointed professor of composition and chamber music at the National Conservatory in Budapest, of which he became honorary director after World War II.

In 1926 Lajtha became choirmaster of the Goudimel Choir of the Calvinist church in Budapest. At another Calvinist church in Budapest, on Szabadság tér, he would later organize a chamber orchestra and conduct its performances from 1940 to 1947. In 1929 he won the Coolidge Prize for his Third String Quartet, and in the following year joined the publishing house Leduc, becoming the only Hungarian composer represented by French publishers. From 1932 he worked for the Institute of Intellectual Cooperation, a League of Nations organization, and played an important role in the music section of the Commission Internationale des Arts Populaires (CIAP) until 1939. After the end of hostilities he served as director of the music department in the Hungarian Broadcasting Service (1945–6).

In the years between the wars Lajtha travelled widely in Europe, appearing frequently in Paris, the place of his most important successes (particularly at the Triton concerts). In 1947, when the CIAP held its first postwar meeting in Paris, he took part in the deliberations which resulted in the setting up of the International Folk Music Council. In the same year he visited London, where he finished his important Third Symphony and Variations for orchestra. In 1951 he was awarded the Kossuth Prize in recognition of his work on Hungarian folk music and became the teacher of folk music transcription at the Budapest Academy of Music. In 1955 he was elected a corresponding member of the Institut de France. During the 1950s he worked and lived in Budapest in isolation he did not travel abroad again until 1962. He continued to collect folk music from parts of western Hungary until his death in 1963.

2. WORKS. In many respects Lajtha occupied a unique position among Hungarian composers. Like Bartók and Kodály he was not only acknowledged as a composer of distinction, but also recognized as an authority on folk music; further, again like Bartók and Kodály, his activities were not confined to creative and scientific work, but also included teaching. His main distinguishing characteristic, however, was his attachment to French, and generally to Latin, culture in sensibility and taste. In this he was one of the few nonconformists of Hungarian music history, most of whose development was affected by German influences. Superior workmanship is the most prominent and consistent feature of his music; and the principle that 'in all works of art the quality of craftsmanship is a decisive factor of evaluation' always guided his artistic consideration.

Regarding the Hungarian accent, the influence of Magyar folk music is less obvious in his works than in those of Bartók and Kodály, chiefly because Lajtha was attracted by another aspect of the traditional materials: it was their melodic shape and form, viewed primarily as an objective musical element regardless of their peculiarly national characteristics, that inspired him. This conception admitted a considerable stylistic freedom of treatment: thus the Magyar flavour succeeded in permeating equally his Italianized passages (e.g. the slow movement of the Sonatina for violin and piano and the 'Aria' from the Cello Sonata), his sectional forms (couplets, rondeaux etc.) modelled on classical French prototypes, dance movements and contrapuntal textures (fugues). It also

permitted him to resort to popular tunes, some of which are not strictly folktunes, often assuming the understanding of an allusive quotation, and to subject them to 'Western' treatment, i.e. elaborate harmonization and contrapuntal development (especially in the Serenade for string trio and the Sinfonietta for string orchestra). Here there is an unexpected affinity with 19th-century Romantic Hungarian composers, who also availed themselves of popular tunes and treated them in Western (mainly German) fashion, and whose style and endeavours were vehemently rejected by the generation immediately following, to which Lajtha himself belonged.

These stylistic mainstays kept in view, a survey of Lajtha's music reveals an almost unbroken continuity of development, in the early phases of which the harmonic aspects are stressed, giving place, during subsequent stages, to predominantly contrapuntal treatment and arriving at an equilibrium of craftsmanship and invention of exceptional clarity and directness. Seen from another standpoint, Lajtha's development may be characterized as a gradual assertion of melody.

The harmonic style of Lajtha's early works shows a complex idiom derived from the experimental tendencies of the first decade of the 20th century: superimposed 4ths, appoggiaturas and suspensions and other dissonant aggregates furnish the basis of chordal structure whose progression is predominantly chromatic. These are evident in his early piano works, where the specific influences of Bartók and Debussy are also discernible; in addition the part-writing of his Piano Sonata, apart from its considerable harmonic complexities, is conceived in the grand virtuoso manner of Liszt. In his subsequent works, where the contrapuntal aspect gradually gained prominence, his harmony, though not relinquishing the advanced vocabulary, is subordinated to the horizontal elements. Discords are more purposefully used, and their tension values consequently become increased. Emergence of counterpoint also led to a preoccupation with chamber combinations during a period which may be said to have started, approximately, with the years following World War I and lasted up to about the mid-1930s. The most typical works, with the points previously mentioned well in evidence, are the Third and Fourth Quartets, the Second String Trio and the Fifth Quartet, which indicates a transition to his subsequent creative period. This was characterized, as far as harmony is concerned, by a return to a chordal structure of diatonic purity, in which Lajtha rediscovered the far from exhausted potentialities of the common chord. The new harmonic conception is evident in the extended D major passages of the Capriccio and the sustained E♭ of his Third Symphony. Nevertheless, Lajtha's was fundamentally a contrapuntal temperament. Even in his early works contrapuntal passages appear frequently, and their neatness and competence of treatment, although embryonic, provide a curious contrast to his harmonic extravagance.

In Lajtha's second period horizontal elements dominate, manifesting themselves above all in the frequency of complete fugues expanding into independent movements, prolonged fugal and imitative passages, and of canonic treatment. The contrapuntal aspect is also evident in his particular treatment of figuration; though obviously instrumental in character, his invention shows a conspicuous melodic shapeliness. The primacy of horizontal values in these works also appears in the contrapuntally conditioned harmony derived from the interplay of the various polyphonic strains. In the earlier works of this period the resulting harmony is often bitonal or polytonal (e.g. the chamber music with piano, in which this treatment is particularly advantageous owing to the differentiation of colour). In later works his return to a simplified harmonic basis resulted in a more euphonious texture, as in the chamber music with harp, the Capriccio and the Third String Trio. The vitality of his counterpoint gains a great deal from the energy of his rhythmic drive: derived from folk music impulses, Lajtha's symphonic music absorbed this element into a 'civilized' musical speech much more readily than did Bartók's or Kodály's.

In Lajtha's next period the assertion of melodic values was his main concern. Seeking to display them in a suitable formal disposition prompted him to investigate the designs of Italian and French 17th- and 18th-century composers; the titles of many of his movements – 'Aria', 'Strophes et ritournelles' etc. – indicate this attitude. The conspicuous simplification of musical grammar, concurrently with and in consequence of a superior technical accomplishment, produces in these works an equilibrium between transparency of expression and range of emotional sensibility, between technique and inspiration: a classical art in the truest sense of the word (see the symphonies, especially the Third, the Sinfonietta for strings and the Third String Trio).

Lajtha's folk music investigation included the collecting of melodies from those districts which were left largely untouched by Bartók and Kodály. These explorations yielded many variants of the previously collected material which, together with not a few hitherto unknown tunes, supplemented the work of the two pioneers. Lajtha took a considerable share in the work conducted in the Ethnographical Museum of transcribing melodies from recordings: he was engaged in this almost continuously from the time he joined the society. As a delegate of the Hungarian Ethnographical Society he took an active part in the gramophone recording scheme undertaken jointly by the society and the Hungarian Broadcasting Station in 1937. Among his numerous collecting expeditions those in the 1930s (Great Hungarian Plain and adjoining districts) and during the years 1940 to 1944 (Transylvania) were the most important. Material from the latter was prepared for publication in 1950 in the series *Népzenei monográfiák*, in which appeared his most important ethnomusicological publications (1954–62). In the last years of his life he gave several ethnomusicological lectures in Paris, London and Oslo.

Lajtha's interest in folk music led him to investigate other, related manifestations of folk art: he was a leading authority on folkdance. He also served the cause of folk music by taking part in many conferences and joining the international organizations such as the CIAP and International Folk Music Council.

As a teacher Lajtha exercised an influence necessarily less than that of the professors at the academy; yet in encouraging his pupils to study the Latin musical culture he did a great service to the indigenous development of a healthy musical life. As a professor at the Budapest Academy of Music, he was the first to introduce folk music transcription into the ordinary curriculum. In his composition class at the conservatory he insisted on the investigation of modern, especially French music. In general he did not attach great importance to an academic,

prescribed course of study, but relied on the intellectual curiosity of his students, which he stimulated with his sharp-witted conversation and by allowing free discussion of controversial points.

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op.
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21 Hortobágy (film score), 1935
38 Le bosquet des quatre dieux (dance-comedy, 1, J. Révay), 1943, unperf.
39 Capriccio (ballet, 1, Lajtha), 1944, unperf.
44 Murder in the Cathedral (film score, T.S. Eliot), 1948, unpubd
48 Shapes and Forms (film score), 1949, unpubd
51 Le chapeau bleu (opéra bouffe, 2, S. de Madariaga), 1950, Cluj-Napoca, Hungarian Opera, Feb 1998 [orch completed by F. Farkas]
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19a Overture and Suite, from Lysistrata, 1933
21a Suite, from Hortobágy, 1935
24 Symphony no.1, 1936
25 Divertissement, 1936
27 Symphony no.2, 1938
30 Divertissement no.2, 1939, unpubd, lost
33 Les soli, sym., str, hp, perc, 1941
35 In memoriam, sym. poem, 1941
37 Evasion, fuite, liberté, sym. poem, 1942, lost
38a Suite du ballet no.2, from Le bosquet des quatre dieux, 1943
39a Suite, from Capriccio, 1944
43 Sinfonietta, str, 1946
44 Variations, 1947, unpubd
45 Symphony no.3, 1947
48 Shapes and Forms, small orch, 1949, unpubd, lost
52 Symphony no.4 'Le printemps', 1951
55 Symphony no.5, 1952
56 Suite no.3, 1952
61 Symphony no.6, 1955
62 Sinfonietta no.2, str, 1956
63 Symphony no.7, 1957
66 Symphony no.8, 1959
67 Symphony no.9, 1961

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29 Trois madrigaux (d'Orléans), unacc., 1939
32 Par où est passé le chant (Áprily), unacc., 1940
50 Missa in tono phrygio, chorus, orch, 1950
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5 String Quartet no.1, 1922, unpubd
6 Piano Quartet, 1925, unpubd
7 String Quartet no.2, 1926, unpubd
9 String Trio no.1 (Sérénade), 1927, unpubd
10 Piano Trio, 1928, unpubd
11 String Quartet no.3, 1929
12 String Quartet no.4, 1930
13 Sonatina, vn, pf, 1930
17 Sonata, vc, pf, 1932
18 String Trio no.2, 1932
20 String Quartet no.5 (Cinq études), 1934
22 Trio no.1, fl, hp, vc, 1935
26 Marionettes, fl, hp, str trio, 1937
28 Sonata, vn, pf, 1939, unpubd, lost
31 Concerto, vc, pf, 1940
36 String Quartet no.6 (Quatre études), 1942, unpubd
40 Serenade, wind trio, 1944, lost
41 String Trio no.3 'Soirs transylvains', 1945
42 Quatre hommages, fl, ob, cl, bn, 1946
46 Quintet, fl, hp, vn, va, vc, 1948
47 Trio no.2, hp, fl, vc, 1949
49 String Quartet no.7, 1950
53 String Quartet no.8, 1951
57 String Quartet no.9, 1953
58 String Quartet no.10 'Soirs transylvains', 1953
59 Intermezzo, sax, pf, 1954
64 Sonate en concert, fl, pf, 1958
68 Sonate en concert, vn, pf, 1962
69 Deux pièces, fl, 1958

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JOHN S. WEISSMANN/MELINDA BERLÁSZ

Lakatos, István [Ştefan] (*b* Zorlenţul-Mare, Caraş-Severin region, 26 Feb 1895; *d* Cluj-Napoca, 22 Sept 1989). Romanian musicologist of Hungarian descent. He studied music in Cluj and Budapest, taking the doctorate at Cluj in 1946 with a dissertation on the Romanian folksong and its literature. He taught the violin at the conservatory in Cluj (1919–23), and founded the Lakatos Quartet (1920–40); he also taught music history at the Gheorghe Dima Conservatory, Cluj (1949–63). Concurrently he became known as a musicologist and music critic; in particular he wrote on the music history of Transylvania and its documentary sources, and on Romanian-Magyar relations. He delivered numerous papers on the interrelation of Romanian musical culture and that of neighbouring peoples. His publications are largely of documentary material, particularly of letters by Prokofiev, Bartók, Berg, Richard Strauss and others.

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VIOREL COSMA

Lake, Mayhew Lester [Brockton, Lester] (*b* Southville, MA, 25 Oct 1879; *d* Palisade, NJ, 16 March 1955). American composer, conductor, editor and arranger. He studied at the New England Conservatory and was playing the violin with professional symphony orchestras in Boston by the age of 16. From 1896 to 1910 he conducted various theatre orchestras, including the orchestra of the Teatro Payret, Havana, then one of the largest theatres in the western hemisphere. He later moved to New York, where he wrote arrangements for Victor Herbert, John Philip Sousa, Edwin Franko Goldman, Percy Grainger, Henry Hadley and George M. Cohan. In 1913 he became editor-in-chief of band and orchestral music at Carl Fischer, a position he held for 35 years. His textbook, *The American Band Arranger*, was published by Fischer in 1920. He taught at the Ernest Williams School, Columbia University and New York University. He also conducted his band, Symphony in Gold, for NBC radio. More than 3000 of his arrangements and compositions were published, some under the pseudonym Lester Brockton. The Heritage of the March series of recordings includes a sample of his work. Lake's autobiography is entitled *Great Guys: Laughs and Gripes of Fifty Years of Show-Music Business* (Grosse Pointe Woods, MI, 1983).

WORKS
(*selective list*)

all for band; many arranged for orchestra

The Joker (1912); American Trumpeter (1914); Le siffleur coquet (1914); The Booster (1915); Lakesonian (1915); Crimson (1916); Evolution of Dixie (1916); Good Old Pals (1916); Hail, Hail the Gang's All Here (1916); Slidus Trombonus (1916); Gen. Pershing's Carry-On (1917); In a Bird Store (1917); Old Timer's Waltz (1917); Evolution of Yankee Doodle (1919); Londonderry Air (1923); American Spirit (1924); Forward March (1929)
Parade of the Gendarmes (1929); The Pilgrim (1929); Parade of Jack and Jill (1930); Ernest Williams Band School March (1932); Caprice (1934); Democracy (1934); Hungarian Fantasy (1934); Valse caprice (1934); Yankee Rhythm (1934); Nutty Noodles (1935); Opera in the Barnyard (1935); Pleasant Recollections (1935); The Roosters Lay Eggs in Kansas (1936); Yea, Drummer (1936); Assembly Selection (1937); Coming Home (1937)

Robin Hood Fantasy (1939); Naida, cornet, band (1940); Golden Century Ov. (1941); Little Red Riding Hood (1944); In the Land of Shangri-La (1946); Kreutzer in Waukegan (1950); All Out for America (1951); Sweetheart, 3 tpt, 3 trbn, band (1982); many arrs., incl. works by Bizet, Grieg, Herbert, Massenet, Meyerbeer, Tchaikovsky, Wagner

Principal publisher: C. Fischer

RAOUL F. CAMUS (text), LEONARD B. SMITH (work-list)

Lakes, Gary (*b* Dallas, TX, 26 Sept 1950). American tenor. He studied at Seattle, where he made his début in 1981 as Froh. After winning the Melchior Auditions at the Juilliard School, New York, he sang Florestan in Mexico City (1983), Achilles (*Iphigénie en Aulide*) at Waterloo, New Jersey (1984), and Saint-Saëns's Samson in Charlotte, North Carolina (1985). He made his Metropolitan début in 1986 as the High Priest (*Idomeneo*) and has subsequently sung many roles there, notably Walther von der Vogelweide, Bacchus (which he recorded with Levine), Siegmund, Florestan, Parsifal and Aeneas (*Les Troyens*). He had also appeared in San Francisco, Buenos Aires and many of the leading European opera houses, and made an acclaimed début at the Châtelet, Paris, as Samson in 1991. Lakes's other recordings include Heurtal in Magnard's *Guercoeur*, Aeneas and the title role in Weber's *Oberon*. He has an imposing stage presence and a powerful, brilliant-toned voice, heard to particular advantage in the French heroic tenor repertory.

ELIZABETH FORBES

Lakita [laquita]. PANPIPES of the Bolivian altiplano. They are usually played in pairs at certain religious and community feasts.

Lakner, Yehoshua (*b* Bratislava, 24 April 1924). Israeli-Swiss composer of Slovak origin. After emigrating to Palestine in 1941, Lakner, who was Jewish, settled in Tel-Aviv, where he studied the piano with Frank Pelleg and composition with Alexander Uriyah Boskovich and Oedoen Partos. In 1952, under the auspices of the International Arts Program of the Institute of International Education, he travelled to the USA, where he studied with Copland at Tanglewood. He pursued further study with Karlheinz Stockhausen, Gottfried Michael Koening and Mauricio Kagel at the WDR Studio for Electronic Music, Cologne, and with Bernd Alois Zimmermann at the Cologne Musikhochschule. From 1948 to 1963 he taught at the Rubin Academy of Music, Tel-Aviv. He moved to Switzerland in 1963 to teach and compose. Concentrating on incidental music, he wrote scores for all of Maria von Ostfelden's productions (1965–71) and for the première of Brecht's *Turandot* at the Zürich Schauspielhaus (1969). Later, he taught music theory at the Zürich Conservatory (1974–87). His many awards include the Engel Prize (Tel-Aviv, 1958), the Salomon David Steinberg Foundation music prize (Zürich and Jerusalem, 1970) and the city of Zürich's year-long composition award (1986–7).

Lakner's early instrumental music shows a keen sense of rhythm, indicative of his interest in jazz and the traditional music of Asia Minor, and employs pitch organizations best described as somewhere between modal and serial. In the 1960s and 70s he turned to *musique concrète* and electronic music, composing a number of electro-acoustic incidental works. In 1985 he began to use the computer as his main instrument, creating what he has termed Audio-Visual Time Structures (AVTS). These musical and visual configurations ('*Zeit-Gestalten*') are methodically developed in poetic forms that can be manipulated in real time during performance.

WORKS
(*selective list*)

DRAMATIC

Dmujoth (ballet), vc, pf, perc, tape, 1962; Incid music, 1965–72; film and TV scores

ELECTRO-ACOUSTIC

Tape: Mohammeds Traum, SATB, tape, 1968; Kaninchen (E. Pedretti), spkr, perc, tape, 1973; Umläufe, fl, b cl, pf, 2 tapes, 1976; Theater an der Winkelwieses, tape, 1981

Cptr: Musikado, 1987–90; GAZALUT, 1988–9; Ostinato-Westinato, 1988; Scherzodrama, 1988; 12-Ton-Computüde, 1988; Tönt so die Rache des Achilles, 1988–9; Ornament frisst sich selbst (Kannibalische Mäander), 1989; Wer hilft mir beim Atmen, 1989; Black-Green Agitato, 1990–91; Optifischmus, 1990; Zorn der Bienen, 1990; Schauen, schimpfen, räsonieren – poltern oder meditieren, 1991; Schlangen, 1991; Triology 91, 1991

2 cptrs: O+Z, 1992; Such das kleine grüne Herz, 1993; Chanukija, 1994; 7 Duette, 1994; Flüchtige Figur, 1994; Rufe aus dem Dunkel, 1994; Unrast, 1994; In Memoriam RM, 1995; Klangparallele, 1995; Kaw we dofek, 1995; Trilogie 95, 1995; L12c, 1996; Sucht der Klang das Bild . . ., 1996; Tanz der Akzente, 1996; Yagon/Widmung für Selma, 1996; Alfa-Numerisches Ballett, 1997; Aufruhr in Mykene, 1997; Beengt, 1997; BX mit Variationen, 1997; Duett der Stillen Berge, 1997

OTHER WORKS

Sonata, fl, pf, 1948; T'nu'a b'fa [Movt in F], pf, 1950; Sextet, ww, pf, 1951; Iltur [Improvisations], va, 1952; Toccata, orch, 1953; Hexachords, ww, brass, str, 1959–60; Dance, cl, pf, perc, 1960; 5 Birthdays, pf, 1965; Vorlage für Horak, b cl, 1970; Fermaten, pf, 1977; Kreise und Signale, 2 pf, 1985; Alef-Beth-Gimel, pf, 1991

Principal publishers: Israel Music Institute, Israeli Music Publications

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A.L. Ringer: 'Musical Composition in Modern Israel', *MQ*, li (1965), 282–97

Y. Lakner: 'Audio-Visuelle Zeit-Gestalten (AVZG)', *Schweizer musikpädagogische Blätter*, lxxviii (1990), 215–17

A. Zimmerlin: 'Yehoshua Lakners audio-visuelle Zeit-Gestalten', *Dissonanz/Dissonance*, xl (1994), 4–8

ALFRED ZIMMERLIN

Laks, Szymon [Simon] (*b* Warsaw, 1 Nov 1901; *d* Paris, 11 Dec 1983). Polish composer. He studied mathematics for two years at Vilnius University before entering the Warsaw Academy of Music, where he studied under Statkowski, Melcer and Rytel (1921–4). In 1926 he went to Paris to study with Vidal and Rabaud at the Conservatoire. Arrested by the Germans in 1941, he spent three years in the concentration camps of Auschwitz and Dachau. A large quantity of his manuscripts was lost during the war. In 1945 he returned to Paris, promoting music in Polish émigré circles. The best of his work is in the deeply lyrical vocal music, concentrated in expression and simple in language. Many of his pieces are based on Polish folk music.

WORKS
(*selective list*)

Stage: L'hirondelle inattendue (ob, 1, after C. Aveline), 1965

Orch: Farys, sym. poem, 1924; Sym., C, 1924; Scherzo, 1925; Sinfonietta, str, 1936; 3 polonezy warszawskie [3 Warsaw Polonaises], 1947; Sym., str, 1964

Chbr: Str Qt no.1, 1928; Str Qt no.2, 1932; Sonata, vc, pf, 1932; Suita polska, vn, pf, 1935; Str Qt no.3, 1946; Pf Trio, 1950; Str Qt no.4, 1962; Conc. da camera, pf, 9 wind, perc, 1963; Dialogue, 2 vc, 1964; Str Qt no.5, 1964; Concertino, wind trio, 1965; Kwintet fortepianowy na polskie tematy lndowe [Pf Qnt on Polish Folk Themes], 1967; Suite concertante, trbn, pf, 1969; Chorale, 4 trbn, 1973

Kbd: Sonate brève, hpd, 1947; Suite dans le goût ancien, pf, 1973

Songs: 5 Melodies (J. Tuwim), 1936–8, nos.4 and 5, 1961–2; Passacaille-vocalise, 1946; 8 chants populaires juifs [8 Jewish Folk Songs], 1947; 3 pieśni [3 Songs] (W.M. Berezowska), 1960; Elegia żydowskich miasteczek [Elergy of the Jewish Villages] (A. Słonimski), 1961; Songs (Tuwim, J. Iwaszkiewicz, M. Jastrun), 1961–3; Portrait de l'oiseau-qui-n'existe-pas (Aveline), 1964

WRITINGS

Musiques d'un autre monde (Paris, 1948; Eng. trans., 1989)
Epizody, epigramy, epistoły (London, 1976)

TERESA CHYLIŃSKA

Lal, Chatur (*b* Udaipur, Rajasthan, 23 Jan 1925; *d* Delhi, 14 Nov 1965). Indian *tablā* player. His father was a well-known musician and he began his musical training when he was seven, studying first under Pandit Nathu Lalji and later with Ustad Hafiz Mian of Udaipur. In 1947 he joined All-India Radio, remaining on its staff as an accompanist and soloist until his early death. Even as a young man he accompanied some of the leading musicians of the time, particularly Ravi Shankar. In 1954 he toured the USA and Europe with Ustad Ali Akbar Khan, and he accompanied Ravi Shankar during his tour of the USA and Europe (1956) and two subsequent extensive tours; he also performed in the former USSR, Australia and Romania. Besides accompanying noted musicians in their recordings, he made several records as a soloist.

NARAYANA MENON

Lalande, Desiré Alfred (*b* Paris, 5 Sept 1866; *d* London, 8 Nov 1904). French oboist. After two and a half years at the Paris Conservatoire under Georges Gillet, Lalande's first professional engagement was with Lamoureux. He came to England in 1886 to join the Hallé (in which his father was a bassoonist) where he remained for five years. After a period with the Scottish Orchestra he joined the Queen's Hall Orchestra. In 1897 Henry Wood appointed him first oboist for the third season of the Promenade Concerts in succession to Malsch.

The delicacy and refinement of Lalande's performance did much to foster appreciation of the French school of oboe playing in England at a period when in many areas German artists were predominant. Many regarded him as the finest oboist of his time in Britain. The beauty of his tone was remarkable, particularly in solos for english horn.

PHILIP BATE

Lalande [La Lande, Delalande], **Michel-Richard de** (*b* Paris, 15 Dec 1657; *d* Versailles, 18 June 1726). French composer, harpsichordist and organist. He was the leading composer of the high Baroque *grand motet* at the French court.

1. Life. 2. Sacred works. 3. Secular vocal and stage works. 4. Symphonies and caprices.

1. LIFE. Lalande was the 15th child of Michel Lalande, a Parisian master tailor, and Claude Dumoutiers. Most information about his early life comes from notarial and archival documents, church registers, the *Mercure galant* and the anecdotal 'Discours sur la vie et les ouvrages de M. De la Lande' by the poet Alexandre Tannevot, which served as a preface to the posthumous engraved edition (1729–34) of 40 *grands motets*, the *Miserere à voix seule* and three *Leçons de ténèbres*.

On 15 April 1667 Lalande (together with Marin Marais) entered the choir of the royal church of St Germain-l'Auxerrois, Paris, where he remained until 18 November 1672. The director of the choir, François Chaperon, gave preference for solos to the young Lalande on account of his 'beautiful voice' and 'ardour for study'. To introduce Lalande to the public, weekly concerts of his earliest compositions were given at the home of his brother-in-law. In 1680, after Chaperon's transfer to the Ste-Chapelle, Paris, he invited Lalande (then aged 22) to contribute some of his *Leçons de Ténèbres* to the repertory in Holy Week. Nothing is known of Lalande's formal musical training. The 'Discours' tells us that he preferred the violin among the instruments he cultivated in his youth, but when he was rejected by Lully for the opera orchestra he 'renounced the violin forever'. He mastered both harpsichord and organ, perhaps studying the latter with Charles Damour, the organist at St Germain-l'Auxerrois. (Tannevot stated that 'the harpsichord, which he studied so seriously in his youth, was his greatest relaxation right up to his death'.) The Maréchal de Noailles, who had employed him as a harpsichord teacher for his daughter, recommended that Louis XIV should do likewise for his two daughters by Mme de Montespan, Louise-Françoise (Mlle de Nantes) and Françoise-Marie (Mlle de Blois). According to the 'Discours', Lalande played the organ for the king at Saint Germain-en-Laye in 1678, but Louis XIV thought him too young to be appointed *organiste du roy*.

His skill as an organist was sufficient to gain him employment in four Paris churches: the Jesuit church of St Louis, the conventual church of Petit St Antoine, St Gervais and St Jean-en-Grève. For the Collège de Clermont (known later as the Collège Louis-le-Grand) he also composed *intermèdes* and choruses (now lost) for the dramatic productions of the Jesuits. On the death in 1679 of Charles Couperin, Lalande was contracted to remain at St Gervais until Couperin's eldest son, François, was 18 (in 1686). However, after Lalande's appointment as *sous-maître* for the October quarter at the royal chapel in 1683, the young Couperin (as well as Lalande's elder brother François) must have deputized for Lalande on a regular basis at St Gervais; in 1690 Lalande, in his *approbation*, found François Couperin's two organ masses 'fort belles, et dignes d'estre données au Public'. In 1682 Lalande replaced Pierre Meliton at St Jean-en-Grève. He remained there as organist until the increasing responsibilities of his court positions forced his resignation in 1691. (No firm evidence has been adduced to support the assertion (see Corp, 1995) of a particular musical connection between Lalande and the exiled Jacobean court at Saint Germain-en-Laye at this time.)

In 1683, when the *sous-maîtres* Du Mont and Robert retired from the royal chapel, the king ordered a competition to replace them; 35 musicians took part (among them Charpentier, Desmarets, Lorenzani and Nivers). This number was narrowed to 15, who were all obliged to set the text of Psalm xxxii, *Beati quorum*; on the basis of these compositions (only Lalande's survives), four were chosen to share the responsibilities by quarters: Coupillet (January), Collasse (April), Minoret (July) and Lalande (October). According to the 'Discours', Louis XIV himself intervened to assure the quarter for Lalande, initiating his rise as a favoured court composer. A little over a year later, in January 1685, he was appointed *compositeur de la musique de la chambre*, sharing half the year with Collasse, the other half being controlled by Pierre Robert. In January 1689, aged 31, he became a *surintendant de la musique de la chambre*, the most coveted musical post at court, and the same year the king



1. Michel-Richard de Lalande: engraving by Henri-Simon Thomassin after Jean-Baptiste Santerre

ordered the court copyists, François Fossard and André Danican Philidor *l'aîné*, to make a complete manuscript collection of Lalande's *grands motets*, a singular honour (*F-V* Mus 8–17). In September 1693, after the enforced retirement of Coupillet (for whom Henry Desmarets had 'ghost-written' several *grands motets*), Lalande added the quarter of January as *sous-maître* to that of October. In March 1704, on the retirement of Collasse, the king gave the April quarter to 'nostre bien aimé Richard Michel de La Lande'. In 1714 the Marquis de Dangeau noted in his journal for 29 September: 'There are several changes in the king's music for the chapel. The *maître de musique* for the July quarter . . . the Abbé Minoret, has retired'. Minoret's departure seems to have been provoked not by infirmity, as the official record suggests, but, according to Marc-François Bêche, by disgust that Louis XIV chose Lalande's *Cantate Domino canticum novum* to impress the visiting Elector of Bavaria rather than a work by Minoret, whose 'quarter' it was (see Sawkins 1986). Dangeau continues: 'The king gave him 3500 livres as a pension and joined his quarter to the three others already held by La Lande . . . When [Lalande] is ill and there is no one assigned to his post, [Jean-Baptiste] Matho will conduct (*battra la mesure*) for him'. Thus, from 1 July 1715, the music of the royal chapel was under the control of one man for the first time, just two months before Louis XIV died. Although described by Tannevot as 'shy in public', Lalande does not seem to have been deterred in his accumulation of most of the official positions available to a court musician. As well as those already mentioned, in 1700, after Robert's death, Lalande was given three-quarter control as *compositeur de la musique de la chambre*, and following Collasse's death in 1709 all charges for this office were his. From 1689, when he was appointed *surintendant de la musique de la chambre* (replacing Jean-Louis Lully), he shared the year with Jean-Baptiste Boesset. In 1695 Boesset sold his charge of *maître de musique de la chambre* to Lalande for 16,000 livres. Lalande, who could raise only part of the money, turned to André Danican Philidor, who lent him 14,400 livres over a two-year period.

In July 1684 Lalande married the singer Anne Rebel, daughter of Jean Rebel, *ordinaire de la musique du roy*, and half-sister of Jean-Fery Rebel, the violinist, conductor and director of the Paris Opéra. According to the 'Discours', Louis XIV himself covered all the wedding expenses. The couple had two daughters, Marie-Anne (*b* 1686) and Jeanne (*b* 1687), both of whom became well-known singers; they were rewarded for their industry by Louis XIV, who in 1706 gave each a pension of 1000 livres, while expressing a wish that they should sing during his Mass. Tannevot stated that 'it is to them that we owe those beautiful soprano solos which M. De la Lande composed in response to the beauty of their voices'. Unfortunately both succumbed to smallpox in May 1711. The death of the dauphin in the same year forged an even closer bond between the French king and the son of a Paris tailor; Louis XIV is quoted as saying to Lalande, a few days after the death of the composer's daughters, 'You have lost two daughters who were deserving of merit. I have lost Monseigneur . . . La Lande we must submit ('se soumettre')'. A few months later (18 April 1712), at the king's request, Lalande conducted 129 musicians of the royal chapel in a memorial service for the dauphin and his wife at St Denis (among the works probably performed was Lalande's *Dies irae*, originally written for the dauphine's funeral in 1690, but revised in 1711).

Lalande lived comfortably as a result of royal appointments and lucrative pensions, which included one of 6000 livres paid to him and his wife from 1713 out of the revenues of the Paris Opéra. He was one of the few composers of his day to own a coach. When in Paris, he lived in a large three-storey house on the rue Ste-Anne which had formerly belonged to his father-in-law. An inventory of 11 May 1722 following the death of Anne Rebel reveals an abundance of material possessions, including much silver, more than 50 paintings, a fine harpsichord (valued at 300 livres), two viols and two violins. In addition to his town house, he had a ground-floor apartment in the Grand Commun at Versailles close to the château and a country house and garden in the Parc-aux-Cerfs.

After the king's death in 1715, when the Regency court moved to Paris, Lalande gradually abandoned his heavy responsibilities. In doing so he made sure that his best pupils, André Cardinal Destouches, François Collin de Blamont and Jean-François de La Porte, received good positions. In February 1718 Destouches took over one of the charges of *surintendant*; he was succeeded in the same post by Collin de Blamont in November 1719. In March 1718 Lalande's brother-in-law, Jean-Fery Rebel, and La Porte succeeded him as *compositeur de la musique de la chambre*.

On 5 May 1722 Lalande's wife died. Soon afterwards Louis XV made the composer a Chevalier of the Order of St Michel, possibly at the time of the coronation at Reims

(25 October) for which Lalande directed the music. Later the same year, according to Tannevot, when the court returned to Versailles, Lalande expressed his desire to remit voluntarily three-quarters of his salary at the royal chapel in order to return to the original situation of four *sous-maîtres*. Touched by his request, Louis XV agreed and in January 1723 granted him an annual life pension of 3000 livres. A new generation of composers, protégés of the regent, Philippe of Orléans, were quickly chosen for the three vacancies (André Campra, Nicolas Bernier and Charles-Hubert Gervais).

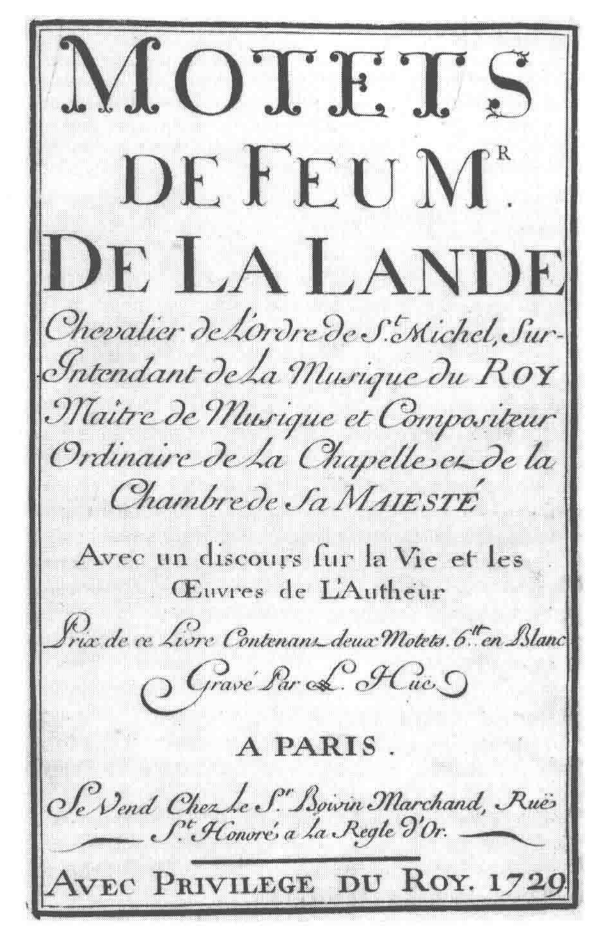
Lalande remarried in 1723; his bride was Marie-Louise de Cury (1692–1775), a daughter of the Princess of Conti's surgeon. They had one daughter, Marie-Michelle (1724–81). According to the 'Discours', Lalande died of pneumonia in 1726; he was buried in the church of Notre Dame de Versailles, not far from the château where he had served for 43 years.

2. SACRED WORKS. The 'Versailles style' – initiated by Veillot and Formé, developed most significantly by Du Mont and the model for Lully and Robert – reached full flower in the 77 authenticated *grands motets* composed and reworked by Lalande over 46 years. During the entire 18th century they were considered to be 'masterpieces of the genre' (Rousseau). As late as 1780 La Borde, in his *Essai sur la musique ancienne et moderne*, viewed Lalande as the 'creator of a new genre of church music'. Their eloquent message touched both the favoured few who attended the king's Mass in the royal chapel and, after 1725, the crowds who applauded them at the newly established Concert Spirituel in Paris. During the first 45 years of the Concert Spirituel there were more than 590 performances of 41 different Lalande *grands motets* and throughout the 18th century they were heard at the royal chapel. The final issue of the *Livre de motets pour la chapelle du roy*, printed by Ballard in 1792, gives the titles of 14 motets by Lalande in the repertory between January and June of that year. The durability of Lalande's motets is also attested by the many manuscript copies in provincial libraries throughout France. For example, the academies that promoted concerts in Lyons acquired copies of early versions of motets such as *Cantate Domino* in Lalande's lifetime (now in *F-LYm*). The Bibliothèque Méjanes in Aix-en-Provence also has unique copies (scores and parts) of early versions of other motets as well as several parts bearing the date 1819. The popularity of these works in the 18th century is further documented by the number of *récits* in manuscript collections which were extracted from the *grands motets* to provide a solo repertory for church or convent as well as for noble amateurs. One such collection of *Tous les récits du basse taille des motets de Mr De La Lande* (*F-AIXmc* F.c.385) was made in 1731–2 for the duc de Noailles by Christien Le Noble, a successor as copyist to André Danican Philidor. Some *récits* 'ajustés pour être chantés à l'orgue' found their way into convent repertories (e.g. *F-Pn* Rés.1899). One such collection, made as late as 1765 in the Provençale town of Apt, is the unique source of several of Lalande's *grands motets* (*F-Pn* Vm¹ 3123). There is also an example of an entire motet, *O filii et filiae*, in a reduction for soprano solo and continuo, for performance at the Concert Spirituel (*F-Pn* Rés.2560).

Far from representing what Bukofzer called 'the most conservative spirit of the period' (*Music in the Baroque Era*, New York, 1947), Lalande's motets bring together totally dissimilar elements with an unprecedented depth of feeling. *Galant* 'operatic' *airs* and the majestic 'official' style of the Versailles motet stand side by side. Cantus firmus treatment of Gregorian melodies in finely wrought polyphony (such as in *Sacris solemniis*) is found together with weighty homophonic 'battle' choruses akin to those in Lully's *Bellérophon* (as in *Deus noster refugium*). Lalande was deeply imbued with the spirit of the Latin psalms he chose. The warmth of his musical language humanized the *grand motet*. A perceptive and deeply felt homage to Lalande was included in the *avertissement* of the posthumous engraved edition; it was written by a protégé of the composer, Collin de Blamont, who described his former teacher as a 'Latin Lully' and continued:

> His great merit . . . consisted in wonderful choice of melody, judicious use of harmony and nobility of expression. He understood the value of the words he chose to treat and rendered (in music) the true meaning of the majestic and holy enthusiasm of the Prophets . . . Profound and learned on the one hand, simple and natural on the other, he applied all his study to touch the soul by richness of expression and vivid pictorialism. The mind is refreshed by the pleasing variety not only from one piece to the next, but within the same piece, . . . by the ingenious disparities with which he ornaments his works, by the graceful melodies which serve as contrasting episodes to the most complex choral sections.

Clearly, Collin de Blamont is describing here the late motets or the final versions of earlier motets that make up the posthumous edition.


MOTETS
DE FEU Mr.
DE LA LANDE
Chevalier de L'Ordre de St. Michel, Sur-Intendant de La Musique du ROY
Maître de Musique et Compositeur Ordinaire de La Chapelle et de la Chambre de Sa MAIESTÉ
Avec un diſcours ſur la Vie et les Œuvres de L'Autheur
Prix de ce Livre Contenant deux Motets. 6tt. en Blanc
Gravé Par L. Hue
A PARIS.
Se Vend Chez le Sr. Boivin Marchand, Ruë St. Honoré a La Regle d'Or.
AVEC PRIVILEGE DU ROY. 1729

2. *Title-page of Lalande's 'Motets', i (Paris: Boivin, 1729)*

Four large collections contain most of Lalande's *grands motets*: the manuscript copy of 27 motets, made in 1689–90 by Philidor, Fossard and an unnamed third scribe (*F-V* Mus 8–17); copies of 11 motets (both full scores and parts) which Philidor made for the Count of Toulouse, beginning in 1704 or 1705 (*Pn* Rés.F.1694–7); the 1729 engraved edition of 40 motets; and a manuscript copy of 41 motets made for a certain Gaspard Alexis Cauvin (*F-V* Mus 216–35, *Pn* Rés Vmb MS 16; other volumes from Cauvin's collection are in the Collection François Lang, Royaumont). The Cauvin manuscript is a mid-18th-century copy clearly based on earlier copies, with a changed sequence of motets and with the addition of the instrumental inner parts (missing from the engraved edition). For some motets which exist in other full scores from Lalande's lifetime (such as some in the Toulouse-Philidor collection and others now in Lyons), it can be shown that the Cauvin scores, including their inner parts, correspond to versions earlier than those in the engraved edition. For *Exaudi Deus* the Cauvin copy is virtually identical to that in the Philidor collection of 1689–90, except that it omits the lowest of the three viola parts (the *quinte de violon*).
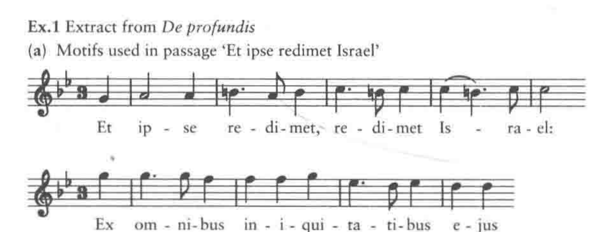
Lalande constantly revised his *grands motets*; 29 exist in more than one version (some in more than two), while others are provided with alternative versions of single movements. There are others, too, which survive only in mature versions but are known to have originated at much earlier dates. According to the 'Discours',

> from the time of the former king [Louis XIV], he had begun to make changes in several of his earlier motets. Noting this, His Majesty prevented him from continuing, possibly to render more obvious the progress made under his aegis by the composer, possibly to preserve the graces and naïvety of the first works, or finally, because of fear that this occupation which took so much time would prevent him from composing new music.
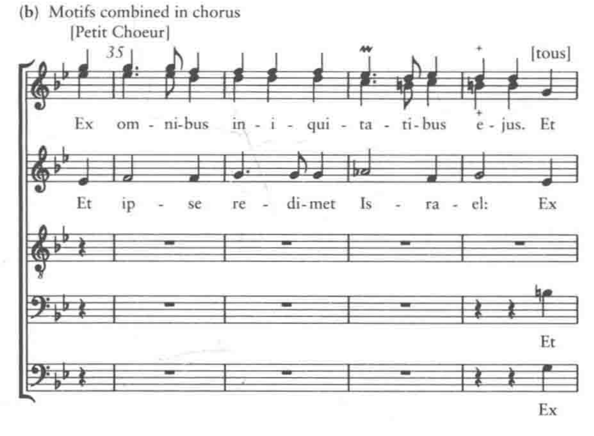
In his *Apologie de la musique françoise contre M. Rousseau* (1754), the Abbé Laugier wrote that Lalande 'produced nothing that was not extremely well worked (*travaillé*). One senses that he returned many times to his motets and that he touched and retouched them'. If the dates in an Avignon manuscript (*F-A* MS 5840) are to be trusted, 28 of Lalande's motets (more than a third of the total) date from the period 1680–91, which includes the first eight years of his tenure at the royal chapel. From other sources we know that another three motets are from this early period. Of this total of 31, 27 are in the 1689–90 Philidor copy at Versailles (one, *Audite coeli*, in two versions, showing that the composer's lifelong habit of revision started early). This collection, then, may be said to represent Lalande's early style. These works are referred to in the 'Discours' as follows: 'The first compositions of Mr De La Lande are not as well worked as the last pieces; they are more simple than profound and are less the fruits of Art than of Nature'.

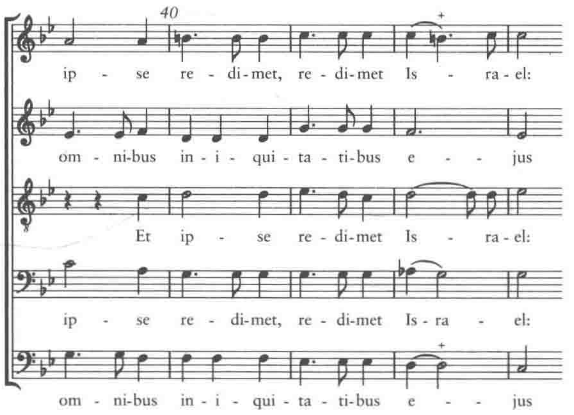
Most of the 'Philidor' motets to some extent exploit the vertical sonorities and syllabic treatment of text that characterize the earlier Versailles motets of Du Mont, Lully and Robert. Although some influence from French stage music may be observed in such a binary *air* as 'Asperges me' or a rondeau *air* such as 'Amplius lava me' (both from the *Miserere*), many *récits*, often accompanied by five-part strings, are open-ended and elide or alternate with choral sections. The large four- and five-part choruses are generally homophonic. On the other hand, a shift towards a more polyphonic style may be seen in such a chorus as 'Ascendit Deus in jubilo' from *Omnes gentes*. In his polyphonic choral settings in the 'Philidor' motets, Lalande often represented two independent and clearly defined motifs in a solo *récit* (or an opening *symphonie*) and then combined them in a chorus. In the hymn *Veni Creator spiritus* the music assigned in the opening tenor *récit* to each part of the paired text of the fifth verset, 'Hostem repellas longius, Pacemque dones protinus', is quite different; these two are then combined in a ten-voice double chorus. A similar practice is used in the *Miserere* where the two motifs occurring in succession in the introductory *symphonie* are worked together in the chorus that follows, the second motif being used as a countersubject to the first. In Lalande's later music such textual counterpoint is used with much subtlety. In the eighth verset of *De profundis*, 'Et ipse redimet Israel, Ex omnibus iniquitatibus ejus', two motifs are used to represent the two parts of the text (ex.1); motif *a* ascends and *b* descends. They were clearly chosen for use either consecutively or simultaneously. Most tutti passages combine the motifs and their respective texts, as here; to assure the

Ex.1 Extract from *De profundis*
(a) Motifs used in passage 'Et ipse redimet Israel'



(b) Motifs combined in chorus





comprehensibility of the text Lalande restricted the opening and the end of the movement to the first and second lines respectively.
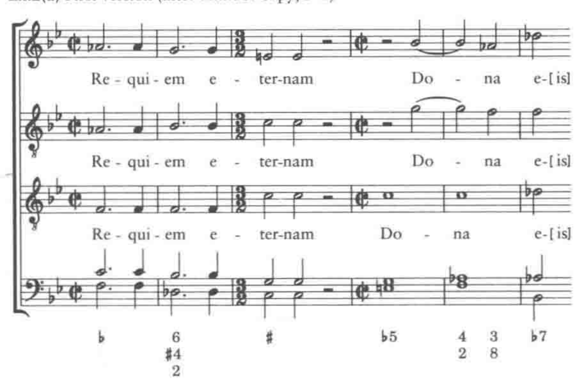
In the 'Philidor' motets the orchestra usually doubles the voices of the *grand choeur* and supplies five-part *symphonies* or three-part *ritournelles* to mark structural divisions. But, like Du Mont, Lalande allowed the second violin to elaborate the vocal line in free counterpoint. Occasionally, especially in slow-moving choruses, the orchestra is independent of the voice parts (in 'Exultat cantico' from *Christe Redemptor omnium*, for example).

Clearly, Lalande suffered a crisis of conflicting styles soon after the turn of the century. Changes were taking place in French stage music by such post-Lully composers as Campra, Destouches, Mouret and Montéclair; French composers had to come to terms with the Italian cantatas and sonatas 'that have flooded all Paris' (*Mercure galant*, 1714). In spite of his absorption in the style of the Versailles motet, Lalande was no stranger to Italian music. The italophile Nicolas Mathieu, *curé* of St André-des-Arts, had established weekly concerts in his home before the turn of the century where 'only Latin music composed in Italy' was performed. Lalande and Charpentier were both part of the coterie surrounding the Abbé Mathieu, and it was Lalande who inherited his collection of cantatas and motets.
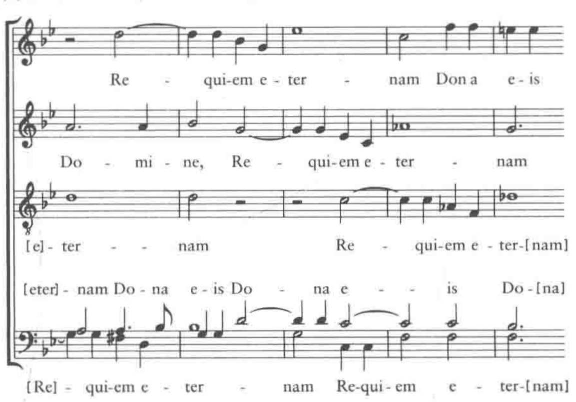
A stylistic and chronological gap separates the Philidor copies of 1689–90 from the 1729 engraving. The Toulouse-Philidor copies of 1704 and certain isolated Philidor motet manuscripts at Versailles may be considered representative of a transition period. In the 17 years that separate the Count of Toulouse copy of *Super flumina Babylonis* from the original version in the Philidor Versailles collection, Lalande substituted an extended concert 'aria' with flute obbligato ('Ad hereat lingua') for the earlier *récit* for soprano accompanied by five-part strings. This is already an 'ingenious disparity' ('Discours'), as is the elegant duo 'Laudate, laudate Dominum' for two sopranos and obbligato violin in *Laudate Dominum*, which comes from the Philidor atelier and dates from 1700 (*F-V* Mus 24).

The 1729 engraved edition and the Cauvin manuscript together offer the most complete picture of the *grands motets* of the mature Lalande. The revisions documented in these sources take the following forms: (1) the change from a loosely organized structure with elided sectional divisions to autonomous movements (solos and ensembles interspersed between choruses), resembling the so-called reform cantatas of Bach or the Restoration anthems of Humfrey or Purcell; (2) the creation out of simple *récits* with five-part homophonic accompaniment of elaborate concert 'arias' or duos, often accompanied by obbligato instruments; (3) the changing of predominantly homophonic choruses into more polyphonic ones; (4) the change from an orchestra primarily doubling choral lines to one independent of the voices; and (5) greater economy in the use of some material while other material is expanded. The 'Requiem aeternam' from *De profundis* is a fine example of the fifth category. The Philidor version includes a *symphonie* of 14 bars, a solo *récit* of eight bars, a second *symphonie* of six bars and a basically homophonic chorus of 31 bars up to 'Et lux perpetua' (ex.2*a*). In the 1729 edition there is only one *symphonie*, of nine bars, which merges with a 53-bar chorus up to 'Et lux perpetua'. The writing is dense, five-part polyphony of

Ex.2(a) First version (after Philidor copy, *F-V*)
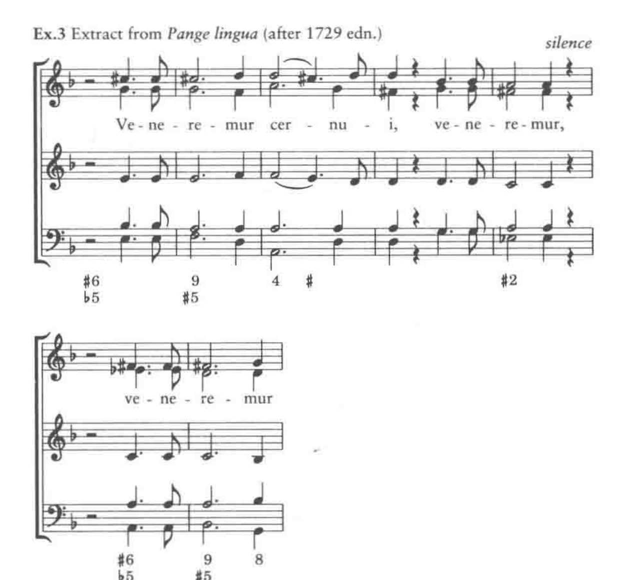


(b) Second version (after 1729 edn.)



Bach-like intensity in which both instruments and voices participate (ex.2*b*). The harmony in Lalande's late works may owe something to his exposure to Charpentier's music. The dissonant chord of the mediant 9th with major 7th and augmented 5th, found in the music of Charpentier, is also heard in the motets of his younger contemporary (ex.3, bars 2 and 7). Like Rameau, Lalande found the diminished 7th chord compellingly dramatic. In *Pange lingua* (ex.3) his coupling of this chord with an indicated

Ex.3 Extract from *Pange lingua* (after 1729 edn.)



'silence' shows the care with which he chose the most effective musical setting for the text.

The motets common to the engraved edition and the Cauvin manuscripts vary greatly in the number of sections they have. *Regina coeli laetare* is the shortest, with only six sections (*symphonie*, duo, chorus, recitative, trio, chorus); the *Miserere*, on the other hand, has a total of 15, including eight *récits*, and the *Te Deum* has 18. A symmetrical ordering of sections, like that found in many Bach cantatas, is rare; only *Deus noster refugium* approaches an alternation of *récit* and chorus. However, outside these collections, in *Dies irae* (1690/1711), the composer exploits in dramatic fashion the contrasts inherent in the 18 rhyming stanzas and final couplet of the 13th-century poem. His strong formal sense is evident in the organization of the 18 stanzas into four groups of four framing a central group of two. The two larger groups nearer the centre are each assigned a solo voice (*haute-contre*, then *basse-taille*), while the others employ a variety of solo and choral textures. The work is framed in plainchant, with the opening 'Dies irae' sung by unison sopranos and the concluding 'Pie Jesu' in a web of counterpoint of simple yet awesome beauty. In 11 *grands motets* Lalande used the traditional opening formula of the Versailles motets – that is, the sharing of the same thematic material by *symphonie*, *récit* and chorus. In seven instances Lalande introduced his motet with an autonomous *récit*; *Quare fremuerunt gentes* begins with two. More than half the *récits* found in the engraved edition and in the Cauvin manuscripts are in some sort of binary form, including examples of the type *A–B–B′*, the most common binary configuration in the stage music of the Lully and post-Lully generation; in this type of air, the text is usually a quatrain. In the *B′* section the textual repetition never gives rise to an exact musical repetition although note values and melodic shape may be similar. The example below shows the relationship between text and music in the *récit* 'Quae utilitas in sanguine meo' from the tenth *verset* of *Exaltabo te, Domine*:

Quae utilitas in sanguine meo,
Dum descendo in corruptionem? A:I–V

Numquid confitebitur tibi pulvis,
Aut annuntiabit veritatem tuam? B:V–ii

Numquid confitebitur tibi pulvis,
Aut annuntiabit veritatem tuam? B′:I–I
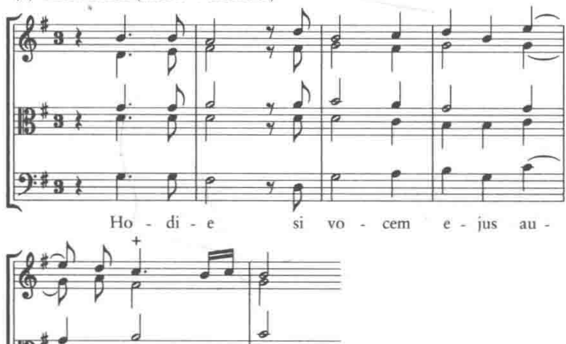
Operatic influence is also seen in the more than ten *récits* scored for high voice (soprano or *haute-contre*) 'accompanied' by two flutes, by two violins or by a combination of the two without continuo. There are more than 20 *récits* with a striking resemblance to the extended arias found in French cantatas or *opéra-ballets*; these, with their elaborate melismas, chains of sequences and vocal displays ('Qui posuit' from *Lauda Jerusalem* and 'Jubilate Deo' from *Cantate Domino* s72 even have cadenzas for soprano and oboe), mark the most radical break with the past. Surprisingly, there are only two genuine da capo arias in the 40 motets of the engraved edition and the Cauvin manuscripts: most *récits* of this type are in *rondeau* form (*A–B–A′*), with modifications in the return of *A*.

To appreciate the extent to which Lalande had absorbed the new italianate style in his religious music, one need only compare a *récit* of an early motet with the same *récit* as revised in the engraved edition and Cauvin. Ex.4*a* shows 'Hodie si vocem ejus' from *Venite, exultemus Domino* as it appears in an early 18th-century copy from Philidor's atelier (*F-V* Mus 25); the heavy five-part accompaniment is mostly homophonic, following note-against-note the baritone's vocal line. In ex.4*b* the conception is totally different; we have a highly developed aria for soprano with violin obbligato.
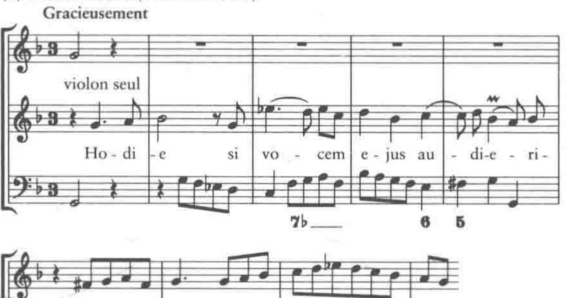
In certain of his late motets Lalande exposed the texts of several *versets* in a succession of short movements, much as Lully or Campra constructed an operatic scene from short dialogue airs interspersed with recitatives. This scena-like procedure may be seen in *Confitemini*, where there is a succession of five movements for *dessus*, *Domine in virtute tua* (nine movements for *basse-taille*), *Cantate Domino* s72 (seven movements for *dessus*) and *Exultate justi in Domino*, where three airs for *haute-contre* (interrupted by a brief recitative) are followed by two for *dessus*, each on two lines of text.
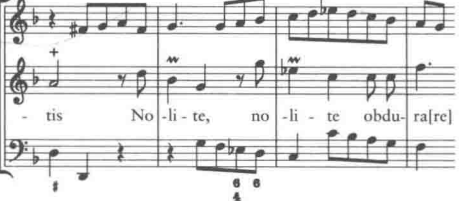
It is not certain that the 1729 engraved edition represents an accurate final version of Lalande's motets as performed at the royal chapel or at the Concert Spirituel; what is clear is that the omission of the inner orchestral parts as found in the Cauvin manuscripts was no more and no less than the custom for such engraved

Ex.4 Extract from *Venite exultemus Domino: récit* 'Hodie si vocem ejus'
(a) First version (after *F-V* M.M.25)



(b) Second version (after 1729 edn.)





editions from the last decade of the 17th century onwards (for example, all Rameau's published operas were in this form, even though we know from surviving manuscript materials that they were performed in full scoring). Less than six weeks after his death, on 25 July 1726, Lalande's widow requested a royal patent to engrave her husband's motets. The first two motets were done 'chez Jacques Collombat' in 1728 (although the edition carries the date of 1729). Despite the assertions of several modern writers, there is no evidence that Collin de Blamont had any active part in preparing the engraved edition. Indeed the circumstantial evidence argues against such a contribution. In the 'Notice' at the end of the preface Tannevot explained that to give the public a general idea of Lalande's music he invited Collin de Blamont to write an *avertissement* because the close relationship the latter had with Lalande put him in a better position than anybody to analyse his music, and Collin de Blamont's letter (dated 28 September 1728, just before the first volume was printed) is the result. The letter opens with the claim that he has 'just learnt . . . of the good offices which you [Tannevot] wish to perform in memory of the late M. De La Lande' and says he is 'only too happy if this can be of some use to you in your project'. Clearly, Collin de Blamont would not have written this after two years of work on the edition if he had been closely involved in the project as musical editor, especially when one considers his character as betrayed in the well-documented quarrel between the *sous-maîtres* and the *surintendants* (see Benoit, Dufourcq and Massip, 1986).

It seems obvious that there must have been musicians involved in the work, since the full scores were not reduced by simply omitting the viola parts; in many passages the reduced orchestral score is a skilful reduction of the full score. The widespread substitution in the edition of the time signature 2 for ¢ and modifications to 'expressive' indications make the edition quite distinct from all surviving manuscript material and suggest 'musical' intervention before, or in the course of, the engraving process. Indeed, Titon du Tillet (*Le Parnasse françois*, 1732) stated that Lalande's widow, 'attentive to everything that may do honour to the memory of her late husband, having entrusted his motets to musicians who were very knowledgeable and also friends of the deceased, began in 1728 to have them engraved'. But, whoever these musicians were, it seems probable from the *Avertissement* that Collin de Blamont was not among them. Despite his close ties with Lalande, there is no need to credit Collin de Blamont with a part in the composition of these eloquent statements of the mature Lalande. A study of his own extant religious music reveals none of the intensity of expression or skilful polyphonic manipulation found in several of the choruses in the engraved edition of Lalande's motets. Collin de Blamont's letter has the ring of sincerity:

> I have been too much his servant and friend, and have received too many marks of his esteem and kindness through the pains he took with my education from my tenderest youth, not to sacrifice something of my own self-interest in daring to put this in writing. I can instruct you in all the perfection I have recognized in this Latin Lully.

3. Secular vocal and stage works. Lalande's stage and concert works were written between 1682 and 1704, apart from a *Divertissement sur la Paix* in 1713 and the three ballets for Louis XV in 1720–21. He wrote some 24 ballets, divertissements, *intermèdes* and *pastorales* to entertain royalty at Versailles, Marly, Fontainebleau and Sceaux, and occasionally in Paris, including those for Louis XV. The music for only six of these works survives in complete form, but that for another four can be almost completely reconstructed. For nine others, excerpts and/or librettos give an outline of the work, and two survive as librettos only.

Lalande's *Ballet de la jeunesse*, performed at Versailles on 28 January 1686 as a substitute for Lully's unfinished *Armide*, is a synthesis between opera and ballet, and an important precursor of the *opéra-ballet*; its long poem is divided into three episodes, devoted respectively to Mercury, Pallas and Tircis, and the music includes eight *symphonies*, 14 *airs*, 15 choruses and 18 dances, these last including a central 'Chaconne de la jeunesse' with 61 variations on the eight-bar bass, showing how Lalande, like Lully, was able to organize an entire scene around the chaconne pattern (the theme and 28 variations are instrumental, and the remaining music is for vocal solo, ensemble and chorus).

The *pastorale L'Amour fléchi par la Constance*, the full score of which came to light in 1974, was first performed at Fontainebleau in 1697, in the presence of the exiled James II and Mary of Modena. This work displays a formal strength akin to that which Lalande skilfully deploys in his *grands motets*. Scenes consisting mainly of solo *récits* and duos alternate with three consisting of divertissements of choruses and dances. The two most substantial *récits* occur in Scene 1, 'Tant qu'a duré la nuit', where the two stanzas are each followed by the same *sommeil* ('sleep symphony'), and in Scene 3, where a *récit* with a florid violin obbligato, 'Doux calme de la solitude', is also in two stanzas, the second of which is an elaborately written-out ornamented *double*. Scene 5 forms the centre of the work with an impressive *passacaille* of 221 bars, of which the last 56 are mainly vocal, framed by a chorus. The ninth and final scene consists of an air 'grave et piqué', in the style of the first section of an *ouverture*, a sarabande (danced and sung) and a vigorous shepherds' chorus.

Two years later Lalande again collaborated with his librettist of the *Ballet de la jeunesse*, Dancourt (Florent Carton), this time to provide a series of *intermèdes* for Dancourt's play *Les fées*, given first at Fontainebleau and then at the Comédie Française in Paris. Fairy stories and plays built around them were a popular genre in the last decade of the century, and Dancourt, the most fashionable story-teller and actor of his day (he was patronized by the dauphin), responded to the trend. Lalande's contributions are among his most sparkling and colourful, and he went on to re-use much of the material in later works.

For the first court ballet danced by Louis XV at the Tuileries, in February 1720, Lalande set to music Dancourt's revised *intermèdes* for *L'inconnu*. He included some movements by Rebel and Destouches, and himself supplied the overture (revised from his 1703 'supper' suites), 35 *airs de danse* and some of his most adventurous vocal *ariettes*. On 31 December 1721 *Les élémens*, 'Troisieme Ballet danse par le Roy dans son Palais des Tuileries', was first performed. Lalande and Destouches collaborated on this court ballet, which with several revisions reached the Paris Opéra in May 1725 as an *opéra-ballet* and went on to become one of the most performed works in the repertory of that house. The distribution of labour between Lalande and Destouches

remained a carefully guarded secret, but there is little doubt that most of the music is by Destouches. In a letter to Prince Antoine I of Monaco, Destouches wrote:

> My *amour propre* has been flattered by the praise you give to the *Ballet des Elémens*. I share the glory of pleasing you with M. de La Lande. We were ordered to work on it together. He contributed some very beautiful things the details concerning which I must pray you not [to ask me] to divulge because he has insisted that we were both covered by the same cloak.

The only clue as to Lalande's contribution is found in the table of 'Airs tirés des autres Divertissemens et Ballets' in the manuscript collection of *Simphonies de M. De La Lande* (*F-Pc* Rés.581), where, under the title *Ballet des Elémens*, the overture, five items from the prologue and four items from Act 1 are listed as by Lalande.

4. Symphonies and caprices. The earliest and most intimate of Lalande's instrumental suites independent of those extracted from the ballets is the *Grande pièce royale*, known later as the *Deuxième Fantaisie ou Caprice*, subtitled 'which the king often asked for'. First found in a Philidor *recueil* dated 1695 (*F-Pc* Rés.F.533), it is in six movements designated only by varied tempo indications. The obbligatos for bassoon include a sustained *e′*, a pitch not exceeded until the late 1740s in Rameau's operas. Of the other suites or caprices which are independent of the ballets, the *Caprice en passacaille* (S164/14) also contains obbligatos for bassoons, while the *Troisième Caprice* (S162/18) is imaginatively scored for a quartet of violins, violas, bassoons and continuo; both the viola part and the figuring of the continuo are attributed to Lalande's brother-in-law 'M. Rebel'. The work includes a fine set of free variations in concerto scoring. Contrary to normal procedures, its tutti sections rather than its solo sections increase in complexity. Quite different in character is the *Concert de trompettes* (S158/1–6, 20), outdoor music to accompany processions on the canals and lakes of the Versailles gardens, five movements of which are first found in the *Ballet pour le jour de Saint-Louis* (1691). The year 1695 also saw the first printed publications containing Lalande's music, one a collection of 12 *Airs italiens* assembled by Fossard and Philidor mostly from Italian operas, for six of which Lalande wrote *ritournelles* (S174: preludes for two *dessus* instruments and continuo).

The first of five (possibly six) collections of instrumental music and excerpts from ballets was made in 1703, entitled *Les symphonies de M. de La Lande* 'which were usually played at the king's supper' by the 'troupe des petits violons'. Its four part books were copied on the order of the Count of Toulouse by Philidor *l'aîné* and contain ten suites totalling 160 movements (*F-Pc* Rés.582). Of these almost half have their origins in stage works. A decade later, a collection, of which only the index survives, shows that while nine movements had been dropped another 34 were added, 23 of them from the ballets, together with the *Troisième Caprice*, making 185 movements in all. Two posthumous collections (*F-Pn* Vm[7]3077 and *Pc* Rés.581, the latter a true manuscript *de luxe*) both show strong evidence of reliance on material contemporary with the composer, and were probably copied from an earlier collection now lost. They include almost all the material of the 1703 and 1713 collections together with more than 100 additional movements from the ballets. Of the grand total of 300 movements, some 206 are from known stage works. In these two late collections, almost identical in content, the movements are reordered so that they are grouped by keys into 18 suites, three of which (nos.6–8) are the three caprices, while the *Concert de trompettes* is incorporated into suite no.4; interior movements are often in related keys. Following the suites in volume one of these late collections are the *Symphonies des Noëls*, settings of traditional French carol melodies 'which were played in the king's chapel on Christmas night'.

WORKS

Catalogue: L. Sawkins: *A Thematic Catalogue of the Works of Michel-Richard de Lalande (1657–1726)* (Oxford, forthcoming) [S]

SACRED

MS collections: Motets de M. Delalande, *F-V* Mus 8–17, Philidor-Fossard MSS, 10 vols., 1689–90 [P i–x] *F-Pn* Rés F.1694–7, Toulouse-Philidor collection, 1704–6 [T]

F-LYm, MSS formerly in Académie de Beaux-Arts, Lyons [L]

Motets à grand choeur de M. de la Lande, *F-V* Mus 216–35 (vols.i–xx), *Pn* Rés. Vmb.16 (vol.xxi), Gaspard Alexis Cauvin's collection [C i–xxi]

Récits et duo de Msr de La Lande, *F-APT* 9505(1–3), *Pn* Vm[1] 3123, compiled in Apt, 1765 [Apt]

Printed: Motets de feu M. De La Lande (Paris, 1729–34), 21 vols. [H i–xxi]

grands motets

† – includes variant movement(s)

S	
1	Dixit Dominus (Ps cx), 1680, 1st setting, P iv
2	Magnificat (*Luke* i.46–55), 1681, music lost
3	Deitatis majestatem (Psalm pastiche), 1682, P vii
4	Afferte Domino (Ps xxix), 1683, P vi
5	Beati quorum (Ps xxxii), 1683, P ii
6	Ad te levavi (Ps cxxiii), 1689, P ix
7	Audite coeli (*Deuteronomy* xxxii), 1689, P v, *D-Bsb*; 2nd version, P v; 3rd version, Apt
8	Ecce, nunc benedicite (Ps cxxxiv), 1686, P vi
9	Jubilate Deo (Ps c), 1689, P viii; ed. L. Sawkins (Stuttgart, 1985)
10	Laudate Dominum, omnes gentes (Ps cxvii), 1686, P vii
11	Omnes gentes, plaudite (Ps xlvii), 1st setting, 1689, P viii; 2nd version, *F-Pn*
12	Quam dilecta tabernacula (Ps lxxxiv), 1686, P ii; 2nd version, T, *V*
13	Super flumina Babylonis (Ps cxxxvii), 1687, P v; 2nd version, T, ed. P. Oboussier (London, 1988)
14	Veni Creator (hymn), 1684, P iv; 2nd version, 1722, Apt, R. Lutz's private collection, Strasbourg
15	Miserere mei, Deus (Ps lvii), 1685, P vii; 2nd version, Apt
16	Deus misereatur nostri (Ps lxvii), 1687, P iii
17	Domine, Dominus noster (Ps viii), 1686, Apt (inc.)
18	Laudate pueri Dominum (Ps cxiii), 1686, P iv; 2nd version, *Pn*
19	Lauda Jerusalem (Ps cxlvii.12–20), 1690, P x; 2nd version, 1725, C xxi, Apt, H iv, *Pn*, *US-BEm*
20	Deus, Deus meus (Ps lxiii), 1685, P ix
21	Christe, Redemptor (hymn), 1689, P viii
22	Cantemus Domino (psalm pastiche), 1687, P iii; ed. K. Husa (New York, 1971)
23	De profundis (Ps cxxx, Requiem aeternam), 1689, P vi (facs. (Courlay, 1992)); 2nd version, C ii† (facs. (Courlay, 1992)), Apt, H (facs. (Courlay, 1992)) ix†, *F-A*, *AIXmc*, *Pn*†, *US-BEm*†; ed. A. Cellier (Paris, 1944), ed. L. Boulay (Paris, *c*1961), ed. J. Anthony (Chapel Hill, NC, 1980), ed. L. Sawkins (London, 2000)
24	Exaudi Deus (Ps lxi), 1689, P iii, C viii; 2nd version, 1719, Apt
25	In convertendo (Ps cxxvi), 1684, P x; 2nd version, C xvii, Apt, H xiii, *F-Pn*, *US-BEm*
26	Nisi quia Dominus (Ps cxxiv), 1703, T; 2nd version, C i, Apt, H xviii, *F-AIXmc*, *Pn*, *US-BEm*
27	Miserere mei, Deus (Ps li), 1687, P i; 2nd version, C iv, Apt, H iii, *F-AIXmc*, *Pn*, *US-BEm*; ed. L. Sawkins (Paris, 2000)

28 Domine, non est exaltatum (Ps cxxxi), 1689, P ii
29 Domine, in virtute tua (Ps xxi), 1689, P x; 2nd version, C xvii, Apt, H xv, *F-A*, *AIXmc*; ed. G. Roussel (Paris, 1952)
30 Deus stetit in synagoga (Ps lxxxii), music lost
31 Dies irae (seq), 1690, 1711, R. Lutz's private collection, Strasbourg
32 Te Deum laudamus (hymn), 1684, P i; 2nd version, T; 3rd version, Apt, *Pn*† (part autograph); 4th version, C xi, vi, *AIXmc*, *Lm*, *Pn*, *US-BEm*; ed. H. Sarlit (Paris, 1951), ed. L. Boulay (Paris, *c*1970)
33 Deus, in adjutorium (Ps lxx), 1691, L, C xv, Apt, H iv, *F-A*, *AIXmc*, *US-BEm*; ed. A. Cellier (Paris, 1958)
34 Cantemus Virginem (anon.), music lost
35 Deus, in nomine tuo (Ps liv), 1690, Apt (inc.)
36 Exaudiat te, Dominus (Ps xx), 1688, music lost
37 Domine, quid multiplicati (Ps iii), 1691, Apt (inc.)
38 Judica me, Deus (Ps xliii), 1693, C ix, Apt, H viii, *F-AIXmc*
39 Beatus vir (Ps cxii), 1692, C ii, Apt, H xix, *AIXmc*, *US-BEm*
40 Usquequo, Domine (Ps xiii), 1692, *F-AIXmc*; 2nd version, C x, Apt, H v, *US-BEm*
41 Cum invocarem (Ps iv), 1714 (inc.), Apt, ?*F-AIXmc*
42 Nisi Dominus aedificaverit (Ps cxxvii), 1694, *AIXmc*†; 2nd version, 1704, C xx†, Apt†, H xvi†, *A*†, *AIXmc*†, *Pn*† (part autograph), *US-BEm*†; ed. L. Boulay (Paris, 1956)
43 Dominus regit me (Ps xxiii), 1695, C xx, Apt, H xi, *BEm*
44 Benedictus Dominus Deus meus (Ps cxliv), 1695, L, *F-Pn*, *RS*; 2nd version, C vii, Apt, H i, *A*, *AIXmc*, *Pn*, *US-BEm*
45 Quemadmodum (Ps xlii), 1696, C xiv, Apt, H vii, *F-A*, *AIXmc*, *Pn*, *US-BEm*
46 Laudate Dominum in sanctis (Ps cl), 1697, *F-V*; facs. (Béziers, 1990)
47 Laetatus sum (Ps cxxii), 1693, music lost
48 Confitebor tibi Domine (Ps cxxxviii), 1697, C vii, H xix
49 Credidi propter (Ps cxvi.10–16), 1697, C xiii, Apt, H xiii, *US-BEm*
50 Eructavit cor meum (Ps xlv), 1697, Apt, R. Lutz's private collection, Strasbourg
51 Beati omnes (Ps cxxviii), 1698, C xviii, Apt, H vi, *F-AIXmc*, *Pn*, *US-BEm*; ed. H. Letocart (Paris, 1928)
52 O filii et filiae (hymn), 1698, C xiv, H ii, *F-AIXmc*
53 Regina coeli (ant), 1698, C xi, H iii, *AIXmc*, *Pn*, *US-BEm*; ed. S. Spycket (Paris, 1951), ed. G. Roussel (Paris, 1959), ed. L. Boulay (Paris, 1970)
54 Deus noster refugium (Ps xlvi), 1699, C xiii, Apt, H x, *F-AIXmc*, *Pn*, *US-BEm*
55 Cantate Domino (Ps xcvi), 1698, 1719, Apt, R. Lutz's private collection, Strasbourg†
56 Confitebor tibi Domine (Ps cxi), 1699, T, L, C iv; 2nd version, H i†, *F-A*†, *AIXmc*†, *Pn*†, *US-BEm*†, *R*†; ed. P. Oboussier (London, 1982)
57 Laudate Dominum (Ps cxlvii.1–11), 1700, T, *F-V*, facs. (Courlay, 1990); 2nd version, C ix, facs. (Courlay, 1990), Apt, H xx, facs. (Courlay, 1990), *F-Pn*
58 Venite, exultemus (Ps xcv), 1701, T, *V*; 2nd version, C iii, Apt, H xii, *AIXmc*, *Pn*, *US-BEm*
59 Confitebimur tibi (Ps lxxv), 1701, T; 2nd version, C iii, Apt, H ix, *F-AIXmc*, *Pn*, *US-BEm*; ed. A. Cellier (Paris, 1952)
60 Ad Dominum cum tribularer (Ps cxx), music lost
61 Magnus Dominus (Ps xlviii), 1701, C xii†, A, M xx†, *F-AIXmc*, *Pn*†
62 Benedictus Dominus Deus Israel (*Luke* i.68–79), 1702, C xix, Apt, H xviii, *US-BEm*
63 Notus in Judaea (Ps lxxvi), 1702, L; 2nd version, C vi, Apt, H xi, *F-AIXmc*, *Pn*, *US-BEm*
64 Ad te, Domine, clamabo (Ps xxviii), 1702, L, C viii, Apt, H xii, *F-AIXmc*, *Pn*, *US-BEm*
65 Dominus regnavit (Ps xcvii), 1704, T, L, C v, Apt, H viii, *F-AIXmc*, *C*, *Pn*, *US-BEm*; ed. D. Chirat (Paris, 1953)
66 Exaltabo te, Domine (Ps xxx), 1704, T; 2nd version, C xii, Apt, H xvii, *CDN-Qmu*, *F-A*, *AIXmc*, *US-BEm*
67 Pange lingua gloriosi (hymn), 1689, 1704, C xvi, Apt, H xiv, *F-AIXmc*, *US-BEm*; ed. H. Sarlit (Paris, 1951)
68 Confitemini Domino (Ps cv), 1705, T; 2nd version, L, C vi; 3rd version, Apt, H vii, *F-A*, *AIXmc*, *Phanson*, *Pn*, *US-BEm*, *R*
69 Verbum supernum prodiens (hymn), music lost
70 Quare fremuerunt gentes (Ps ii), 1706, L, C xviii, Apt, H xvii, *F-A*, *AIXmc*, *Pn*, *V*, *US-BEm*; ed. A. Cellier (Paris, 1949)
71 Exurgat Deus (Ps lxviii), 1706, L; 2nd version, C x; 3rd version, Apt, H xiv, *F-AIXmc*, *Pn*, *US-BEm*
72 Cantate Domino (Ps xcviii), 1707, L, C i, *F-AIXmc*, *Pn*; 2nd version, Apt, H ii, *A*, *AIXmc*, *Pn*, *US-BEm*; ed. G. Roussel (Sèvres, 1956)
73 Dixit Dominus (Ps cx), 2nd setting, 1708, C, v, Apt, H v, *F-A*, *AIXmc*, *Pn*, *US-BEm*; ed. H. Sarlit (Paris, 1950)
74 Sacris solemniis (hymn), 1709, C xvi; 2nd version, Apt, H xvi, *F-A*, *AIXmc*, *Pn*, *US-BEm*, ed. H. Sarlit (Paris, 1951)
75 Exultate justi in Domino (Ps xxxiii), 1710, C xv†, Apt, H xv†, *F-A*, *AIXmc*, *Pn*†, *US-BEm*†
76 Exaltabo te, Deus meus (Ps cxlv), 1712, C xix, Apt, H x, *F-AIXmc*, *Pn*, *US-BEm*†; ed. L. Boulay (Paris, 1952)
77 Omnes gentes, plaudite (Ps xlvii), 2nd setting, 1721, (inc.), *F-AIXmc*; 2nd version, Apt

other sacred

78–86 9 Elévations, text only, before 1704: Salve caro Salvatoris; Jesu quem velatum; O salutaris hostia; Ave verum corpus; Tantum ergo sacramentum; Ignis vivus, dulcis flamma; Ad gaudia cordis; O bone Jesu; Properate multitudo
87 Miserere à voix seule (Ps li), 1v, before 1712, *F-B*; 2nd version, C xxi, H xxi, *D-Bsb*, *F-AIXmc*, *Pn*, *US-AAu*, *BEm*, *Cn*
88 Nunc dimittis (*Luke* ii.29–32), 1v, before 1712, music lost
89 O filii et filiae (hymn), 1v, before 1712, *F-Pn*
90 Regina coeli (ant), before 1712, music lost
91–106 16 petits motets, 1–2vv, org, extracted from grands motets, *Pn* Rés.1899: Panis angelicus (from s74); Cantemus Domino (s22); Afferte Domino (s55); Magnificavit Dominus (s25, 72); Exultate justi (s75); Sitivit anima mea (s45, 66); Benedictus Dominus, qui non (s26, 71); Confitemini (s68, 59); Memoriam fecit (s56, 68); Quid retribuam (s49, 43); Vanum est vobis (s42, 63); In memoria aeterna (s39, 61); Benedictus Dominus, quoniam (s64, 44); Exultent et laetentur (s33); Miserator et misericors (s76, 71); Adorate Deum (s65)
107–15 9 settings of Domine, salvum fac regem (Ps xx.9): d, before 1702, *Pn* (inc., Bar pt only); D, before 1702, *Pn* (inc., Bar pt only); a, before 1702, *Pn* (inc., Bar pt only); C, before 1702, L, *Pn* (inc., Bar pt only); G, before 1698, *V*, *Pn* (inc., Bar pt only); B♭, before 1705, T; c, before 1705, T; C, *V* (doubtful); g, *V* (doubtful)
116–24 9 Leçons de ténèbres, before 1712: IIIe Leçon du Mercredi Saint s118, C xxi, H xxi, *Pn*, *US-AAu*; IIIe Leçon du Jeudi Saint, s121, C xxi, H xxi, *F-Pn*; IIIe Leçon du Vendredi Saint, s124, C xxi, H xxi; others lost, listed in *A* 1201
125 Litanies à la Sainte-Vierge, lost, formerly *V*
126 Messe en plainchant musical, *Pn*
127 Cantique sur le bonheur des justes (J. Racine), 1694–5, *V*, *US-Cn*, in Cantiques (Paris, 1695, 2/1719)
128 Tandis que Babylone, in Nouvelles poésies spirituelles et morales (Paris, 1732)
129 Intermèdes for tragedies by T.-C. Fleuriau d'Armenonville, ?*c*1680, lost, cited in Tannevot (1729)
130 Symphonies des Noëls, *F-Pc* Rés.581, *Pn* Vm⁷ 3077, (Paris, n.d.); nos.1–4 ed. A. Cellier (Paris, 1937), no.2 ed. Schroeder (Berlin, 1968) nos.1–23, ed. R. Ewerhart (Celle, 1979)

STAGE

MS collections: Les symphonies de M de La Lande . . . copiées . . . par Philidor l'aîne . . . 1703 . . . pour les soupez du roy), *F-Pc* Rés.582 [Ph] Recueil d'airs détachez et d'airs de violons de Monsieur De lalande . . . 1727[–36], *F-Pn* Vm⁷ 3077 [R] Simphonies de M. De La Lande . . . recueillies en 1736[–45], *F-Pc* Rés.581 [Si]

131 La sérénade (divertissement, 1, C.-C. Genest), Fontainebleau, Nov 1682, lost, collab. P. Lorenzani
132 L'amour berger (opéra-pastorale, prol., 3, Marquis de Lomagne), Paris, Hotel de Duras, Feb 1683, 2 airs in Mercure galant, May 1683
133 Les fontaines de Versailles (concert, 6 scenes, A. Maurel), Versailles, 5 April 1683, Ph, R, Si, *F-Pc*, *Pn*, in

Symphonies de feu Mr. Gaultier (Paris, 1707); ed. Centre de Musique Baroque de Versailles (Versailles, 1997)

134 Concert d'Esculape (concert, 1, ?A. Maurel), Versailles, May 1683, *Pc*

135 Epithalame, for marriage of the duc de Bourbon and Mme de Nantes (divertissement, 1, Genest), Versailles, 25 July 1685, music lost

136 Ballet de la jeunesse (ballet, prol., 3 intermèdes, F. Dancourt), Versailles, 28 Jan 1686, *Pa*, *Pn*, *V*; ed. in FO, ix (1996)

137 Le palais de Flore (ballet, 6 entrées, Genest), Versailles, 5 Jan 1689 (inc.), Ph, R, Si, *Pc*, *Phanson*, *Pn*, *V*, *US-Wc*

138 Ballet de Monsieur de La Lande (ballet), Fontainebleau, before 31 Oct 1691 (inc.), Ph, R, Si, *F-Pc*, *Pn*, *V*, *US-Wc*, in Suite de trio de differents auteurs (Paris, 1699)

139 Ballet du jour de St Louis (ballet), Versailles, 25 Aug 1691 (inc.) Ph, R, Si, *F-Pc*, *Phanson*, *Pn*, *V*, *US-Wc*

140 Mirtil, ou La sérénade (serenade), ?1683–96 (inc.) R, Si

141 Idylle de Fontainebleau, ?Fontainebleau, *c*1695 (inc.), Ph, R, Si, *B-Bc*, *F-Pc*, *Phanson*, *Pn*, *V*, *US-Wc*

142 Adonis (divertissement, 10 scenes), ?Fontainebleau, 1696 (inc.), Ph, R, Si

143 L'Amour fléchi par la Constance (pastorale, 9 scenes), Fontainebleau, Oct 1697, R, Si, *F-LYm*

144 Mirtil et Mélicerte (comedy, ov., 3 intermèdes, Banzy), Fontainebleau, ?18 Oct 1698, Ph, R, Si; 2nd music, Paris, 10 Jan 1699 (Paris, 1699, also attrib. F. Couperin (ii)); both musics inc.

145 La comédie des fées (comedy ov., prol., 3 intermèdes, Dancourt), Fontainebleau, 24 Sept 1699 (inc.), Ph, R, Si (Paris, 1699)

146 La noce de village (mascarade, J.-B. Rousseau), Marly, 13 Feb 1700 (inc.), R, Si, *Pc*

147 L'hymen champêtre (mascarade), Versailles, 1700 (inc.) Ph, R, Si, *Pc*

148 Madrigaux (Musique nouvelle; Airs nouveaux) (P. Bellocq), Marly, 6 Aug 1704, lost

149 Ode a la louange du roy (concert, Genest), Sceaux, 24 Oct 1704, music lost

150 Divertissement (Idylle) sur la Paix (Ballet de la Paix) (divertissement, 4 entrées, Marquis de Longepierre), Marly, 14 July 1713 (inc.), Ph, R, Si, *Pc*, *Pn*, *V*

151 L'inconnu (comedy, ov., 6 entrées, T. Corneille/Dancourt), Paris, 8 Feb 1720 (inc.), Ph, R, Si, *Pc*, *V* (Paris, 1720); incl. music by J.-F. Rebel and A.C. Destouches

152 Les folies de Cardénio (comedy, ov., prol., 3 entrées, C.A. Coypel), Paris, 30 Dec 1720 (inc.), Ph, R, Si, *Pa*, *Pc*, *Pn*, *US-Wc*; incl. music by Rebel

153 Les élémens (opéra-ballet, prol., 4 entrées, P.-C. Roy), Paris, 31 Dec 1721, R, Si, *F-AG*, *C*, *Pa*, *Pc*, *Pn*, *Po*, *US-NH*, *NYp*, reduced score (Paris, 1725, 2/1742) [collab. Destouches]

154 Eglogue, ou Pastorale, Fontainebleau, Oct 1697, doubtful, lost

INSTRUMENTAL

155–72 18 suites of airs (incl. 20 concert de trompettes s158/1–6; 3 caprices s160–62, in Recueil d'airs detachez et d'airs de violons . . . 1727, *F-Pn* Vm⁷ 3077, and Simphonies de M. de La Lande . . . 1736[–45], *Pc* Rés.581 [300 movts., mostly 1/2 tr, bc, some with ww obbl, incl. 153 from *Pc* Rés.582 (1703)]

173/1 Simphonie faitte à St Gervais, ?1679–85, *B-Bc*

173/2 Chaconne, before 1692, *F-Pn* (inc.)

173/3–9 7 pieces, before 1696: Ritournelle pour 'qui seminant', *US-Wc*; Euntes ibant, *Wc*; Ritournelle, *F-Pc*; Ecce enim in iniquitatibus, *Pc*, *US-Wc*; Air (Gavotte), *F-V*, *Us-Wc*; 2e Air [de la marche suisse], *F-Pc*, *Phanson*, *V*, *US-Wc*; 3e air en trio du mesme, *F-Pc*, *Phanson*, *V*, *US-Wc*

173/10–12 [3] pièces de trompette, before 1698, *F-Pc*: La fugue de Mr de la Lande; Grande pièce; Menuet

173/13–21 9 movts from Les symphonies de M de La Lande . . . 1703 . . . pour les soupez du roy, *Pc* Rés.582, not incl. in later collections: Premier air (also in *V*); 2e air (also in *V*, *US-Wc*); 3e air; Prélude; Dernier air; Menuet; Passepied (also in *F-Pc*); 2e rigaudon; Prélude

173/22 Menuet, after 1716, *V*

173/23 Sarabande, gui, *Pc*

173/24 Carillon, in Noels en trio (Paris, n.d.)

174/1–6 6 ritournelles, 2 vn, bc, in Airs italiens (Paris, 1695)

MISCELLANEOUS SECULAR VOCAL

175/1 Non, non je ne croyois pas, 1678, *GB-LWa*

175/2 Oh! che felicita, before 1725, *F-Pn*

175/3 Grégoire à jeun, Grégoire à table, music lost, text in P. Laujon: *Oeuvres choisies*, iv (Paris, 1811)

MISATTRIBUTED WORKS

Conserva me, Domine, *F-Pn* Vm¹ 3123, by Antoine dit Esprit Blanchard

Exaudiat te, Dominus, *Pn* Vm¹ 1353, by M. Delalande (1739–1812)

Laetatus sum, *Pn* H.400B, by H. Madin

Pleni sunt coeli, *Pn* Vm¹ 3123, by J. Gilles

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JAMES R. ANTHONY/LIONEL SAWKINS

Lalauni, Lila [Julia] (*b* Athens, 9 June ?1910; *d* Paris, 12 Feb 1996). Greek pianist and composer. Granddaughter of the composer Timotheos Xanthopoulos and a child prodigy, she entered the Vienna Music Academy in 1927. She studied the piano until 1930, and then composition with Robert Konta, graduating in 1934. She later took lessons privately with Dupré in Paris, where she settled. Lalauni became known primarily as a brilliant pianist; she made her début in Vienna as early as 1930. Four years later she performed Richard Strauss's *Burleske*, with the composer conducting. Although her international performing career overshadowed her achievements as a composer, some of her works, especially her piano concertos, were occasionally performed in Greece. Stylistically, her compositions move between late Romanticism and neo-classicism and betray a genuine lyrical gift exercised with emotional restraint. Indeed in terms of technique, let alone inspiration, she ranks among the best Greek composers of her generation. In her final years, poor eyesight forced her to abandon composition.

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(*selective list*)

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Orch and chbr: Pf Conc., b, arr. 2 pf; Pf Conc. 'Phantastisches', d, after 1930, arr. 2 pf; Pf Conc. no.1, e, 1942; Pf Conc. no.2, c, 1958; Petite suite, str, 1959, transcr. pf, 1959, arr. str qnt, 1989; Sym. 'Synthèses et catalyses', 1960–62, unperf., transcr. as Sonata [no.1], pf; F.A.E. (Frei aber einsam), vn, pf, 1963, arr. pf; 3 impromptus, fl, pf, 1979; Str Qnt, 1989 [based on Petite suite]; Sicilienne, Villanelle, str

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GEORGE LEOTSAKOS

La Laurencie, (Marie-Bertrand-)Lionel(-Jules) de (*b* Nantes, 24 July 1861; *d* Paris, 21 Nov 1933). French musicologist. He took degrees in law and sciences at Nantes and studied at the Collège Stanislas, Paris, and the Ecole des Eaux et Forêts, Nancy (1881–3); concurrently he was taught the violin by Léon Reynier and theory by Alphonse Weingartner and studied with Bourgault-Ducoudray at the Paris Conservatoire (1891–2). He learnt the Classical repertory through regular domestic quartet playing, which he continued to the end of his life. In 1898 he abandoned a promising government administrative career to devote himself to music; he gave popular lecture courses (mainly at the Ecole des Hautes Etudes) on music history and aesthetics (1906–33), also serving as the archivist and librarian (1905–14) and vice-president (from 1914) of the Paris section of the International Musical Society. In 1917 he founded the Société Française de Musicologie, of which he became president (1924–5, 1932). He succeeded Lavignac as editor of the *Encyclopédie de la musique et dictionnaire du Conservatoire* in 1919.

Although La Laurencie turned to professional musicology comparatively late, he had early served an apprenticeship in letters as the list of his writings shows. To his new career he brought a solid musical grounding and a boundless enthusiasm for a wide range of subjects to which was added precision of thought derived from legal and scientific studies. To complete his training, he acquired an unrivalled skill in archival investigation at the Ecole des Chartes. Notwithstanding an immense output he showed minute attention to detail and documentation, and yet wore his knowledge lightly enough to rivet the reader's attention.

La Laurencie's main area of study, French music from Lully to Gluck, is the theme of a well-balanced contribution to Lavignac's *Encyclopédie*. For the scholar he compiled a thematic index (*Fonds Blancheton*) and a library catalogue (*Bibliothèque de l'Arsenal*); other books cater for the general reader, such as *Orphée* (which views Gluck's opera from every angle) and his shorter books on Lully and Rameau. Of special importance is his extended survey on the French symphony (in collaboration with Saint-Foix). *L'école française de violon*, the result of over 20 years' research, is his masterpiece and dwarfs all similar works. In this work, La Laurencie's apology for a certain monotony is too modest in view of the vivid manner of presentation, the abundance of musical examples and footnotes which in themselves would constitute a book, the whole capped by an exhaustive set of appendices. The first two volumes are chronologically devoted to composers and their works, while the third deals with violin manuals, techniques, theorists and teachers, and the evolution of French instrumental music. This work and the study of the symphony, with Barry Brook's *La symphonie française* (1962), form a remarkable trilogy covering the whole spectrum of French concerted music from Lully to the Revolution.

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G.B. SHARP/JEAN GRIBENSKI

Lalli, (Benedetto) Domenico [Biancardi, (Nicolò) Sebastiano] (*b* Naples, 27 March 1679; *d* Venice, 9 Oct 1741). Italian librettist. He fled from Naples in 1706, when he was accused of having taken money from the treasury of the brotherhood of the Annunziata, where he had been employed. Seeking refuge in Rome, he met the composer Emanuele d'Astorga, and together they wandered throughout Italy. He adopted the pseudonym Domenico Lalli in 1709. In Venice between 1710 and 1718 Lalli wrote librettos for the Teatro S Cassiano and, probably from 1719, was impresario at the S Samuele and S Giovanni Grisostomo theatres. In the early 1720s he worked at the archiepiscopal court at Salzburg, and from 1727 to 1740 served as court poet to the Elector of Bavaria. During these years he made the acquaintance of Metastasio and Goldoni, and the latter often praised him for his 'poetic genius'. He had previously enjoyed the friendship and support of Apostolo Zeno.

One of Lalli's greatest achievements was in 1711, when his *Elisa* (with music by G.M. Ruggieri) became the first comic opera to be performed in Venice. In fact *opera buffa* had existed as early as 1706 in Naples (Faggioli's *La Cilla*), and at least one scholar considers that the text of *Elisa* may have been taken from an even earlier Neapolitan comedy by Niccolò Amenta (see Scherillo). Yet regardless of where Lalli acquired his understanding of the genre, and despite the fact that comic opera did not flourish in Venice until later, his importance lay in the initial step he took in presenting comic opera to the Venetians. With the exception of *Elisa* most of his librettos adhered faithfully to the 18th-century convention of developing character relationships. These texts were first set by such composers as Francesco Gasparini, Mancini, Vivaldi, Albinoni, Alessandro Scarlatti, Leo and Porpora. In addition, Lalli adapted texts by Minato, Zeno and Metastasio which were set by Hasse and Galuppi, and he also wrote texts and some music for serenatas, cantatas, festive occasions, dedications and sacred and other works.

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WENDY N. GIBNEY/R

Lallouette [Lalouette], **Jean (Baptiste) François** (*b* Paris, 1651; *d* Paris, 31 Aug 1728). French composer. He was trained at the choir school of St Eustache, Paris, and studied the violin with Guy Leclerc and composition with Lully. Lully appointed him as his secretary and as time-beater at the Opéra and asked him to fill in the inner parts of certain of his works. When he reportedly boasted of having written some of the best parts of Lully's *Isis* (1677) he was dismissed. *Isis*, however, displeased Louis XIV because of its thinly disguised and unflattering portrayal of Mme de Montespan in the character of Juno. The work was withdrawn, not to be performed again until 1704, and Philippe Quinault, the librettist, was dismissed. Lully came through the affair unscathed, and one must wonder if Lallouette was a scapegoat. On 18 April 1678 he was appointed to the Savoy court at Turin as composer of French music and director of the band of violins. He was dismissed in July 1679, possibly because in over a year he had produced only one composition, a three-part serenata performed on 14 May 1678. He probably returned to Paris, where he soon composed an opera; on 27 January 1681 the king's secretary wrote to a M. de la Régnie informing him that the king forbade further performances of it on the grounds that it violated Lully's privilege. Lallouette competed unsuccessfully in April 1683 for one of the four positions of *sous-maître* at the royal chapel. The post was awarded to Pascal Collasse, who had succeeded him as Lully's secretary; it is likely that Lully intervened on Collasse's behalf and against Lallouette.

Little is known of Lallouette's activities from 1683 to 1693. He paid a visit to Rome in 1689 and while he was

there composed a concerto in the Italian style which was performed at least once. It is established that in 1692 he was living near St Germain-l'Auxerrois, Paris, and he may have been employed there. On 7 December 1693 he was made choirmaster of Rouen Cathedral, defeating Nicolas Bernier for the post; he remained there until 15 February 1695. There is disagreement on his whereabouts between 1695 and 1700. One source has him at St Germain-l'Auxerrois from September 1695 and busy with a four-act opera, *Europe*; another has him at Notre Dame, Versailles, in 1695–7 and at St Germain-l'Auxerrois only in 1697–8. Those that have him at St Germain-l'Auxerrois from 1693 to 1700 or maintain that he went from Rouen to Notre Dame, Paris, in 1695 are undoubtedly in error. On 17 November 1700, however, he certainly was appointed to succeed Campra as choirmaster of Notre Dame, Paris. He asked to be released in 1716, claiming fatigue, although the chapter had given him unprecedented yearly vacations and in 1706 had even employed an assistant so that he could be absent frequently. His resignation was accepted, and he was made a canon of St Jean-le-Rond. Early in 1718, however, he asked to be reinstated as choirmaster, asserting that his music was not being well performed; he resumed his duties on 5 March. His *Miserere* was performed at the Concert Spirituel in 1726. He finally retired on 22 January 1727 and he was allotted a yearly pension of 400 livres. On 9 July 1727 the chapter accepted the gift of all his music to be placed in the archives.

Lallouette was in his day a respected and popular musician and teacher. His works were thought to be well composed and to display a certain originality, although the sacred music was said to suffer from his faulty knowledge of Latin. It bears witness to two influences. On the one hand Italian cantatas seem to have prompted the alternation of vocal and instrumental sections, the rise of certain forms and textures (which derive also from the trio sonata), and the tendency towards stereotyped figuration; on the other hand he sometimes seems consciously to refer to the great Versailles motets of Lalande.

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Le psalme Miserere à grand choeur et l'hymne Veni Creator à 3 voix, bc, livre second (Paris, 1730)
Missa 'Veritas', 4vv (Paris, 1744)
Messe en plain chant, in Recueil de messes en plain chant musical, *F-Pn*
O cibum super omnia, motet, 2vv, bc, *Pn* (also attrib. Lully)
6 motets, 3vv, bc, *Pn* (attrib. by Brossard; also attrib. Lully)
Menuet pour le 1er dessus, in Suite de danses pour les violons et les hautbois, *Pn*

LOST

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Conc, probably 1689
Serenata, a 3, 1678
Ballet airs, incid music

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WILLIAM HAYS, ERIC MULARD

Lalo, Charles (*b* Périgueux, 24 Feb 1877; *d* Paris, 1 April 1953). French aesthetician. He studied philosophy and aesthetics in Bayonne and in Paris, where he took the doctorate in 1908 with two dissertations, on contemporary experimental aesthetics and on his own theory of musical aesthetics. After teaching philosophy at the University of Bordeaux and various leading secondary schools, he succeeded Victor Basch as lecturer in aesthetics and art history at the Sorbonne (1933–53). He was president of the Société Française d'Esthétique, and one of the directors of the *Revue d'esthétique*. Throughout his writings (which deal with sociology and logic as well as general aesthetics) he insisted that aesthetics is a scientific discipline that must be based on facts, on an examination of the mathematical, psychological, physiological and sociological aspects of the beautiful rather than on theory or criticism; and that the components of a musical (or any artistic) structure are interdependent parts of the organic whole and cannot be assessed in isolation.

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□

Lalo, Edouard(-Victoire-Antoine) (*b* Lille, 27 Jan 1823; *d* Paris, 22 April 1892). French composer. His father had fought for Napoleon and although the name was originally Spanish, the family had been settled in Flanders and northern France since the 16th century. Lalo's parents at first encouraged musical studies and he learnt both the violin and the cello at the Lille Conservatoire, but his more serious inclinations towards music met with stern military opposition from his father. This reaction compelled Lalo to leave home at the age of 16 to pursue his talent in Paris. He attended Habeneck's violin class at the

Paris Conservatoire for a brief period and studied composition privately with the pianist Julius Schulhoff and the composer J.-E. Crèvecoeur. For a long while he worked in obscurity, making his living as a violinist and teacher. He became friendly with Delacroix and played in some of Berlioz's concerts. He was also composing and two early symphonies were apparently destroyed. In the late 1840s he published some *romances* in the manner of the day and some violin pieces; his inclination was, unfashionably, towards chamber music. By 1853 he had composed two piano trios, a medium almost entirely neglected in France at the time. The revival of interest in chamber music in France in the 1850s owed much to Lalo, for he was a founder-member of the Armingaud Quartet, formed in 1855 with the aim of making better known the quartets of Haydn, Mozart, Beethoven and also of Mendelssohn and Schumann; Lalo played the viola and later second violin. His own string quartet dates from 1859.

A period of discouragement then ensued and Lalo wrote little until 1866 when, at the age of 43, he embarked on an opera in response to a competition set up by the Théâtre-Lyrique. His *Fiesque*, a grand opera in three acts to a libretto by Charles Beauquier after Schiller's play *Fiesco*, was not awarded the prize and, despite interest shown by both the Paris Opéra and the Théâtre de la Monnaie, Brussels, it was never performed. Lalo was embittered by these refusals and had the vocal score published at his own expense. He valued the work highly and drew on it for numerous later compositions, including the scherzo of the Symphony in G minor, the two *Aubades* for small orchestra, the *Divertissement*, *Néron* and other works.

Lalo's fame as a composer was greatly widened in the 1870s by the performance of a series of important instrumental works. The formation of the Société Nationale and the support of Pasdeloup, Lamoureux, Colonne, Sarasate and others gave Lalo an opportunity to pursue his ambitions as a composer of orchestral music in an essentially German tradition. The F major violin concerto was played by Sarasate in 1874 and the *Symphonie espagnole*, also by Sarasate, the following year. His cello concerto was played by Fischer in 1877 and the *Fantaisie norvégienne* in 1878. The *Concerto russe* for violin was first played by Marsick in 1879. Despite this highly productive period devoted to orchestral music, the composition of *Fiesque* had satisfied Lalo that he should continue to seek success in the theatre and in 1875 he began work on a libretto by Edouard Blau based on a Breton legend, *Le roi d'Ys*. By 1881 it was substantially completed and extracts had been heard in concerts. But no theatre accepted it, and the Opéra, perhaps as consolation for turning it down, asked Lalo instead for a ballet ('a genre that I know nothing about', he admitted) to be completed in four months. *Namouna* was composed in 1881–2 (when Lalo suffered an attack of hemiplegia Gounod helped with the orchestration) and played at the Opéra the following year. The production was beset with intrigue and survived only a few performances. Lalo's music was variously criticized as that of a symphonist or a Wagnerian or both, but the more discerning critics appreciated its freshness and originality. Debussy, then a student at the Conservatoire, remained an enthusiastic admirer of the score and it became popular in the form of a series of orchestral suites.



1. *Edouard Lalo: photograph by Pierre Petit*

More orchestral works followed, notably the symphony and the piano concerto, but Lalo's main attention was given to the production of his masterpiece *Le roi d'Ys*, finally mounted at the Opéra-Comique on 7 May 1888. It was an overwhelming success and for the remaining four years of his life Lalo finally enjoyed the general acclaim he had sought for so long. Although he worked on two more stage works, the pantomime *Néron* staged at the Hippodrome in 1891 and *La jacquerie*, an opera of which he completed only one act, both drew almost entirely on earlier compositions; his productive life was essentially over. In 1865 Lalo had married one of his pupils, Julie de Maligny – a singer of Breton origin; their son was Pierre Lalo.

Although Lalo's fame has rested, in France at least, on *Le roi d'Ys*, his instrumental music must be accorded a more prominent historical importance, for it represents a decisively new direction in French music at that period, taken more or less simultaneously by César Franck and Saint-Saëns. Outside France the *Symphonie espagnole*, a violin concerto in five movements using Spanish idioms and whimsically entitled symphony, has remained his most popular work; the freshness of its melodic and orchestral language is imperishable. The cello concerto is on the whole a stronger and more searching work, with a central movement that combines slow movement and scherzo as Brahms was wont to do, and a forward momentum, especially in the first movement, of exceptional power. In his Symphony it is the two central



2. Poster for Lalo's 'Le roi d'Ys', printed at the time of the original production, Opéra-Comique, Paris, 1888: colour lithograph by Auguste-François-Marie Gorguet

movements, a scherzo and an adagio (both drawn from earlier music) which carry the weight of the argument. The piano concerto is disappointing, but the string quartet, composed in 1859 and revised in 1880, and the second piano trio are both works that deserve to be heard more frequently.

The opera *Fiesque* is encumbered with a libretto laden with absurdities and awkward stage manoeuvres, belonging in spirit to the age of Scribe. Yet for a first opera the music is extraordinarily deft and varied, occasionally pompous but never dull, and full of brilliantly successful numbers. The *Divertissement*, drawn from the opera, is one of Lalo's most effective orchestral pieces. *Le roi d'Ys* is a fine opera too, with some borrowing of the conventional scenes of grand opera, such as the offstage organ with ethereal voices. Margared is well characterized, especially in her expressions of anxiety or horror, and Rozenn has music of winning tenderness. The choral music is less convincing, for Lalo seems inadequate to the task of collective characterization except when the chorus are being conventionally decorative, as for example in the exquisite wedding scene. The opera has considerable dramatic force and a genuine individuality of style.

Many of Lalo's songs were written for his wife's contralto voice. They form a more sentimental, lyrical part of his output in notable contrast to the instrumental music. His gift in this area was already evident in the *Six romances populaires* of 1849 and the Hugo settings of 1856.

Lalo's style is robust and forceful with fresh rhythmic and harmonic invention. He was accused, like all progressive composers of his time, of imitating Wagner but although he admired Wagner, their styles have little in common. As Lalo himself said: 'It's hard enough doing my own kind of music and making sure that it's good enough. If I started to do someone else's I'm sure it would be appalling'. His favourite harmonic colour is the so-called French 6th, which is almost overused, but he did turn harmonic progression to fine effect as a source of forward momentum. His orchestration is noisy but ingenious; *Namouna* is a particularly skilful score. He had an evident fondness for scherzo movements in 6/8, 3/8 and even 3/16. Another hallmark is a recurring emphatic chord (often an octave), *fortissimo*, commonly on an unexpected beat of the bar; in his orchestral music this mannerism can be brusque or crude in effect. His temperament was naturally tuned to the styles of Mendelssohn and Schumann on which he superimposed a variety of colours, sometimes drawn from folk idioms of Scandinavia, Russia, Brittany or Spain. All his music has a vigour and energy that place it in striking contrast to the music of Franck's pupils on the one hand and the impressionists on the other. His kinship is more with the Russians, especially Borodin, and with Smetana, than with composers of his own country, although it is not difficult to find traces of his influence in Dukas and Debussy and perhaps more distinctly in Roussel.

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all printed works published in Paris unless otherwise stated

STAGE

Fiesque (grand opéra, 3, C. Beauquier, after F. von Schiller *Die Verschwörung des Fiesco zu Genua*), 1866–8, unperf., vs (1872)
Namouna (ballet, 2, C. Nuitter, H. Blaze de Bury, M. Petipa), 1881–2, Paris, Opéra, 6 March 1882 (1882)
Le roi d'Ys (opéra, 3, E. Blau), 1875–88, Paris, OC (Favart), 7 May 1888, vs (1888), fs (n.d.)
Néron (pantomime, 3, P. Milliet), 1891, Paris, Hippodrome, 28 March 1891, *F-Pn* [drawn from Fiesque and other works]
La jacquerie (opéra, 4, Blau and S. Arnaud), 1891–2, Monte Carlo, 9 March 1895, vs (1894) [Act 1 only, completed by A. Coquard]

VOCAL

Choral: Litanies de la sainte Vierge, org/pf acc. (1876); O salutaris, op.34, female vv, org (1884)
Collections: 6 romances populaires (P.J. de Béranger) (1849): 1 La pauvre femme, 2 Beaucoup d'amour, 3 Le suicide, 4 Si j'étais petit oiseau, 5 Les petits coups, 6 Le vieux vagabond; 6 mélodies (V. Hugo), op.17 (1856): 1 Guitare, 2 Puisqu'ici bas, 3 L'aube naît, 4 Dieu qui sourit et qui donne, 5 Oh! quand je dors, 6 Chanson à boire [2 settings]; 3 mélodies (A. de Musset) (?*c*1870): 1 A une fleur, 2 Chanson de Barberine, 3 La Zuecca; 5 Lieder (Mainz, 1879): 1 Prière de l'enfant à son réveil (Lamartine), 2 A celle qui part (A. Silvestre), 3 Tristesse (Silvestre), 4 Viens (Lamartine), 5 La chanson de l'alouette (V. de Laprade); 3 mélodies (1887): La fenaison (Stella), L'esclave (T. Gautier), Souvenir (Hugo)
Songs (all pf acc.): Adieux au désert (A. Flobert) (1848); L'ombre de Dieu (A. Lehugeur) (?1848); Le novice (H. Stupuy), op.5 (1849); Ballade à la lune (de Musset) (1860); Humoresque (Beauquier) (?1867); Aubade (V. Wilder) (1872); Chant breton (A. Delpit), op.31, acc. fl/ob (1884); Marine (A. Theuriet), op.33 (1884); Dansons, op.35, S, Mez (1884) [arr. from Namouna]; Au fond des halliers (Theuriet), S, T (1887) [arr. from Fiesque]; Le rouge-gorge (Theuriet) (1887); Veni, Creator, d'après un thème bohème, A, pf/org (n.d.)

ORCHESTRAL

2 symphonies, early, destroyed by Lalo
2 aubades, 10 insts/small orch, 1872 (n.d.) from Fiesque: 1 Allegretto, 2 Andantino
Divertissement, 1872 (*c*1872), ballet music from Fiesque, incl. the 2 aubades
Violin Concerto, F, op.20, 1873 (1874)

Symphonie espagnole, op.21, vn, orch, 1874 (1875)
Allegro appassionato, op.27, vc, orch (1875), arr. of op.16; also orchd as Allegro symphonique (n.d.)
Cello Concerto, d, 1877 (Berlin, 1877)
Fantaisie norvégienne, vn, orch, 1878 (Berlin, 1880)
Rapsodie norvégienne, 1879 (Berlin, 1881), portions arr. from Fantaisie norvégienne
Romance-sérénade, vn, orch, 1879 (Berlin, 1879)
Concerto russe, op.29, vn, orch, 1879 (Mainz, 1883)
Fantaisie-ballet, vn, orch, 1885 (n.d.), from Namouna
Andantino, vn, orch, from Namouna
Sérénade, str, from Namouna
Symphony, g, 1886 (?1887)
Piano Concerto, f, 1888–9 (1889)

CHAMBER AND SOLO INSTRUMENTAL

op.	
1	Fantaisie originale, vn, pf, *c*1848 (*c*1850)
2	Allegro maestoso, vn, pf, *c*1848 (*c*1850)
4	Deux impromptus, vn, pf, *c*1848 (*c*1850): 1 Espérance, 2 Insouciance
—	Arlequin, esquisse caractéristique, vn/vc, pf, *c*1848 (*c*1850); also orchd
7	Piano Trio no.1, c, *c*1850 (n.d.)
8	Pastorale and Scherzo alla Pulcinella, vn, pf, *c*1850 (n.d.)
—	Piano Trio no.2, b (?1852)
12	Violin Sonata, 1853 (1855); originally Grand duo concertant
14	Chanson villageoise, Sérénade, vn/vc, pf (1854)
16	Allegro, vc, pf (?1856); arr. vc, orch as op.27, and again as Allegro symphonique (n.d.)
18	Soirées parisiennes, vn, pf, 1856 (*c*1860), collab. C. Wehle: 1 Ballade, 2 Menuet, 3 Idylle
—	Cello Sonata, 1856 (n.d.)
19	String Quartet, E♭, 1859 (Leipzig, n.d.); rev. as op.45
—	Sérénade, pf (1864)
26	Piano Trio no.3, a, 1880 (1881); Scherzo orchd 1884
28	Guitare, vn, pf (1882)
32	La mère et l'enfant, pf 4 hands, 1873 (*c*1873): 1 Romance, 2 Sérénade
45	String Quartet, E♭, 1880 (1886); rev. of op.19
—	Valse, vc, pf
—	Piano Quintet, A♭, *F-Pn*
—	Adagio, 2nd fantaisie-quintette, pf, str qt, *Pn*

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HUGH MACDONALD

Lalo, Pierre (*b* Puteaux, 6 Sept 1866; *d* Paris, 9 June 1943). French music critic, son of EDOUARD LALO. He was a brilliant student of literature, classics, philosophy and, at the Ecole Nationale des Chartes and the Ecole Polytechnique, modern languages. From 1896 he contributed for some time to the *Journal des débats* before making his mark as a music critic with an article on d'Indy's *Fervaal* in the *Revue de Paris* (v, 1898, pp.438–48); this secured him the post of critic of *Le temps* (in succession to Johannès Weber), which he held from October 1898 until 1914. Lalo's articles in that paper, and in *Courrier musical* and *Comoedia*, are characterized by conservatism, wit, astuteness and a linguistic finesse which occasionally turned to virulence: his diatribes against 'Debussyism' (*Le temps*, 21 Feb 1906) were heavily sarcastic and his preoccupation with the supposed influence of Debussy on Ravel (see the review of *Histoires naturelles* entitled 'Maurice Ravel et le Debussysme', *Le temps*, 19 March 1907) was an important feature of the journalistic *cause célèbre* that largely caused the strained relations between the two men. Lalo was later a member of the governing bodies of the Paris Conservatoire and the Radiodiffusion Française.

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JOHN TREVITT

Lalouette, Jean François. *See* LALLOUETTE, JEAN FRANÇOIS.

Laloy, Louis (*b* Gray, Haute-Saône, 18 Feb 1874; *d* Dôle, 4 March 1944). French musicologist and critic. He was a pupil at the Ecole Normale Supérieure (1893), gaining the agrégé des lettres (1896) and docteur ès lettres (1904); he also studied at the Schola Cantorum with d'Indy, Bordes and others (1899–1905). He contributed as editor-in-chief ('without title', as he said later) to Combarieu's *Revue musicale* from 1901, and in 1905 founded, with Jean Marnold, the *Mercure musical* which Ecorcheville later transformed into the *Bulletin français de la S.I.M.* He was also co-founder of the short-lived *Année musicale* (1911–13) and an influential music critic of the *Grande revue*, the *Gazette des beaux-arts* and (from 1930) the *Revue des deux mondes*. In 1906–7 he lectured on music history at the Sorbonne while Romain Rolland was on leave. He served as secretary general of the Paris Opéra from 1914 and was professor of music history at the Paris Conservatoire (1936–41).

Laloy was a cultured man whose interests included the music of ancient Greece (discussed in his dissertation) and that of East Asia: he lectured on Chinese music at the Sorbonne from 1921 and wrote the libretto for Roussel's *Padmâvatî.* Though his work at the Schola Cantorum led to a book on Rameau, Laloy was a noted defender of contemporary French music and was a close friend of, and mediator between, Ravel and Debussy, with whom he collaborated on some unrealized stage works; he was also the author of the first major work (and the first in the French language) on Debussy.

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JOHN TREVITT

Lam. Southern Lao and north-eastern Thai term for vocal music (the central and northern Lao equivalent is *khap*), used particularly to designate melodies that are generated from the speech tones of the text. *See* LAOS, §1.

Lam, Doming(os) [Lam Ngok-pui] (*b* Macau, 5 Aug 1926). Macanese composer and teacher. Brought up in Macau, his first exposure to music was through singing in church choirs and the lessons of Salesian missionaries. Moving to Hong Kong at the age of 23, he began to study music and learn the violin privately, and though self-taught, he gained entry to the Royal Conservatory in Toronto (1954–8). He gained a composition diploma there, then moved to the University of Southern California (1960–63) to study with Rózsa. He continued to keep abreast of developments in avant-garde music, and from the mid-1960s to the early 70s he became known as Hong Kong's first full-time native composer. In 1973 he co-founded the Asian Composers' League, serving as its secretary-general (1980–90). He was composer-in-residence and a lecturer at Hong Kong University (1986–94); in 1988 the governor of Macau decorated him for services to the arts. In 1994 he moved to Toronto.

The earlier stages of Lam's music show two trends: atmospheric settings of Chinese texts, such as the ever-popular Li Bai songs (1957), and a neo-classical instrumental style, reminiscent of Bartók, as in the violin sonata *Oriental Pearl* (1961), which echoes Cantonese opera and employs *pipa* fingerings. With the founding of the Hong Kong Chinese Orchestra in the late 1970s, he gained a laboratory for the study of Chinese instruments; the first result of this enduring collaboration was *Autumn Execution* (1978). Two other pieces, *Thanksgiving to Joe-Kwan* (1976) and *Insect World I* (1979), a delightful suite rich in onomatopoeic effects and aimed at children, made his reputation both in Asia and in the West. Both works use Western techniques in a Chinese context and reflect the joyful brashness associated with life in Hong Kong. An increasing amalgamation of his Western background with his experience of Chinese music characterizes his later works, notably in the song cycle *Like is Their Delight* (1980) for dramatic soprano and Chinese instruments. In the 1990s, following a hiatus in his work, he concentrated on composing Catholic liturgical music for use by Cantonese-speaking congregations.

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Vocal: Reap and Gather, 3 songs, 1v, pf, 1953–7; Panis Angelicus, SATB, 1v, org/orch, 1956; 3 Night Songs (Li Bai), 1v, orch, 1957; Ah! Sun Flower, SATB, 1958; Gloria Patri, SATB, org, 1961; Missa Laudis, SATB, org, 1962; 2 Farewell Songs (Li Bai), high v, fl, 1964; Open your Arms, children's choir, pf/orch, 1979; Like is Their Delight, S, insts, 1980; A Silent Prayer, children's chorus, Chin. orch, 1981; The War Bridge (cant.), T, Bar, SATB, 2 pf, 1983; The Trial of Dou-e in a Dream (cant.), S, Bar, Chin. orch, 1989; Eucharistic Prayer, vv, org, 1994; liturgical music, chorus, org, *c*1982–94

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HARRISON RYKER

Lamalle, Pierre (*b* *c*1648; *d* Liège, 28 July 1722). Flemish composer. He entered the cathedral of St Lambert at Liège as a *duodenus*, and he spent his life there as musician and priest. On 26 September 1664 he received a *bursa toledana* – an award that enabled choristers whose voices had broken to continue their studies – and on the same day in 1668 the chapter made him another award so that he could continue his studies at the seminary. The following year he offered the chapter a mass he had composed, and its favourable reception is confirmed by the performances of a *simphonia* by him at High Mass in the cathedral on two consecutive Sundays in January 1671. The political troubles and wars that racked Liège between 1672 and 1715 also affected the cathedral and probably hindered Lamalle's output and success. Nonetheless on 30 April 1672 the *maître de chant*, Lambert Pietkin, who taught him composition, drew the chapter's attention to his talent as a composer, and he was appointed second succentor. Pietkin's retirement in 1674 and the death seven years later of the first succentor made it possible for Lamalle to become director of the cathedral choir school on 3 September 1681. However, the title of *phonascus* and the revenue from the post were not accorded him until 1688; in his plea to the chapter to obtain this delayed nomination he pointed out that he had *de facto* been carrying out the duties of *maître de chant* for years without being paid to do so and also that he had been composing works for the cathedral in the Italian style.

From 1688, as *maître de chant*, he set about reorganizing the school, which by 1699 consisted of 30 performers. He encouraged the performance of Italian music, and the italianate tradition that he established persisted throughout the 18th century. From this time onward the canons sent their best young musicians to Rome to perfect their talents. Lamalle himself set them the highest artistic standards. The chapter accepted his resignation on 2 September 1713; in doing so they specifically stated that

he should hand over to them all the works that he had composed for the cathedral, a common practice in Liège that unfortunately led to the disappearance of manuscript works of several centuries composed by the *maîtres de chant* of St Lambert. Lamalle's lost works include the mass and *simphonia* already referred to and also two other masses. Of a four-part *Salve regina* only the continuo part survives (*B-Lc* T205). The same source contains his only surviving complete work, a six-part mass with two obbligato instruments, bassoon and continuo, composed in 1672. The brilliant style of this work, in which the soloists, chorus and instrumentalists partake in a lively dialogue, probably characterized his more mature works too. Free imitation, duets in 3rds, rapid melismas at the ends of phrases and the judicious distribution of the text between the voices are features of a work whose quality explains the high esteem in which the canons of St Lambert held Lamalle.

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JOSÉ QUITIN

Laman, Wim (*b* The Hague, 27 April 1946). Dutch composer. He studied music education and the flute at the Goois Muziklyceum before studying philosophy and music at Leiden University (1970–75). During this period he became known as a composer and worked with student ensembles. He then studied musicology and electronic music at the University of Utrecht's Institute for Sonology. *La voce del corno*, a radiophonic work, received honourable mentions in the Italia Prize contest and at the Rostrum for Electro-Acoustic Music. Critical of the enclosed world of new music that has existed since Darmstadt, Laman has pleaded for a culture of greater openness towards the public, and for greater effort to be made in the education of contemporary music. While working at VPRO-Radio in Hilversum, he has been able to put some of his ideas into practice.

Agamemnon, his opera of 1997, is the first part of a trilogy based on the Oresteia; the large ensemble in this work creates the most refined musical mosaics possible, giving the audience a soundscape of their own time, but through the glasses of Aeschylus. In order to express the doom over the house of the Atriden, Laman invented an instrument with an enormous string that offers a very low D. Such well-known ensembles as the Residentie-Orkest of the Hague, the Schönberg Ensemble and the Netherlands Wind Ensemble have performed his works.

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(*selective list*)

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HUIB RAMAER

Lamare [Lamarre], **Jacques-Michel Hurel de** (*b* Paris, 1 May 1772; *d* Caen, 27 March 1823). French cellist. He entered the Institute of Pages in the Music of the King at the age of seven. He studied the cello first with J.H. Levasseur, and later with J.L. Duport (1787–90). After the Revolution he obtained a position at the Théâtre Feydeau (1794). Parisian audiences acclaimed his virtuosity, and his reputation soon equalled that of Duport. Fétis states that Lamare took up an appointment at the Conservatoire, and although the records there provide no substantiation for this, he was associated closely with the Conservatoire violinists Pierre Baillot and Pierre Rode.

Following Rode's lead, Lamare left Paris in 1801, travelling to London and Berlin and on to Russia, where he was joined by Baillot in 1805. In addition to private performances for the nobility, Lamare participated in the 16 subscription concerts given by Baillot's quartet between 1805 and 1808. When he left Russia and returned to Paris (via Poland, Austria and Belgium), however, he had difficulty in re-establishing himself as a soloist. A Parisian performance in May 1809 was poorly received because 'the violoncello is so little appreciated by the ladies' (*AMZ*, xi (1809), 605). He subsequently retired from solo playing, but remained in Baillot's quartet until 1815. Marrying a woman of independent wealth, he retired to Caen. Lamare's name remained prominent as Auber's *nom de plume* for a number of cello compositions; the concertos were used as teaching repertory at the Conservatoire until 1866.

As described in the *Berlinische musikalische Zeitung* (1806, no.26, pp.102–4), Lamare utilized the orchestral cello hold taught by the Conservatoire, with the instrument placed on his left foot rather than held between his legs. A preference for the upper strings correspondingly became a distinguishing trait, commentators remarking that he even rewrote passages to avoid playing on the cello's lower strings. Nevertheless, Auber's concertos demonstrate that Lamare was on the cutting edge of the new style of performance as exhibited by members of J.B. Viotti's French violin school. Lamare was said to emulate Rode's bowing style, particularly excelling in the execution of dotted-rhythm patterns (*piqué*) performed at the tip of the bow. Lengthy passages of bravura passagework demonstrate the sophisticated fingering techniques of Duport and include virtuoso phrases of double-stops and solid octaves in the upper registers. Lamare was also described as being a sensitive chamber music player, and having beautiful sound and absolute control of dynamic gradations.

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VALERIE WALDEN

Lamarque-Pons, Jaurés (*b* Salto, 6 May 1917; *d* Montevideo, 11 June 1982). Uruguayan composer. In Salto he received instruction in the piano and the violin from an early age. He moved to Montevideo (1934), where he continued his piano studies with Guillermo Kolischer. He studied harmony with Tomás Mujica until 1945, harmony and counterpoint with Santórsola (1945–7), and composition and instrumentation with Casal y Chapí (1949–51). He began earning a living as a musician at an early age, serving as piano accompanist at the Salto Choral Society in 1933. In Montevideo he appeared regularly as a pianist for the Ariel Radio Station (1937–9) and at hotels and night clubs.

His works have a nationalist flavour inspired by urban music such as the tango and Afro-Uruguayan *candombe* rhythms. His opera *Marta Gruni* (1965), based on a work by the Uruguayan playwright Florencio Sanchez, is considered to be most representative of his style.

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LEONARDO MANZINO

La Marre, de (*b* *c*1630; *d* after 1666). French dancer, instrumentalist and composer. His first name is unknown. He regularly performed in court ballets from 1653, when he was mentioned as playing the role of 'une assez laide bourgeoise' in *Le ballet de la nuit*, to 1666, when he danced as a muse in *Le ballet des Muses*. He was a *maître joueur d'instruments*. His only known music is a collection of *Chansons pour danser et pour boire* (Paris, 1650) for one and two voices without continuo. The dedication, to Prévost, one of Louis XIV's dancing-masters, singles out the king's ability as a dancer and recommends him as an example to others. (M.-F. Christout: *Le ballet de cour de Louis XIV, 1643–1672*, Paris, 1967)

MARGARET M. MCGOWAN

Lamartine, Alphonse(-Marie-Louis Prat) de (*b* Mâcon, 21 Oct 1790; *d* Paris, 28 Feb 1869). French writer. He came to fame in 1820 with his *Méditations poétiques*, a collection of poetry about love and nature, longing, aspiration and imprecise religious sentiments. He published further collections, and at the age of 39 was elected to the Académie Française. By then, however, he was turning to travel writing and history, and had entered politics. Appointed Minister for Foreign Affairs in February 1848, he played a major role in the Second Republic, running for the Presidency in December that year. Defeated by Louis-Napoleon (the future Napoleon III), he devoted the rest of his life to writing, largely to earn a living and pay off creditors. *Graziella*, a tale based loosely on his early amorous experiences in Italy, first appeared in his not entirely reliable multi-volume *Confidences*. When published separately in 1858, it tickled Romantic sensibilities and over the next half century formed the basis for ten not very successful operas. *Fior d'Aliza* (1866), in a similar style, attracted Massé, and Godard fashioned an opera out of *Jocelyn*. His verse appealed to a number of song writers, especially Gounod and Niedermeyer, whose setting of *Le lac* was much admired. Liszt's symphonic poem *Les préludes* (1848) was originally intended as the overture to *Les quatre éléments*, a cantata on a text by the Marseilles poet Joseph Autran. In the programme note prepared for the first performance at Weimar in 1854, Liszt specifically invites listeners to connect his music with Lamartine. The work offers a valuable insight into the responses awakened in the Romantic period by Lamartine's passionate idealism. Mikhail Fokine choreographed a 'futuristic' ballet after *Les préludes* for performance by Pavlova's company in Berlin in 1913.

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CHRISTOPHER SMITH

La Martoretta [Martoretta, Il Martoretta], **Giandominico** (*b* Calabria; *fl* 1544–66). Italian composer. Before 1554 he had travelled to the Holy Land. On his return he spent some time in Cyprus where he enjoyed the hospitality of the nobleman Piero Singlitico. Einstein wrote that La Martoretta was 'apparently an ecclesiastic'. In 1552 he was referred to as a 'Dottor in musica'. Jan Nasco is known to have supplied the Accademia Filarmonica at Verona with some five-voice madrigals by La Martoretta, but these are now lost. The second of his four-voice madrigal books is entitled 'madrigali cromatici', which signifies that they were written under the mensuration sign C, also known as *misura breve*. The third book contains a setting of a Greek text, *O pothos isdio*, which he probably took back to Venice after his stay in Cyprus.

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DON HARRÁN

Lamas, José Angel (*b* Caracas, 2 Aug 1775; *d* Caracas, 9 Dec 1814). Venezuelan composer. Records exist for his baptism, his burial, the marriage to Maria Josefa Sumosa (1 July 1802) and the birth of three children (1808, 1810, 1812). According to the Caracas Cathedral records he became a soprano in the cathedral choir in 1789–90 and in 1796 was promoted to bassoonist. His appointment and promotion coincide with those of Cayetano Carreño and were probably due to Carreño's influence. The association with Carreño also suggests that Lamas

received his musical training at Padre Sojo's school. Lamas, unlike other colonial composers, took no part in the independence war. Nevertheless, during the 19th century several biographical legends grew around him; these have been dispelled by Juan Plaza's researches.

Lamas's works are religious compositions in the style of the Classical motets of the late 18th century. He normally employed two oboes, two horns, strings and a chorus of three or four voices. His choral writing is largely homophonic with little or no imitation. In the three-voice works the bass is invariably provided by the orchestra. Instruments are treated simply but independently, without undue doubling of vocal parts. The wind usually have sustained tones, the lower strings provide the harmonic foundation and rhythmic pulse and the violins have the main melodies or simple figurations. The violin writing is so careful and idiomatic as to suggest that Lamas also played the violin. Choral sections are contrasted with short solos for one or another of the voices. In these passages the instrumental writing *colla parte* increases considerably. Although Lamas's music is simple, it shows delicate melodic sensibility and a good sense of formal balance. The *Popule meus* is his best-known work; the Mass in D, *Miserere* and *Ave maris stella* in D minor are also notable.

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ALEJANDRO ENRIQUE PLANCHART

Lamb, Andrew (Martin) (*b* Oldham, 23 Sept 1942). English writer. He studied mathematics at Oxford; by profession an investment manager, he is a noted authority on the lighter forms of music theatre. He has written lucidly and extensively on musical comedy and the zarzuela as well as operetta, and has published many articles in reference works and periodicals on the American musical theatre, Sullivan, the Strausses and particularly Offenbach; he was one of the collaborators on *Gänzl's Book of the Musical Theatre* (1988) and has written studies of Jerome Kern (1985) and the Waldteufels (1995).

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One Hundred and Fifty Years of Popular Music Theatre (New Haven, CT, forthcoming)

□

Lamb, Benjamin (*b* Windsor, 16 May 1674; *d* Windsor, 17 Aug 1733). English singer, organist and composer. He was the son of Captain Benjamin Lamb, one of the Poor Knights of Windsor, and followed his elder brother William into the choir of St George's Chapel on 24 November 1683. It is not clear whether 'Mr Lambe', one of the clerks at Eton from 1688, was William or Benjamin, but Benjamin was certainly organist there jointly with John Walter from 1705, and served alone from 1709. He was paid for a good deal of music copying at Eton, and some of his manuscripts survive in the college library. From 1716 he also assisted John Goldwin and later John Pigott at St George's Chapel, Windsor. His anthems and service are in a fluent but conventional idiom. Probably most of them were written soon after he acquired his Eton posts. His setting of *Saul and the Witch of Endor* surprisingly owes more to Ramsey's setting than to Purcell's.

WORKS

Sacred vocal, *GB-DRc*, *Lbl*, *WRch*, *WRec*: Evening Service, e; chant, G; 8 anthems

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PETER HOLMAN

Lamb, Joseph F(rancis) (*b* Montclair, NJ, 6 Dec 1877; *d* Brooklyn, NY, 3 Sept 1960). American ragtime composer. A protégé of Scott Joplin, he remained unidentified for decades because he was assumed to be a black Midwesterner like Joplin and James Scott, with whom he shares honours as one of the three outstanding piano ragtime composers. His first published rag, *Sensation*, appeared in 1909 with an endorsement from Joplin. From then until 1919 he produced 12 rags on which his high reputation is based. Because Lamb spent his adult life working in the textile trade in Brooklyn, he became romanticized as a recluse amid the commercialism of Tin Pan Alley. After being rediscovered by Blesh and Janis in 1949 he resumed composing rags, occasionally performed his works in public and recorded for the first time in 1959. An anthology of his works was published in 1964.

According to Lamb's own account he consciously composed in two distinct styles: the 'light rags' (e.g. *Champagne* and *Bohemia*), making use of tuneful lines and transparent textures and culminating in the commercial idiom of the cakewalk and two-step; and the 'heavy rags' (*American Beauty* and *The Ragtime Nightingale*), which abound in complex syncopations, dense textures and virtuoso passages. In these latter works he synthesized the styles of Joplin and Scott with some of his own identifying traits: a diversity of texture (as in the opening period of *Excelsior*), diatonic and chromatic (rather than pentatonic) melodies and chromatic harmony – including a predilection for the diminished 7th chord with an upper-note appoggiatura. He made considerable use of sequential writing, creating a sense of development very uncommon to ragtime, and concentrated on an eight-bar period, in contrast to Joplin's emphasis on four-bar phrases and Scott's tendency towards two-bar phrases, and an AAB structure. This last trait led to Lamb's most remarkable structural accomplishment: the complete elision of the four-bar caesura, exemplified in the opening strains of *American Beauty* and *Top Liner*.

Contrary to legend, Lamb did in fact seek a career in Tin Pan Alley, and published several songs and miscellaneous pieces. He continued to write into the 1920s; some of his pieces in the novelty style influenced his later rags. Lamb refined the piano rag into a very intimate composition, of which the prime example is his posthumously published *Alaskan Rag*, considered by many to be the supreme lyric and melodic achievement in the piano ragtime literature.

WORKS

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Other pf: Celestine Waltzes (1905); The Lilliputian's Bazaar (1905); Florentine Waltzes (1906); 11 others, unpubd

Songs: Dear Blue Eyes (L. Wood) (1908); If love is a dream let me never awake (Wood) (1908); I'm jealous of you (H. Moore) (1908); In the shade of the maple by the gate (R. Dingman) (1908); The Lost Letter (M.A. Cawthorpe) (1908); Love's Ebb Tide (S.A. White) (1908); Three leaves of shamrock on a watermelon vine (Moore) (1908); Twilight Dreams (C.E. Wellinger) (1908); Gee kid but I like you (Lamb) (1909); The homestead where the Swanee River flows (Lamb) (1909); Love in Absence (M.A. O'Reilly) (1909); I love you just the same (Lamb) (1910); My Fairy Iceberg Queen (M. Wood) (1910); Playmates (W. Wilander) (1910); I'll follow the crowd to Coney (G. Satterlee) (1913); I want to be a birdman (Satterlee) (1913); 27 others, unpubd

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JOSEPH R. SCOTTI

Lambach. Benedictine abbey in Upper Austria. It was founded in 1056 on the site of a fortress protecting the confluence of the rivers Traun and Ager, and was sanctioned by Emperor Heinrich IV in 1061. The first monks came from the monastery of Münsterschwarzach near Würzburg, and in 1089 the church was consecrated.

Situated on the main west-east trade route, the abbey's wealth grew steadily in the Middle Ages, largely based on the salt trade, but its location also made it vulnerable to attack and occupation by conquering forces from the 13th century to Napoleonic times. Abbot Pabo founded an abbey school towards the end of the 12th century by which time a musical scriptorium was already thriving. Illuminated manuscripts in the hands of two monks, Haimo and Gotschalk, are notable, including a fragment of music in neumatic notation for the *Dreikönigsspiel* frequently performed at the abbey. Other important medieval manuscripts are two examples of the Lambach Ritual (from the beginning and end of the 12th century), a 14th-century collection of songs (both in monody and in parts) copied by Hermann (now in *A-Wn*, 4696), and the later Mondsee Liederhandschrift (also in *Wn*, 2856). Performances of sacred drama with some music took place from at least the 14th century.

A choir school was founded in the middle of the 15th century and the first organ was completed in 1471. The period of the Reformation and, later, the Austrian Peasant Wars saw some retrenchment in the activities of the abbey from which it did not begin to recover until the middle of the 17th century. As often in the history of Austrian ecclesiastical foundations, substantial rebuilding in the Baroque style – in this case directed by the imperial architect, Philiberto Luchese – initiated a period of sustained prosperity and influence. Two new organs were built at this time. Three items of church music by Romanus Weichlein (1652–1706) constitute the first extant compositions by a Lambach monk and other active musicians at the abbey included B.L. Ramhaufsky (*d* 1694), J.B. Hochreiter (*c*1668–1731) and Maximilian Röll (*fl* 1730); Johann Beer (1655–1700), who was to become Konzertmeister at the court of the Duke of Weissenfels, received his education at Lambach.

Lambach had always had close working connections with the Benedictine abbey at KREMSMÜNSTER, 20 km to the east. Franz Sparry (1715–67), *regens chori* at Kremsmünster, wrote a number of works for Lambach, including Latin oratorios and sacred compositions. Under the guidance of Amand Schickmayer, who was abbot at Lambach from 1746 to 1794, musical activity reached a high point. Given the close proximity of Salzburg, it is not surprising that music by composers from that city is strongly represented in the library, including works by Adlgasser (1729–77), J.E. Eberlin (1702–62), Michael Haydn, Leopold Mozart and W.A. Mozart. Michael Haydn performed at the abbey on several occasions and two works were specially commissioned from him: a cantata, *Ninfe imbelli semplicette*, for a visit in January 1765 by Princess Josepha of Bavaria (*en route* to Vienna to marry the future Joseph II); and the *Missa Sancti Amandi* for the 30th anniversary in October 1776 of Schickmayer's tenure as abbot. Leopold Mozart and Schickmayer were close acquaintances, and W.A. Mozart visited the abbey on four occasions, to play the organ and clavichord. During a visit in January 1769 Leopold and Wolfgang presented manuscript copies of two symphonies to the abbey. The so-called 'Lambach' (sometimes 'Old Lambach') symphony by Wolfgang is a revised version of the symphony in G (KE45a) first written in the Hague in 1765–6, and the 'New Lambach', which has sometimes been wrongly attributed to Wolfgang, is a symphony in G by Leopold Mozart.

Secular plays with musical numbers also flourished during Schickmayer's time, especially after the theatre was renovated in 1770. The plays of Maurus Lindemayr (1723–83), who was a monk at Lambach for 13 years, are notable for cultivating a proto-romantic enthusiasm for the representation of Austrian folk life; musical numbers by F.J. Aumann (1728–97), F.X. Süssmayr

(1766–1803), Johann Wittmann (1757–1847) and others are featured in the plays.

Under Schickmayer's guidance Lambach remained largely unaffected by the monastic reforms undertaken by Joseph II during the 1780s. However, the Napoleonic period saw a decline in the sacred and secular life of the abbey, exacerbated in the first half of the 19th century by indifferent economic management. During the second half of the century church music at Lambach came under the strong influence of the Cecilian movement, a tradition which, together with the establishment of a well-regarded choir, was maintained until 1941 when ecclesiastical life was severely curtailed. It was reactivated after World War II.

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DAVID WYN JONES

Lambardi, Camillo (*b* Naples, *c*1560; *d* Naples, Nov 1634). Italian organist and composer. He spent nearly all his musical career at SS Annunziata in Naples. He served there from 1569 as a high treble and was taught by Nola, the *maestro di cappella*; he had become a tenor by February 1579. After having deputized for Nola on several occasions in 1588 and 1591, he took up the appointment of *maestro di cappella* on 5 May 1592, working under the condition that he perform only works by Stella and Macque, the organists of SS Annunziata. This condition was relaxed, however, on 24 May 1595. He supplemented his income by providing music for such occasions as the funerals of members of the Monte della Misericordia in 1612 and 1630. When he retired in 1631 his monthly wage was 15 ducats.

Lambardi's sacred works were all dedicated to the governors of SS Annunziata. His responsories are for double chorus, but, unlike Gesualdo's, they have through-composed responds. The two-part motets of 1613, mainly for soprano and bass, include three pieces that may be arrangements of motets from Hippolito Tartaglino's book of 1574. The three-part motets of 1628, many with high alto parts, use a great deal of repetition in the last half of each work. His first book of madrigals for four voices has none of the strong dissonances and contrasts characteristic of the *seconda pratica* and used in some madrigals of the second book.

Camillo Lambardi's sons were FRANCESCO LAMBARDI, Andrea Lambardi (*b* Naples, 1590–?95; *d* Naples, 1629), who in 1604 was a soprano at SS Annunziata and later a tenor at the royal chapel, and Giacinto Lambardi (*b* Naples, 1585–?90; *d* Naples, *c*1650), who composed the music (now lost) for G.B. Basile's mascherata *Monte Parnaso* of 1630. Giacinto aided Francesco as organist of the royal chapel from 1636 and succeeded him in that post in 1642. Gennaro Lambardi, possibly another son of Camillo, was an alto at SS Annunziata in 1604 and in 1614 an alto-tenor in the royal chapel. Filippo Lambardi, whose relationship with the rest of the family is unknown, received six ducats on 29 January 1627 for organizing the music for the funeral of a member of the Accademia degli Annoverati in Naples.

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Responsorii della Settimana Santa con il Miserere, Benedictus et Christus factus est, 2 choirs (Naples, 1592)
Il secondo libro di [26] motetti, 2vv, bc (org) (Naples, 1613) [contains 2 by Tartaglino, 1 by Animuccia]
Il secondo libro de [22] motetti, 3vv, bc (org), op.10 (Naples, 1628)
Masses, vespers; lost, cited by C. Tutino (MS, *I-Nn* Brancacciana VII B3, f.245)

SECULAR

Il primo libro di [18] madrigali, 4vv (Naples, 1600[13])
Secondo libro de [19] madrigali ariosi, 4vv (Naples, 1609[22])
Madrigal, 5vv, 1609[16]

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KEITH A. LARSON

Lambardi, Francesco (*b* Naples, *c*1587; *d* Naples, 25 July 1642). Italian composer, son of CAMILLO LAMBARDI. After serving as a treble in 1599 and an alto in 1600 at SS Annunziata, he served the royal chapel as a tenor in 1607 and, from 1615 until his death, as organist. He was *maestro di cappella* of the Conservatorio di S Maria della Pietà dei Turchini from 1626 to 1630, and of S Maria la Nova in 1628. He gave private music lessons to Maria Ruffo, Princess of Scilla, in 1612, provided entertainment music at Posillipo in 1614, and opened a singing school in 1623. His arias are among the earliest Neapolitan pieces to specify the use of a basso continuo. One two-part piece *Vita mia di te privo* from the 1607 publication, although titled 'madrigal', is stylistically no different from the arias for two voices that make up the rest of the publication, and is partly modelled on Nenna's madrigal for five voices to the same text from his first 1603 publication. Only the 1614 arias use *gorgia* and *sprezzatura* effects. The villanellas in the 1614 and 1616 books are mostly in two sections and make much use of smooth triple metre enlivened by syncopation.

WORKS

Villanelle et arie, libro primo, 3–5vv (Naples, 1607), inc.
Il secondo libro de [22] villanelle...con alcune à modo di dialoghi, & 2 arie nel fine, 3–5vv (Naples, 1614)
Canzonette con alcune arie per cantar solo nella parte del tenore, libro terzo, 1, 3–5vv (Naples, 1616[15]), inc.
Madrigals in 1609[16], 1609[22], 1612[12], 1616[14], 1620[14], ed. in RRMR, xxv (1978)
4 works, kbd, *GB-Lbl* Add.30491 3 ed. in CEKM, xxiv (1967), facs. in SCKM, xi (1987)

For bibliography *see* LAMBARDI CAMILLO.

KEITH A. LARSON

Lambardi [Lambardo], **Girolamo** (*b* Venice; *fl* 1586–1623). Italian composer. On the title-pages of his publications he described himself as a canon regular of Santo Spirito, Venice. He probably spent most of his life in Venice. Although he appears not to have held a specific musical post, the sheer size of his production could well be taken as indicative of a certain continuity in musical activity at Santo Spirito. Giovanni Croce's *Magnificat omnium tonorum* of 1605, which is dedicated to Lambardi, describes him as a pupil of Zarlino. Eitner and Gaspari maintained that he studied under Palestrina. His works belong to the tradition of 16th-century sacred polyphony, even the later ones that include continuo. Largely functional in character, they include most of the chief types of liturgical polyphony of the period. The music is not difficult: voice ranges are somewhat restricted and the counterpoint is generally simple. Lambardi's reputation was probably limited to Venetian musical circles and his monastic order. He was at any rate well respected in Venice, for Monteverdi bought some of his music, together with works by Lassus, Palestrina and Soriano, for performance on ferial days at S Marco.

WORKS

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Sacra cantica B. Mariae Virginis cuiusvis toni, 4vv (1586)
Psalmi ad tertiam, una cum missa, 8vv (1594), inc.
Antiphonarium vespertinum dierum festorum totius anni ... nunc nuper ... exornatum atque auctum ... in tres partes distributum, 8vv (1597)
Antiphonae omnes ... pro totius anni dominicis diebus in primis, & secundis vesperis nunc primum ... exornatae ... atque in duas partes coactae, 4vv (1600)
Missae quattuor ... liber primus, 4, 5vv (1601)
Psalmodia vespertina omnium solemnitatum cum cantico Beatae Mariae Virginis ... liber secundus, 8vv, org (1605)
Vespertina omnium solemnitatum psalmodia ... cum cantico Beatae Mariae Virginis, 6vv, bc (1612)
Vespertina omnium solemnitatum totius anni psalmodia ... cum duobus canticis Beatae Mariae Virginis, 3, 5vv, bc (1613)
Psalmodia ad vespertinas omnium solemnitatum horas ... cum duobus canticis Beatae Mariae Virginis, 5vv, bc (1613)
Contrapunta in introitus missarum, 4vv (1617)
Vespertina omnium psalmodia solemnitatum, 3vv (1623)
2 motets, 4vv, *I-Af* (probably from printed vols.)

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JUDITH NAGLEY/DAVID BRYANT

Lambe (*fl c*1400). English composer. His name is attached to a Sanctus in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; no.97), a descant setting in score with Sarum Sanctus no.2 in the middle voice. The manuscript has been trimmed, leaving open the possibility that his name may have been longer. He might, for instance, be the Lambertus to whom a square in *I-Rvat* Reg.lat.1146 is ascribed. It has also been suggested that he may have been the LAMPENS of the lost Strasbourg Manuscript (*F-Sm* 222; T. Dart, *RBM*, viii, 1954, pp.122–4).

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Lambe, Walter (*b* ?1450–51; *d* after Michaelmas 1504). English composer. He may be identifiable with the Walter Lambe, born in Salisbury and aged 15 on 15 August 1466, who was elected scholar of Eton College on 8 July 1467. In 1476–7 he was a clerk in the chapel of the collegiate church of the Holy Trinity at Arundel. On 5 January 1479 he was admitted clerk of the choir of St George's Chapel, Windsor, and at Michaelmas in that year he and William Edmunds were appointed joint *informatores*, replacing Thomas Gossyp, who with several other members of the chapel had died of plague during the summer. Lambe's antiphon *Stella caeli*, the text of which requests divine relief from plague, was perhaps written at this time. Lambe became sole *informator* at Christmas 1479 and retained the post until he left St George's in 1484–5. He seems then to have returned to Arundel, where he is again listed as a clerk in the next surviving set of accounts for 1490–91. On 1 July 1492 he resumed his clerkship at Windsor but was not reappointed *informator*; he was still there in 1503–4. The Edward Lambe who was a chorister at Arundel in 1490–91, and the 'Walter Lambe of Arundel' who entered Winchester College as a scholar at the age of ten in 1500, are likely to have been sons of the composer.

Lambe was evidently a highly regarded composer. Only John Browne contributed more compositions to the Eton Choirbook, and of the Eton Choirbook composers contemporary with Lambe only William Cornysh, Richard Davy and Robert Fayrfax are represented in as many surviving sources. He was an extremely accomplished and resourceful exponent of the florid choral style which came to maturity during his lifetime and which English composers continued to cultivate until the Reformation. His motets in five and six parts encompass a total of 21, 22 or 23 notes and contrast fully scored sections with more profusely decorated passages for a reduced number of voices. Stylistic differentiation is not so marked in the four-voice works, which contain a larger proportion of music in full scoring and use an overall compass of 14 or 15 notes. Lambe was a fastidious craftsman, particularly in his often subtle manipulation of motifs and imitative ideas in order to bind reduced-voice sections together. He also achieved a strong sense of drive in the fully scored sections, and had a flair for well-timed cadences (the ending of *Nesciens mater* is an excellent example).

Lambe's cantus firmus technique is an interesting blend of current and retrospective practice. *O Maria plena gratia* is perhaps most observant of contemporary English convention in using as its cantus firmus a plainchant melody unconnected with the motet text, and in laying this out, mainly in long note values, in the tenor part of the fully scored sections. The fragmentary six-part *O regina caelestis gloriae* adventurously extends this technique by incorporating a double cantus firmus of two simultaneously stated plainchants, a procedure which seems to have no English precedent, although two other Eton Choirbook composers may have emulated Lambe in works which are now fragmentary: Richard Davy in his six-part *Gaude flore virginali* and Robert Wylkynson in his six-part Magnificat. It seems unlikely that Lambe

could have known any of the very few comparable continental works such as the *Missa 'Sub tuum praesidium'* by Obrecht or the *Missa 'Ecce ancilla'/'Ne timeas'* by Johannes Regis (*d* 1485). In *Ascendit Christus*, *Nesciens mater* and *Salve regina*, Lambe maintained an earlier 15th-century English tradition by using as his cantus firmus the plainchants proper to the motet text. His treatment of these cantus firmi, combining conventional tenor layout with migration and paraphrase in both fully scored and reduced-voice sections, emphasizes his important transitional role in the history of later 15th-century English music.

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Magnificat, 5vv (on 8th tone faburden)
Ascendit Christus, 4vv
Gaude flore virginali, 5vv (indexed in Eton Choirbook but now missing)
Gaude flore virginali, 4vv
Nesciens mater, 5vv
Nunc dimittis (lost; mentioned in *GB-Ckc* inventory, 1529)
O Maria plena gratia, 6vv
O regina caelestis gloriae, inc., 6vv
O regina caelestis gloriae, 5vv (indexed in Eton Choirbook but now missing; an anon. medius, *GB-Lbl* Harl.1709, is perhaps from this motet)
O virgo virginum, 4vv (indexed in Eton Choirbook but now missing)
Salve regina, 5vv
Stella caeli, 4vv
Virgo gaude gloriosa, 5vv (indexed in Eton Choirbook but now missing)

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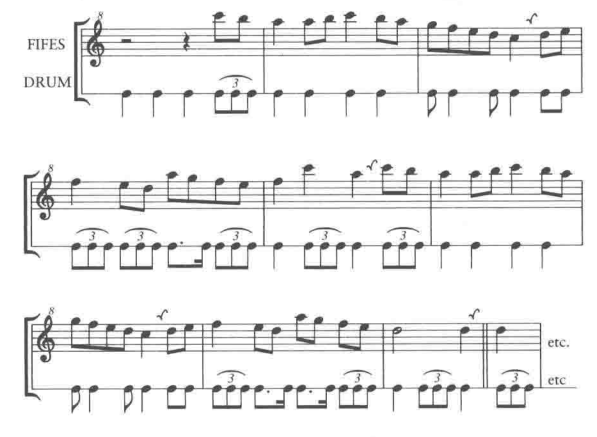
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NICHOLAS SANDON

Lambeg drum. A large double-headed drum associated with the Ulster Orange Order, measuring approximately 90 cm in diameter, 75 cm in depth and weighing about 20 kg, traditionally used for accompanying fife tunes in Orange processions. Among the many myths about its origin is one that it was introduced by Duke Schomberg's troops at the time of the Battle of the Boyne (1690). However, its name probably derives from the first use of such a drum at a demonstration about 1894 in the village of Lambeg, near Belfast. The 'Lambeg', as it is colloquially known, is beaten with bamboo canes: earlier drums were smaller and beaten with boxwood drumsticks.

Although the fife-and-drum bands, playing reel, jig or hornpipe tunes in march time, have largely been replaced by brass bands in the towns, the drum and its playing art have been preserved, mainly as a sport or hobby, and the Lambeg still accompanies certain processions in country districts and in Ballymena. Lambeg drumming contests are held regularly during the summer in which solo drummers display the good tone or 'ring' of their drums and their skill in maintaining and ornamenting traditional rhythms. Each district of Ulster has its own march-rhythm dialects based on traditional dance rhythms. Some are based on popular songs. Ex.1 illustrates the relationship between a Lambeg rhythm and its fife tune.

Ex.1 *Boyne Water*, transcr. F. Scullion



Two families, Johnson and Hewitt, have traditionally been responsible for the manufacture and maintenance of Lambeg drums, though the hard-wearing oak shells need little attention; many drummers have learnt to recover their own shells with the traditional goatskin. Before World War II occasional 'stick-ins' were held in which champion drummers, often representing rival families, faced each other in a test of endurance and strength, playing for up to nine hours at a time as the one attempted to outlast the other or to confuse his rhythm.

FIONNUAGHLA SCULLION

Lambelet, Georgios (*b* Corfu, 24 Dec 1875; *d* Athens, 31 Oct 1945). Greek composer and critic. Introduced to the piano by his mother and to theory and harmony by his father, he enrolled in the faculty of law at Athens University before studying at the S Pietro a Majella Conservatory, Naples (1895–1901). On his return to Greece, long before Kalomiris's 1908 manifesto of the national school, Lambelet published his essay 'National Music', in which he called for composers to draw inspiration from their folk traditions; this nationalist stance was also adopted by his periodical *Kritiki*, first issued in 1903. For a year he was director of the Piraeus League conservatory, and for several years of the Piraeus League Conservatory. He also taught music at the Varvakeion Lyceum, Athens, and was editor of the monthly periodical *Moussika hronika* (1928–9).

Much of Lambelet's music is lost, but what has survived displays flawless technique and harmonic taste, qualities especially evident in his sensitive approach to the harmonization of Greek folksongs in the collection *Elleniki dhimodhis moussiki* (1930). His tone-poem *I yorti* ('The Village Fair') is characterized by certainty of form and colourful orchestration, while his songs, generally based on folksong modes, adhere sensitively to the inflections of Greek language. Often exploiting dramatic changes of tempo and rhythm (*I anthostefanoti*), they make the most of a harmonically transparent yet emotionally suggestive piano writing, thus representing an intermediate link from the songs of Samaras to those of Riadis and the art of Constantinidis. Lambelet's intellectual integrity as a critic has set an example: risking marginalization, he was for decades almost the only opposition to the establishment of Nazos at the Athens Conservatory and, later, Kalomiris.

Lambelet's brother Napoleon (1864–1932) was active from the mid-1890s as a musical director in the London

theatre, working under André Charlot among others. As well as composing incidental music, one-act operettas for music halls and music for pantomime, he provided the replacement score for Seymour Hicks's *The Yashmak* (1897). Further details of his career are given in *GänzlEMT*.

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Choral: Dhéissi [Prayer] (Lambelet), 3-pt female chorus, pf/orch; Stin akroyalia [At the Seashore] (Lambelet), 3-pt female chorus, pf; Ston kambo [On the Plain] (Lambelet 'Karousos'), S/3-pt female chorus, pf, before 1912; Hymne Balkanique (C. Athanasiadès), vv, pf/orch, only transcr. for band by S. Valtetsiotis extant (?Athens, n.d.); Ymnos is tin irinin [Hymn to Peace] (K. Palamas), SATB, pf (Athens, n.d.), perf. Athens, 1929; To evloghiméno karavi [The Blessed Ship]; To thymoméno karavi [The Ship in Wrath], female chorus; Sto hortari [To the Grass]; Hymnos tis nikis [Hymn to Victory]; Hymnos is tin Ellada/Stin elliniki yee [Hymn to Greece/To the Greek Soil]

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GEORGE LEOTSAKOS

Lambert, (Leonard) Constant (*b* London, 23 Aug 1905; *d* London, 21 Aug 1951). English composer, conductor and writer on music. A sickly child, he suffered from ill-health throughout his life. His family, while never particularly stable (his father, the painter George Washington Thomas Lambert, left for Australia in 1920 and never saw him again), nevertheless instilled in him an appreciation for the visual arts and literature that brought a distinctive character to his career as a music critic and writer. After winning a scholarship to the RCM, he studied composition with Ralph Vaughan Williams, R.O. Morris and George Dyson, the piano with Herbert Fryer and conducting with Malcolm Sargent.

As a young man, Lambert developed interests in French and Russian music, and the works of Stravinsky and Liszt. The influences of pointillism, neo-classicism and Romanticism are apparent in the orchestral rhapsody *Green Fire* (?1923), inspired by Russian themes; *Prize-Fight* (1923–4), a 'Realistic Ballet in One-Act' strongly redolent of Satie and Les Six; and *Mr Bear Squash-You-All-Flat* (1923–4), a one-act ballet based on a Russian children's tale. Two London pavilion shows, *Dover Street to Dixie* (1923) and *The Blackbirds* (1926), introduced him to the world of jazz, an influence that surfaced in compositions such as *Elegiac Blues* (1927).

Lambert, who enjoyed bohemian artistic circles and salon culture, was a regular visitor at Philip Heseltine's cottage at Eynsford. He was also friendly with the Waltons and Sitwells, his neighbours in Chelsea, acquaintances that led to his role as co-reciter with Edith Sitwell in Walton's *Façade* at the Chenil Galleries in April 1926. The painters Charles Ricketts and C.H. Shannon and the collector Edmund Davis introduced Lambert to Diaghilev who commissioned *Romeo and Juliet* for the Ballets Russes. Although Lambert threatened to withdraw his score after Diaghilev made various changes to the choreography and rejected Christopher Wood's set designs in favour of those by surrealists Max Ernst and Joan Miró, he was forcibly prevented from doing so. After a cool reception at its first performance in Monte Carlo (4 May 1926), the ballet was performed in Paris, sparking a riot largely orchestrated by the antagonistic surrealists Louis Aragon and André Breton. The first London production, however, was more successful. The neo-Baroque style of the work, recalling the music of Domenico Scarlatti, suggests the influence of Stravinsky's *Pulcinella*, a model used subsequently in *Pomona* (1926), written for Bronislava Nizhinska's company in Buenos Aires.

During the second half of the 1920s, Lambert worked sporadically. Though he was short of money, these years proved to be his most fertile in terms of composition. Infatuated by the film actress Anna May Wong, he immersed himself in things Chinese, composing *Eight Poems of Li-Po* (1926–9), fragile miniatures of impressive economy and poignancy. *Music for Orchestra* (1927), an introduction and allegro design, received several performances, despite its more severe contrapuntal invention. *The Rio Grande* (1927), a work displaying his fascination with the exotic, was an immediate success. Using elements of cantata, dance rhapsody, concerto and fantasy, he brought both seduction and melancholy to Sacheverell Sitwell's atmospheric poem. To his regret, however, the popularity of the work established a set of stylistic expectations that impeded the reception of later works such as the Piano Sonata (1928–9) and the Concerto for Piano and Nine Players (1930–31). A memorial to Heseltine, the Concerto is imbued with a free interpretation of Classical forms, blurred on the one hand by elements of jazz improvisation and metrical complexity, and on the other by an austere harmonic language on the edge of tonality.

The last 20 years of Lambert's life, largely owing to his appointment as conductor of the Carmargo Society in 1930 and musical director of the Vic-Wells company in 1931, saw the composition of far fewer original works. His fascination for 16th- and 17th-century literature and music, however, did find expression in *Summer's Last*



Constant Lambert

Will and Testament (1932–5). Written in the form of a masque to words from Thomas Nashe's *Pleasant Comedy* (1593), the work was dedicated to Florence Chuter, whom he married in 1931. His most substantial undertaking, *Summer's Last Will and Testament* is an urban pastoral in which early forms (madrigal con ritornelli, coranto, branle and sarabande) are the vehicles for expressing the polarized emotions of Bacchian exuberance and autumnal sadness.

As Lambert grew older, melancholy contemplation figured more conspicuously in his works, particularly those composed during the war, such as *Dirge from Cymbeline* (1940), dedicated to his friend Patrick Hadley, and *Aubade héroïque* (1942). The ballet *Tiresias* (1950–51), with its sinewy neo-classical style, lies between the worlds of Stravinsky and Roussel. Its licentious plot, involving sex-changes, copulating snakes and erotic suggestion, had to be toned down for its gala performance (9 July 1951) in the presence of Queen Elizabeth (now the Queen Mother). OUP later refused to publish the work and, despite a number of performances of a shortened version by Lutyens, it quickly fell into obscurity. In 1995, after 40 years of neglect, the shorter version was broadcast by the BBC.

From 1930 onwards Lambert began to devote more time to music criticism, writing for the *Nation*, the *Athenaeum*, the *Sunday Referee*, *Figaro*, the *Saturday Review*, the *Daily Chronicle* and the *Daily Telegraph*. He also wrote for the *Radio Times*, *The Listener* and BBC's *Music Magazine* (1944). The first postwar production of Purcell's *The Fairy Queen* (1946) used his edition, and gave rise to a collaborative publication with both Edward Dent and Michael Ayrton (London, 1948). A critic of independent and unconventional views, Lambert had violent likes and dislikes and used his not inconsiderable powers of wit and satire towards both generous and destructive ends. His one extended work of criticism, *Music, Ho!* (London, 1934), reflects his concern in relating modern music to the other arts and 'the social and mechanical background of modern life'. An eminently readable volume, largely devoid of technical description, he uses his wide knowledge of painting, sculpture, literature and the cinema to draw parallels between artistic, cinematic, literary and musical trends in the early 20th century. The book's subtitle, *A Study of Music in Decline*, reflects his inherent pessimism about the future. This is not only expressed in his incisive and largely negative examinations of neo-classicism, nationalism and revolution, but also in his assessment of musical reception: composers were destined, he believed, to become more sophisticated, like Berg, or, like Weill, they would turn 'their sophistication to popular account'. Although he admired both composers, Lambert reserved his greatest approbation for Sibelius, van Dieren and Busoni.

Though Lambert is remembered principally for his work as conductor of the Royal Ballet, he was also active as a conductor for ISCM, as an associate conductor of the Proms (1945–6), as a guest conductor of the Hallé and Scottish orchestras (after 1947), and, from time to time, as an opera conductor at Sadler's Wells (1931) and Covent Garden (1937, 1939, 1947). He did much to promote the work of Weill, Satie, Walton and Berners.

WORKS

DRAMATIC

Ballets: Prize-fight (1), 1923–4, London, 6 March 1924, rev. 1925, unpubd; Mr Bear Squash-You-All-Flat (1), 1923–4, Manchester, 22 June 1979, unpubd; Adam and Eve (suite dansée), 1924–5, London, 6 June 1932, rev. 1932, unpubd; Romeo and Juliet (2 tableaux), 1924–5, Monte Carlo, 4 May 1926 [based on Adam and Eve]; Pomona (1), 1926, Buenos Aires, 9 Sept 1927 [incl. material from Adam and Eve]; Horoscope (1), 1937, London, 27 Jan 1938; Tiresias (3 scenes), 1950–51, London, 9 July 1951, unpubd

Incid music: Jew Süss (A. Dukes, after L. Feuchtwanger), ?1929, London, 19 Sept 1929; Salome (O. Wilde), cl, tpt, vc, perc, 1931, London, 27 May 1931; Hamlet (W. Shakespeare), 1944, London, 11 Feb 1944, unpubd

Film scores: Merchant Seamen, 1940 [orch suite arr. 1943, pubd]; Anna Karenina (dir. J. Duvivier), 1947, unpubd

Arrs. (dates are of first perf.): Mars and Venus (incid music for Jew Süss) [after D. Scarlatti]; Hommage aux belles viennoises, 1929 [after Schubert]; Les rendezvous, 1933 [after Auber: L'enfant prodigue]; Apparitions, 1936, unpubd [after Liszt]; Les patineurs, 1937, suite pubd [after Meyerbeer: Le prophète, L'étoile du nord]; Harlequin in the Street, 1938, unpubd [after Couperin]; Dante Sonata, pf, orch, 1940, unpubd [after Liszt]; The Prospect before Us, London, 1940, unpubd [after Boyce]; Comus, 1942 [after Purcell]; Hamlet, London, 1942 [after Tchaikovsky]; Ballabile, 1950 [after Chabrier]

INSTRUMENTAL

Orch and ens: Green Fire, rhapsody, ?1923, unpubd; Conc., pf, 2 tpt, timp, str, 1924, unpubd; The Bird Actors, ov., 1925, reorchd 1927, unpubd [originally for pf 4 hands]; Champêtre, chbr orch, 1926, unpubd in original form [used as Intrada of Pomona; arr. as Pastorale, pf]; Elegiac Blues, 1927 [arr. pf]; Music for Orch, 1927; Conc. for Pf and 9 players, 1930–31; Aubade héroïque, 1942

Pf: Alla Marcia, ?1925 [incl. in Romeo and Juliet]; Ov., pf duet, 1925, unpubd [see ORCH: The Bird Actors]; Suite in 3 Movts, 1925, unpubd; Tema, ?1925, unpubd; Pastorale, 1926, unpubd; Elegiac Blues, 1927; Sonata, 1928–9; Elegy, 1938; 3 pièces nègres pour les touches blanches, 4 hands, 1949

Edns/arrs.: Caprice peruvien, orch [after Berners: Le carrosse du St Sacrement]; Boyce: 8 syms., str orch, wind ad lib; Boyce: The Power of Music, The Cambridge Ode, Pan and Syrinx, str orch,

wind ad lib; Conc., pf, small orch [after Handel: Org Concs. nos.2 and 6]; Purcell: The Fairy Queen, collab. E. Dent, unpubd

VOCAL

2 Songs (S. Sitwell), S, fl, hp, 1923; 8 Poems of Li-Po (Li Bai [Li Tai-po]), 1v, pf/8 insts, 1926–9; The Rio Grande (S. Sitwell), chorus, pf, brass, str, perc, 1927; Summer's Last Will and Testament (T. Nashe: *Pleasant Comedy*), Bar, chorus, orch, 1932–5; Dirge from Cymbeline (W. Shakespeare), T, bar, male chorus, str/pf, 1940

MSS in *GB-Lbbc*

Principal publishers: Chester, OUP, Maecenas

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JEREMY DIBBLE

Lambert, Herbert. English clavichord maker. He was active in Bath; his instruments served as models for those built by THOMAS GOFF.

Lambert, Johann Heinrich (*b* Mulhouse, ?26 Aug 1728; *d* Berlin, 25 Sept 1777). German scientist. From 1748 to 1758 he was tutor to the children of a Swiss noble family; in 1765 he managed to obtain a post at the Akademie der Wissenschaften in Berlin. He was one of those universal scientists characteristic of the 17th and 18th centuries, and was a figure of particular importance in several subjects mainly connected with physics and mathematics. He determined very precisely the frequencies of the first eight overtones of a bar in its clamped-free modes, correcting and extending Euler's results; the results of Rayleigh and others, a century or more later, were less conclusive. Lambert projected a musical instrument, the 'musique solitaire', whereby a person might enjoy music through his teeth without awakening sleepers.

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MURRAY CAMPBELL

Lambert, John (Arthur Neill) (*b* Maidenhead, 15 July 1926; *d* Brighton, 7 March 1995). English composer. After studies at the RAM and the RCM (1943–50) and, privately, with Boulanger in Paris, Lambert was at different times director of music at the Old Vic Theatre (1958–62), organist of St Vedast-alias-Foster in the City of London (1949–77), and professor of composition at the RCM (1963–90), where he set up, in the face of a notoriously conservative establishment, an Experimental Music Group. Widely considered as one of the most influential of British composition teachers, his many eminent pupils include Julian Anderson, Oliver Knussen, Mark-Anthony Turnage and Simon Bainbridge, all of whom pay lavish tribute to his influence and his insistence on a refined and thorough approach to creativity. Partly because of this insistence and because of his commitment to teaching, his own music is limited in quantity, its wider dissemination prevented both by his inability to cement long-lasting relationships with publishers and by the related difficulty of securing repeated performances. But its high quality, its economy of means, its clarity and its intellectual integrity are widely recognized. His influences include Dutilleux, Boulez and Ligeti. Like those composers, he was intrigued by the play of textures, by block contrasts, and above all perhaps by processes of quasi-ritualistic transformation. Often that transformation will take the form of a disintegration which builds to something new. In *Veni Creator* the process is slightly different, with each instrument – organ and voice – achieving a rapport with the other by gradually 'crossing over' into the other's territory. The process in *Formations and Transformations*, performed at the Promenade Concerts in 1972, is a matter of revealing one layer and concealing it with another. *Orpheus Cycle I* (1969–70) is an early experiment with multimedia in which an 8 mm film depicts symbols of each of the elements, and uses transformations of colour, while *Orpheus Cycle II* is a literal musical depiction of the confrontation and subsequent interaction of Orpheus (oboe) and Charon (harpsichord). Elements of improvisation feature in a number of works, among them *Tread Softly* for four guitars, and Lambert's fascination with spatial aspects of music is evinced in the swirling sounds presented by three antiphonal groups in *... but then face to face*, for ten guitars doubling organ, piano, voice and percussion. But arguably his finest achievements are the two string quartets, the incomplete five-work cycle *Sea-Change*, *Seasons*, commissioned for the RCM centenary in 1982, and the sinister chamber opera *Family Affairs*.

WORKS

Stage: Persona, spkr, 4 amp gui, costumes, lighting, staging, 1975; baby – a ballet, S, fl/pic, cl/E♭-cl/B♭-cl, b sax, 2 perc, pf, elec gui, db, 1975; Family Affairs, chbr op, 1988

Orch: Ricercare no.1, str, 1955; Formations and Transformations, 1969

Chbr/ens: Tread Softly, 4 gui, 1970; Orpheus Cycle II, ob, hpd, 1970; From the Nebula, vc, str, 1971; Str Qt no.1 'Consider the Lilies', 1977; Sea-Change, small orch, live elecs: 1 Waves, 2 Time and Tides, 3 Melodies and Drones, unfinished, 4 Accents, 5 Mutations, 1978–95; Seasons, large ens, 1981–2, rev. 1984, 1991, 1995; Str Qt no.2, 1986; Meditations, b fl, eng hn, cl, pf, 1991

Solo inst: Ricercare no.2, org, 1956; Org Mass, org, 1964–8; Toccata, gui, 1984; Studies, gui, 1989; Slide, tpt, 1989; Intro, pf, 1991; Uccelli, org, 1992; Echo Toccata, org, 1993 [based on Monteverdi's Vespers)

Choral: I will lift up mine eyes, SATB, org, 1955, rev. 1977; Dream Carol, double SATB, 1974; Antiphons, chorus, org, 1976

Other vocal: 3 Songs of Baudelaire, Bar/A, pf, 1956; The Golden Sequence, 2 high/medium vv, org, 2 vn, va, vc, db, 1966; Veni Creator, cant., 2 vv/2-pt chorus, org, 1967; Jubilatio, medium v, 4 perc, 1968; ... but then face to face, 1v, perc, org, pf, 10 gui, 1971; For a while ..., S, fl/a fl, cl/melodica, perc, va, db, 1973–4; 5 Songs of Po-Chui, Bar, pf, 1974; Scale, 8vv/double SATB, 1990

Arr.: J.S. Bach: The Musical Offering, ens, 1977

Other works: Orpheus Cycle I, multimedia, 1969–70; Soundtrack, tape, 1991

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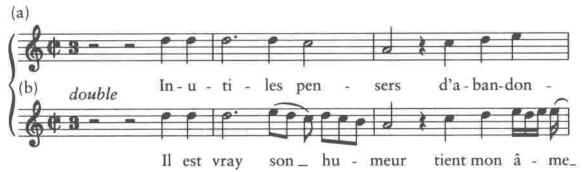
S. Pettitt: 'The Music of John Lambert', *Tempo*, no.164 (1988), 12–19
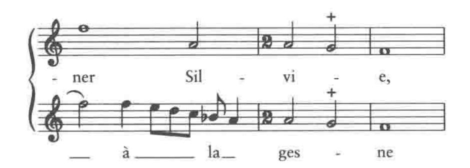
STEPHEN PETTITT

Lambert, Michel (*b* Champigny-sur-Veudes, *c*1610; *d* Paris, 27 June 1696). French composer, singer and singing teacher. Educated as a choirboy in the chapel of Gaston d'Orléans, the elder brother of Louis XIII, Lambert began making his name as a singer in Paris in the 1640s. He benefited from the support of several patrons, including Cardinal Richelieu, the bishop of Lisieux, Fouquet, Gaston d'Orléans and his daughter Mlle de Montpensier, known as 'la Grande Mademoiselle'. His name is also associated with the *précieux* circles of Paris at the time, first that of Mme de Rambouillet, and after the 1650s the circle of Mlle de Scudéry. In 1641 he married Gabrielle Dupuy, a singer; they had a daughter, Madeleine, who later married Jean-Baptiste Lully. From then on Lambert's career was frequently linked to that of his sister-in-law, Hilaire Dupuy, a famous singer who performed in musical entertainments at court, in sacred music (she sang in the offices of Tenebrae) and in court ballets. Documentary records show that Lambert first performed as a dancer in 1651 in the ballets produced at the court of the young king Louis XIV. After 1656 his reputation as a composer of *airs* was consolidated by their regular appearance in the collections of *Airs de differents autheurs* published by Christophe Ballard. In 1660 he published the first book of *airs* with basso continuo to be engraved in France. Lambert was appointed *maître de la musique de la chambre du roi* in May 1661, a position that he held until his death. His son-in-law Jean-Baptiste Lully was appointed *surintendant de la musique de la chambre du roi* and from this time their professional and family lives were closely connected: Lambert wrote several *récits* and dialogues for Lully's ballets of the 1660s. Among the duties of Lambert's post were the education of pages in the royal chapel and the training of choristers in the Chambre du Roi.

Lambert had been recognized since 1636 as an important singer and singing teacher. In the dedication of his first book of *airs* to Pierre de Nyert in 1660, he praised the 'beautiful manner of singing' introduced by Nyert after his sojourn in Italy and said that he was indebted to him for 'all the best I know'. His singing and teaching were widely, even extravagantly, praised. The singer Anne de la Barre wrote to Constantijn Huygens that he was 'the best singing teacher in Paris' (letter of 31 July 1648); Perrin called him the 'Amphion of our days'; according to Le Cerf de la Viéville he was 'the best master to have appeared in centuries'; and Titon du Tillet described the 'charming concerts' in his country home at Puteau-sur-Seine in which he accompanied himself on the theorbo.

Ex.1 *Inutiles pensers* and *double* (*Les airs de Monsieur Lambert*, 1666 edn.)





Ex.2 *Mes yeux, que vos plaisirs* (*Airs*, 1689)

His popularity at court is a matter of record: the 'Compte de la maison du Roi' for July 1688 shows that 1200 livres were given to him as soloist for the king. Some idea of his method may be obtained from a reading of the *Remarques curieuses sur l'art de bien chanter* (1668; Eng. trans., 1968) of Bacilly, who directed his readers to several *airs* by Lambert for illustrations.

Although most of Lambert's collections of *airs* are lost (the *Mercure galant* numbered them at 20 in 1668), his position as the most important and prolific French composer of *airs sérieux* in the second half of the 17th century can be confirmed by a study of the more than 330 *airs* by him that remain in printed and manuscript sources. Lambert was careful in his choice of texts, using the works of some 50 poets, including Bouchardeau, the Comtesse de La Suze, Pierre Perrin, La Fontaine, Scarron, Guillaume and François Colletet. The commonest form in the *airs* is a short binary structure followed by a *double* familiar from the *air de cour*. There are also examples of rounded binary *airs* (e.g. *Mes yeux, que vos plaisirs*) and, from the 1670s onwards, *airs en rondeau* (*Ah! qui voudra desormais s'engager*); some *airs* border on recitative (the tragic lament *Ombre de mon amant*); others borrow the rhythmic organization of dances such as sarabands (*D'un feu secret*) or are built over chaconne basses (*Ma bergère*); and some are organized as dialogues (*Loin de vos yeux*). In general Lambert's *airs* are models of elegance and grace in which careful attention is paid to correct declamation (for which he was praised by d'Ambruys and Jean Rousseau). In most of his *doubles* he did not allow melismatic writing to destroy the shape of the original melodies (ex.1) and rarely wrote the sort of purely abstract melodic patterns that mar some of the *airs* even of Guédron. Ex.2 illustrates his control of variation techniques: a three-part instrumental statement is followed by solo and ensemble settings, and all are based on the same melodic and harmonic materials.

Through his dialogues and some of his more dramatic *récits* Lambert influenced French opera composers. Ménestrier (*Des représentations en musique anciennes et modernes*, Paris, 1681) quoted the text of a dialogue by him between Silvie and Tircis to show how such 'petites chansons' had served as models for what he called 'musique d'action et de Théâtre'.

WORKS

SECULAR VOCAL

Les airs de Monsieur Lambert, 19 airs with doubles, 2vv, bc (Paris, 1660, 1666/*R*1983); 1 ed. in La Borde

[60] Airs, 1–5vv, 2 insts, bc (Paris, 1689); 1 ed. in La Borde; 1 ed. in Quittard; 1 ed. in Gérold

[75] Airs de Monsieur Lambert non imprimez, 1v, bc, 50 with doubles, *c*1710, *F-Pa*, *Pn* [? compiled by H. Foucault]; 1 ed. in Mw, xvi (1958; Eng. trans., 1958)

Airs in 1656[3], 1658[2], 1658[3], 1659[4], 1 ed. in Gérold, 1660[1], 1662[5], 1662[6], 1678[3], 1679[3], 1682[2], 1683[2], 1685[3], 1687[2], 1691[1], 1695[3]; Airs spirituels des meilleurs autheurs (Paris, 1701), 2, ed. F. Delsarte, Archives du chant, iv, xvi (Paris, 1856–61); Brunètes ou petits airs tendres (Paris, 1704), 5 ed. H. Expert, Chants de France et d'Italie, i (Paris, 1910), 1 ed. J. Weckerlin, Echos du temps passé, i (Paris, 1857); Parodies spirituelles en forme des cantates (Paris, 1717), 2 ed. H. Prunières, Les maîtres du chant, iv/1 (Paris, 1924); Meslanges de musique latine, françoise et italienne, divisez par saisons (Paris, 1725), Nouveau recueil de chansons choisies, iv (The Hague, 1729); Nouvelles poésies morales sur les beaux airs de la musique française et italienne (Paris, 1737); Journal de la Haye, ou Choix d'airs français dédié aux dames (The Hague and Amsterdam, *c*1785)

Airs in *Pn* Vm[7]501, Rés Vma 854, Vm[7]651, Rés Vm[7]583–4, Vm[7]513, Vm[7]4822, Rés 89ter

STAGE MUSIC

1 récit, 3 dialogues, in Ballet des arts, Paris, Palais Royal, 8 Jan 1663, *F-Pn*, *V* [with Lully and Benserade]

1 dialogue, in Ballet des amours déguisés, Paris, Palais Royal, 13 Feb 1664, *Pn* [with Lully and Benserade]

1 dialogue, in Ballet de la naissance de Vénus, Paris, Palais Royal, 26 Jan 1665, *Pn* [with Lully and Benserade]

SACRED MUSIC

Leçons de ténèbres pour la semaine sainte, 1v, bc, 1689, *F-Pn* Rés 585, 588 [2 cycles]

Miserere mei Deus, 2/3vv, bc, *Pn* Rés 586

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JAMES R. ANTHONY/CATHERINE MASSIP

Lambert, Pierre-Jean (*d* ?Paris, ? 20 Oct 1752). French composer and harpsichordist. He is known only through two works, *Pièces de clavecin* and a *cantatille, L'aurore* (both in *F-Pn*), as well as a privilege dated 1 April 1749. The harpsichord pieces are dedicated to the Comtesse de Montgommery (Marie-Anne-Rose, Marquise de Thiboutot), a pupil. Their indebtedness to earlier music is naively apparent – a hunting divertissement is modelled on Dandrieu, a variation of *Les sauterelles* on Rameau's *Les niais de Sologne*. They are characterized by their use of brilliant figuration, and are the last pieces to use the appoggiatura and mordent symbols of d'Anglebert and Rameau. The *cantatille* is later than the harpsichord pieces (its title includes an advertisement for them); it is for voice, one obbligato line marked 'violons & flûtes' and basso continuo, and divided into four movements. (D. Fuller and B. Gustafson: *A Catalogue of French Harpsichord Music, 1699–1780*, Oxford, 1990)

DAVID FULLER/BRUCE GUSTAFSON

Lambert Ferri. *See* FERRI, LAMBERT.

Lambertini. Portuguese firm of piano makers. Luigi Gioacchino Lambertini (*b* Bologna, 17 March 1790; *d* Lisbon, 13 Nov 1864) was a fellow student of Rossini at the Liceo Filarmonico (now Conservatorio Statale di Musica G.B. Martini), Bologna. He emigrated to Lisbon for political reasons in 1836, and established a piano-making business with the help of four of the best workers from his Italian workshop, receiving a prize for his instruments in 1838. In 1860, under the direction of his sons Evaristo (*b* ?Bologna, 10 June 1827; *d* Lisbon, 7 Dec 1900) and Ermete Lambertini (*d* Lisbon, 11 Dec 1887), the firm became Lambertini Filhos & Ca., selling and publishing music as well as making pianos. The firm later became Lambertini & Irmão. Evaristo's son, Michel'Angelo Lambertini (*b* Oporto, 14 April 1852; *d* Lisbon, 20 Dec

1920), was a fine pianist and founded the Grande Orchestra Portuguesa in 1906. The firm closed in 1922.

See *DBP*.

MARGARET CRANMER

Lambertini, Giovan Tomaso (*b* Bologna; *fl* 1545–80; *d* ?Rome). Italian composer and singer. He was appointed *mansionario* (beneficed chaplain) at S Petronio, Bologna, in November 1545. The archives record a payment to him in December 1546 for copying a book of music by the *maestro del canto*, Michele Cimatore. In 1548 he entered the choir of the basilica and was registered as singer and scribe. Following a disagreement with the other *mansionarii* he was expelled from his benefice in March 1573. Although he was reinstated two months later by Cardinal Paleotti, he was in Rome in September of the same year: apparently Cardinal Otto von Truchsess von Waldburg, to whom he had dedicated his *Septem psalmi poenitentiales* (1569), invited him to serve him there. He was a tenor in the Cappella Giulia between 1578 and 1580. The statement by Eitner that he was a singer at S Petronio until 1628 is incorrect, as is the one by Fétis that he was *vicemaestro di cappella* at S Lorenzo, Venice, in 1560.

Lambertini's compositions, all for four voices, display a rich harmonic language that exploits the interplay of major and minor sonorities. His part-writing is non-imitative, and his vocal lines tend to lack distinct melodic shape. However, since he wrote excellent counterpoint and maintained a happy balance between linear and chordal passages, the text declamation is neither monotonous nor artlessly obvious.

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FRANK TIRRO/MARC VANSCHEEUWIJCK

Lambertini, Marta (*b* San Isidro, 12 Nov 1937). Argentine composer. She studied with Luis Gianneo, Caamaño and Gandini at the Catholic University of Argentina (graduation 1972); she also studied electro-acoustic composition at the Centro de Investigaciones en Comunicación Masiva, Arte y Tecnología (CICMAT), Buenos Aires. She is a member of the Academy of Sciences and Arts of San Isidro. Since 1973 she has taught composition and orchestration at the faculty of arts and musical sciences of the Catholic University of Argentina, and since 1994 she has been the faculty dean. She has received many prizes and takes part in national and international festivals and competitions, both as a composer and as a member of the jury.

In Lambertini's prolific output there are very few works that can be considered what is traditionally called 'pure music'. She often has recourse to literary inspiration, and from her early works onwards there are two major characteristics: the theme of the cosmos, for example in *Quasares*(1971), *Galileo descubre las cuatro lunas de Júpiter* (1985), *Ultima filmación de los anillos de Saturno* (1991) and *Rigel* (1980); and her humour, which can be seen in *La question pataphysique* (1983), *The Pool of Tears* (1987), *O, Ewigkeit . . . ! I* and *II*, and *Alice in Wonderland* (1989). In this last work, full of cross-references, she uses different languages (English, Italian and Spanish), and tries out various musical genres to represent the multiplicity of readings offered by Lewis Carroll's original text. While in her works produced from 1970 to 1980 she used references to other musical works as 'quotations' (*Serenata*, *Gymel*, *Alice in Wonderland* etc.) or transcriptions of complete musical pieces (for example the 'Madrigal de Marenzio' from *Alice in Wonderland*) to create settings for the characters to move about in her later works, and especially from 1990 onwards, she has investigated the various possibilities offered by the 'objet trouvé', and has then gone on (in works such as *Reunión*, *La casa inundada* and *La ribera*) to 'fracture' all the elements derived from this, rupturing its original meaning in order to convert it into a new musical entity with new and different characteristics. The selection of these elements is not a matter of whim, since it is always intimately related to the 'story' or the landscape that is being represented musically. The results of these transformations, on the level of expression, are a close solidarity with these musical objects: when they return to their original form, they no longer appear as 'quotations', but are completely absorbed by the context. One can say that by means of these procedures Lambertini has inverted the use of the quotation, resulting in the suppression of the quotation as such.

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Orch: Concertino–Serenata, fl, cl, str ens, perc, hp, pf, 1981; Misa de pájaros II, 1983; Galileo descubre las cuatro lunas de Júpiter, 1985; Antigona II, 1989

Other inst: Enroque a 7, fl, cl, str qt, pf, 1970; Quasares, str qt, 1971; Posters de una exposición, pf, 1972; Serenata, fl, cl, vc, pf, perc, 1973; Espacios interiores I, fl, pf, 1975–6; Espacios interiores II, cl, vc, pf, 1976; Gymel, fl, gui, 1977; Misa de pájaros I, fl, cl, vc, pf, perc, 1978; Vaghe stelle dell'Orsa, str qt, 1978; Eridanus, fl, gui, 1979; Yggdrasil, el árbol, fl, cl, pf, 1979; Rigel, cl, pf, 1980; La espada de Orión, wind qnt, hp, pf, str qt, 1981; Anónimo italiano, 2 fl, gui, vn, va, vc, 1982; La Hydra, ob, pf, 1983; La question pataphysique, ens of insts held at Museo Azzarini, La Plata, 1983; 5 piezas transversales, pf, 1984; Los fuegos de San Telmo, pf trio, 1985; Antígona [I], va, 2 cl, mand, gui, pf, 1987; El Catedral sumergido, vc, pf, 1989; Como un jardín cerrado, bn, 1990; Una ofrenda musical, cl, bn, pf, 1990; Assorted Köchels (con Fantasía galopante), cl, bn, pf, 1991; Ultima filmación de los anillos de Saturno, 4 cl, 1991; Amanecer en el patio y apronte, 4 perc, 1992; Segundo jardín cerrado, cl, bn, 1992; Música para renacer en las aguas, ob, hn, str qt, pf, 1992; Reunión, str qt, pf, 1994; La casa inundada, vn, vc, pf, 1995; Mocqueur polyglotte, fl, 1995; Pathfinder, vn, va, vc, 1997

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spkr, pf trio, 1991; La nariz de Mozart (W.A. Mozart, M. Lambertini), Mez, fl, str pt, pf, 1991; Poemas del silencio (A. Lambertini), S, 2 fl, 1991; Nocturno (A. Lambertini), chorus, 1992; Escena de la falsa tortuga (M. Lambertini, Carroll), Bar, fl, ob, cl, vn, va, perc, 1993 [insertion in op Alice in Wonderland]; La cecala e la formica (Trilussa), Mez, Bar, fl, str qt, pf, 1996; La ribera (J.L. Ortiz), spkr, str qt, 1996

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RAQUEL C. DE ARIAS

Lambertus, Magister [Pseudo-Aristoteles] (*fl c*1270). Music theorist. His *Tractatus de musica* made an important contribution to the theory of measured music between Johannes de Garlandia and Franco of Cologne. All that is known of his life or nationality is that he evidently spent time in Parisian musical circles. Apart from the treatise itself, the only information about him derives from the comments of three other theorists: the St Emmeram or Sowa anonymus, Johannes de Grocheio and Jacobus of Liège. The St Emmeram anonymus, writing in 1279, mentioned Lambertus by name and several times made strenuous objections to his notational ideas. At the end of the 13th century Grocheio mentioned him as an advocate of a system of nine rhythmic modes rather than the six modes of Johannes de Garlandia or the five of Franco of Cologne. Jacobus of Liège in the 14th century cited him three times along with Franco as a respected and eminent authority, but Jacobus referred to him by the name Aristotle rather than Lambertus – an error that probably arose as a result of one anonymous copy of Lambertus's treatise following a work ascribed to Aristotle. The treatise also circulated under the name of Bede, among whose complete works (Basle, 1563) it was printed as *De musica quadrata seu mensurata* (ed. in *PL*, xc, 919–38); as such it was cited by Francisco de Salinas (1577).

Yudkin (1991) has suggested that Lambertus should be identified with the man of that name who was a *magister* of the University of Paris and dean of St Vincent, Soignies; his will, dated 8 April 1270, names as his executor Robert of Sorbon, canon of Paris and founder of the Collège de Sorbonne. Pinegar has alternatively proposed an identification with Labertus of Auxerre, a Dominican scholar buried at the covent of St Jacques in Paris, but this seems less likely since the tonary included with Lambertus's treatise shows no Dominican characteristics.

Lambertus's *Tractatus de musica* (ed. in *CoussemakerS*, i, 251–81; ed. in CSM, forthcoming) dates from the third quarter of the 13th century, most probably from the decade 1265–75. As it survives today, the first two-thirds of the treatise deals with the traditional topics of speculative music and of practical rudiments needed by performers; this portion may well be a *compilatio* not directly connected to Lambertus. After opening with statements on the definitions, etymology and invention of music, there is a section dealing with the notes of the gamut, the hexachord system, the staff, B♭ and B♮ and mutation. The treatise allows 12 musical intervals from the unison to the octave, deliberately excluding the tritone. Like Johannes de Garlandia, it subdivides consonant and dissonant intervals into perfect, medial and imperfect, although this formulation differs in its details. This section concludes with an explanation of the ecclesiastical modes and a fairly extensive tonary with musical examples.

The more important last portion of the treatise – the part specifically associated with Lambertus by later theorists – discusses measured music and its notation. Here Lambertus shows himself to be the most important polyphonic theorist between the modal theory associated with Johannes de Garlandia and the mensural theory of Franco of Cologne. His doctrine, though heavily indebted to Garlandian theory, nonetheless reveals a shift in emphasis that prepared the way for the fully mensural system set out by Franco in about 1280. Lambertus's work indicates that by about 1270 the old modal rhythms and melismatic successions of ligatures were necessarily giving way to mensural techniques in the syllabically texted motet.

After the classification of the categories of *musica mensurabilis* as discant, 'hokettus' and organum, there is an extensive discussion of discant, followed by several paragraphs on hocket (organum is mentioned only in passing). Lambertus did not begin with a discussion of mode and ligature patterns but with an exposition of single note forms: the perfect long, the imperfect long, the *brevis recta* and *brevis altera*, the *semibrevis major* and *minor*, and later, the duplex long. The most significant innovation proved to be his insistence on the priority of the perfect long of three tempora as the fount and origin of all other note values. Here he directly contradicted earlier modal theory and Johannes de Garlandia, who regarded the long of two tempora as the 'correct' long and the basis of the rhythmic system; Lambertus's perfect long was in Garlandian teaching the long 'beyond measure'. Lambertus dwelt at length on the concept of perfection and imperfection, explaining how perfections are formed by various combinations of longs and breves and quoting musical examples from the motet repertory. He also specified that the *brevis recta* divides into three equal or two unequal semibreves.

Lambertus next considered ligatures of two to five notes and their rhythmic interpretations. For him the shape of a ligature, not its position in an additive modal series, was the most significant factor as regards its rhythm; the propriety of a ligature is determined purely by the presence or absence of a descending stroke on the left side. Lambertus was also precise about the length of the symbols for rests of different durations.

His last major topic, presented in poetic form, is a consideration of the RHYTHMIC MODES, of which he is unique in listing nine. In accordance with his concept of the primacy of the perfect long, his 1st mode is Johannes de Garlandia's 5th, and he stated that all other modes can be resolved or reduced to this mode. His 2nd to 5th modes are equivalent to Garlandia's 1st to 4th modes and his

7th is Garlandia's 6th. The 6th, 8th and 9th modes are Lambertus's additions; all three feature semibreves, and in the motets quoted as musical examples, each semibreve has its own syllable of text. Thus his added modes reflect the new divisive rhythms and more rapid declamation of text fashionable in the motet during the last third of the 13th century.

The dozen or more motets which Lambertus cited are found mostly in the Montpellier and Bamberg manuscripts (*F-MO* H 196 and *D-BAs* Ed.IV.6), although several appear also in the La Clayette and Las Huelgas manuscripts (*F-Pn* fr.13521 and *E-BUlh*), and other sources, including the musical appendix in the 13th-century manuscript that is the most important source of the *Tractatus* itself (*F-Pn* lat.11266). Lambertus's notational ideas find their best representation in the motets of this short collection appended to his treatise, but his doctrine is also partly reflected in the notation of the Bamberg manuscript. By providing Franco of Cologne with the fruitful concepts of perfection, the perfect long and the imperfect long, Lambertus helped to set the stage for the next several centuries of the mensural system.

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REBECCA A. BALTZER

Lambeth Choirbook (*GB-Llp* 1). *See* SOURCES, MS, §IX, 19.

Lambranzi, Gregorio (*fl* early 18th century). Italian dancer and choreographer. He wrote one of the most interesting 18th-century books on dance: *Neue und curieuse theatrialische Tantz-Schul* (Nuremberg, 1716/*R* with commentary by K. Petermann and Eng. trans.). The title-page (see illustration) and preface indicate that Lambranzi was born in or around Venice, and that as a dancer he toured Italy, Germany and France. The original manuscript for the book (in *D-Mbs*; facs., New York, 1972) suggests that he may have spent large parts of his life in Germany, although no other evidence is known to support this. The book contains 101 plates beautifully engraved by J.G. Puschner. Each plate shows a dance scene in stage settings typical for touring companies of the period (for illustration *see* FOLIA). All costumed male and female characters are presented by men (Lambranzi served as a model for most of the illustrations). At the bottom of each plate there are suggestions for the steps and the manner of performance. The melody for each dance is given at the top of each plate (similar to Feuillet's printed dance notations, which Lambranzi knew quite well). The subjects of the dances range from *commedia dell'arte* scenes to national dances, represented by a variety of craftsmen and grotesque



Gregorio Lambranzi: title-page, with an example of his dance notation for the loure, from his 'Neue und curieuse theatrialische Tantz-Schul' (Nuremberg, 1716)

characters. In the preface Lambranzi claimed that the dance tunes were his own compositions, but it is likely that he used a repertory of popular song and dance melodies that he came to know while touring Europe (66 tunes, for example, are from John Playford's editions of country dances). It is probable that Lambranzi's book was intended for use in schools and universities, where theatrical performance practice was an important part of the curriculum.

A Giovan Battista Lambranzi worked as a painter and scenographer in Venice during the last third of the 17th century; whether he was related to Gregorio Lambranzi is unknown.

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FRIDERICA DERRA DE MORODA/SIBYLLE DAHMS

Lambuleti, Johannes (*fl* 14th century). French or Spanish composer. He was possibly a member of the same family as Edmon and Gerónimo Lambullet, active at the court chapel of Alfonso V of Aragon in 1416 and 1422 (see Gómez, 106–7), and his name appears near the end of the second voice of the Kyrie of the so-called Sorbonne Mass (ed. in CMM, xxix, 1962, pp.6, 59, 123, 131, 138, and PMFC, xxxiii/A, 1989, pp.1–27). He may have been the composer of the complete mass setting, which includes a two-voice *Benedicamus Domino*, since there are relationships between the movements of the mass, and since also the movements are all based on mass settings in *I-IV* (with the exception of the *Benedicamus Domino*). The Gloria and Sanctus are incomplete, and the Credo is missing.

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GILBERT REANEY

Lam Bun-ching (*b* Macau, 26 June 1954). Macanese composer. She graduated from the Chinese University of Hong Kong (1976), then completed the PhD (1981) at the University of California at San Diego, studying composition with Erickson, Oliveros, Rands and Reynolds. From 1981 to 1986 she taught at Cornish College of the Arts, Seattle. Since then, living in New York, she has concentrated on composing. She has been composer-in-residence for the American Dance Festival, Durham, North Carolina (1986), and been involved in several Meet the Composer programmes. Awards include a first prize at Aspen, Colorado (1980), the Prix de Rome (1992) and the Lili Boulanger Award (1992), as well as inclusion in the ISCM World Music Days in 1988.

Works such as *Springwaters* (1980) display a sensitive, eclectic ear for harmony (after Debussy and Takemitsu) and a strong sense of instrumental colour, also apparent in a series of commissions for instruments, ranging from the cello and trombone to the pipa, which owe much to Lam's involvement with performers. Traditional Chinese music and calligraphy seem reflected in moments of stillness, punctuated by intense activity, as in *After Spring* (written for Oppens and the Arditti Quartet), although overtly Chinese gestures are rare. Her music reflects contact with both the Western and Asian avant garde (Oliveros, Cage, Yuasa, Takemitsu) and a fondness for classical harmony and metre, strikingly juxtaposed. A significant strand is the series of 'spring' pieces (1976–1992), while notable too is an increasing use of Chinese instruments, beginning with *Impetus* (for the Hong Kong Chinese Orchestra) and continuing in a number of commissions from 1991 onwards. *The Child God*, for a Chinese shadow puppet play, was acclaimed at the New York Bang on a Can Festival in 1993.

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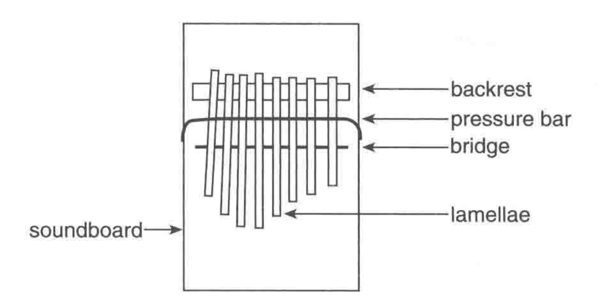
HARRISON RYKER

Lamellophone [lamellaphone]. A musical instrument whose sound is generated essentially by the vibration of thin lamellae (Lat. *lamella*, from *lamina*: 'a thin plate or layer') or tongues (hence the term 'linguaphone') of metal, wood or other material. Here, however, the term 'lamellophone' is not used for free-reed aerophones such as the Jew's harp, Accordion or the European Mouth organ, nor for the European Musical box, but for another type of idiophone found throughout many regions of sub-Saharan Africa and in Latin America.

the 19th and 20th centuries: (i) Eastern Nigeria and the Cameroon grasslands (ii) West-Central Africa's Equatorial Zone (iii) Southern-Central-African savanna (iv) The Zimbabwe-Zambezi region (v) Northern Mozambique and the Ruvuma valley (vi) East Africa: Uganda, Tanzania (vii) The West Africa diaspora. 7. Latin America.

1. INTRODUCTION. Lamellophones form a particularly important and much ramified family of African musical instruments.

A lamellophone produces sound when a lamella (or tongue), fixed at one end (by a great variety of means) and free at the other, is caused to vibrate by being gently depressed and then released by the player. As far as we know lamellophones with a complex structure and technology evolved only in sub-Saharan Africa. They represent a development of the principle outlined above: a number of lamellae are prepared for use, laid in order, fixed over a soundboard and tuned reciprocally. The soundboard may be a flat board or a resonator of various shapes, such as box- or bell-shaped. The lamellae can be attached in a wide variety of ways. On an exceptional type of instrument found in the lower Ruvuma Valley in Mozambique, Tanzania, they are hooked into the wood, but the most common method involves fixing them to a pressure bar placed between two strips of wood, which serve respectively as backrest and bridge. Extending over the bridge, the free end of each lamella can be a different length, and that determines its pitch (fig.1).



1. Diagram of an African lamellophone

In the course of the lamellophone's history, countless forms developed in sub-Saharan Africa. Until about the middle of the 20th century, before the instruments disappeared from many areas in sub-Saharan Africa, there was great diversity in technical devices and playing techniques (Laurenty, 1962; Kubik and Malamusi 1985–7; Borel, 1986; Kubik, Berlin, 1999, and Los Angeles, 1999). In the wake of the slave trade, some types of lamellophone spread from Africa to other regions of the world, including various parts of the Caribbean, Central and South America. There are large collections of lamellophones in European museums from the late 19th and early 20th centuries.

TABLE 1: Names and descriptions of African lamellophones

Name	*Instrument type*	*Ethno-linguistic group*	*Country*
mbira	non-specific	– Shona (and neighbouring groups)	Zimbabwe (and some neighbouring areas)
malimba	non-specific	(a) – Dzimba, – Phodzo (b) – Kisi, – Pangwa, – Bena etc.	Mozambique, South-west Tanzania
nsansi	up to 36 lamellae in two rows; gourd resonator	– Nyungwe	Mozambique
kalimba	small forms (a) with fan-shaped soundboard (b) with box resonator	(a) – Chêwa, – Lela etc. (b) – Tumbuka	Malawi, Zambia
ilimba	box-resonated, large, spider's-web mirliton, rattle rings	– Gogo	Tanzania
likembe (ma-) pl.	box-resonated, specific form, rattle rings and vibrato hole, few lamellae; portable	numerous peoples of Central Africa	Zaïre, Congo, Angola etc.
kadongo (bu-) pl.	further development of the *likembe*, oval metal resonator	– Soga	Uganda
cisanji (vi-) pl.	different types, generic term	– Lucazi, – Mbwela etc.	Angola, North-west Zambia
kaŋombyo	Caprivi-type, fan-shaped soundboard, two rows of lamellae	– Subia, – Lozi	Namibia, West Zambia
mucapata (also *cisaji ca mucapata*)	bell-shaped resonator, specific arrangement of lamellae	– Cokwe	Angola, Zaïre
mbøŋgo	raffia lamellophone	Tikar	Cameroon
timbrh	raffia lamellae, black wax, raffia tubes or box resonator	Vute	Cameroon
ubɔaka	specific form, two slits in soundboard for handgrips	Igbo	Nigeria
agidigbo	large box resonator, few lamellae	Yoruba	Nigeria

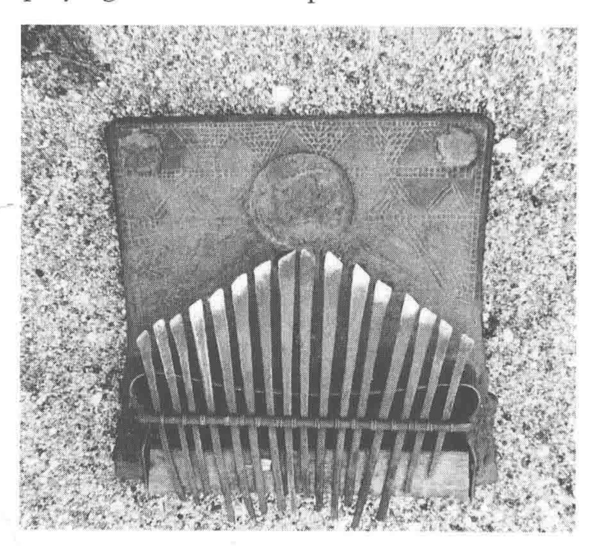
2. Terminology. In ethnographic and travel literature in European languages, African lamellophones are referred to by a variety of terms including 'hand piano', 'thumb piano', 'pianino', even 'Kaffir piano' and 'Klimper' (the German equivalent of 'joanna'). Sometimes local names were reported in the orthographic systems of the various European languages, and occasionally distorted. Thus the Kimbundu term *kisanji* entered the Portuguese language as *quissange*. A famous example of a corrupted form that was reported is 'sansa' (also 'sanza', 'zanza'), referring to a common designation of the instrument in the lower Zambezi valley (Mozambique); *nsansi* (in Chiyungwe) or *sansi* (in the Maravi languages); the error seems to go back to Charles Livingstone.

The adoption of a local name, distorted or not, in a European language also regularly entailed some form of generalization. The specific local expression was interpreted as an African generic term for this group of instruments. One example is the generalization of the word *mbira*, indigenous to Zimbabwe; in the literature this has been used sometimes to denote not only West African lamellophones that were never called *mbira* but even Caribbean and Latin American instruments.

The word 'Lamellophon' was used for the first time by Kubik (1966) and has since become accepted in the major European languages ('lamellophone' in French and English; 'lamelofone' in Portuguese, etc.).

Table 1 illustrates some common names for lamellophones in African languages. In spite of this variety, especially in Bantu languages, many of the names display common word-stems: *-limba* or *-rimba*; *-mbila* or *-mbira*; *-sansi* or *-sanji*; and *-kembe*. Some are identical in lamellophone and xylophone names of Central and south-east Africa. This suggests that an analogy is felt by the speakers of these languages.

3. Typology, tuning and playing techniques. African lamellophones can be classified according to organology, playing techniques and other principles. Tracey's *Handbook for Librarians* (1948) and distribution map (1961), use a system based on the type of resonator summarized as follows:



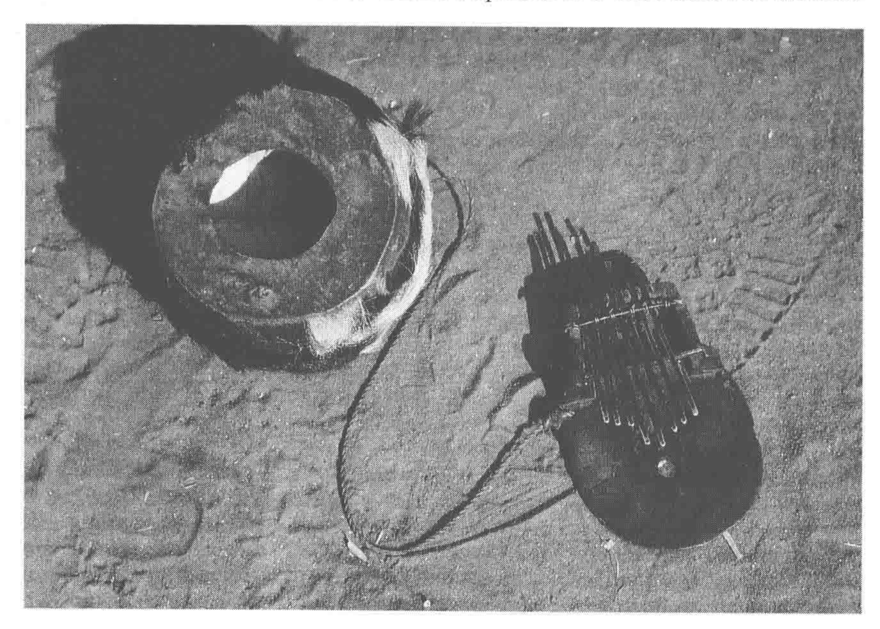
2. Lamellophone from south-west Angola with 16 metal tongues in a V-shape, with wax on the undersides at the ends; Kwisi people, Namibe province

(i) Rectangular board. Also termed 'board lamellophone'. This type most often has an external resonator, usually a gourd-calabash, e.g. the *ocisanji* in central and south-western Angola (fig.2).

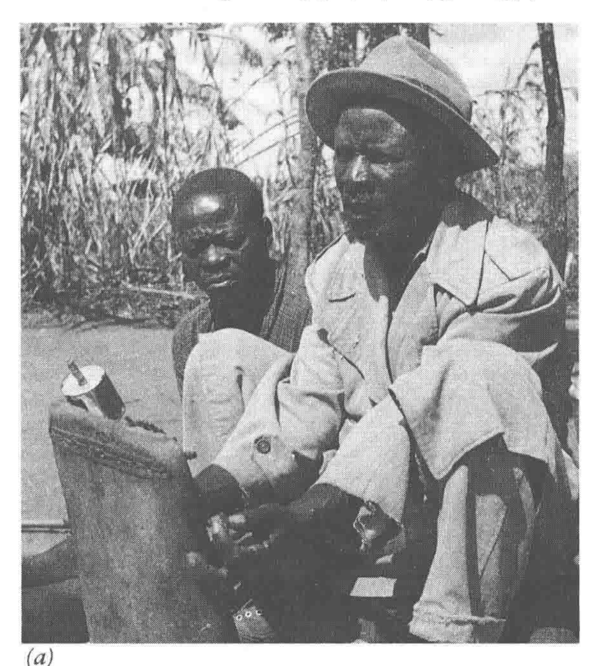
(ii) Fan-shaped soundboard, mostly with edges raised at the sides. This also has an external resonator, e.g. the *kalimba* of the Chewa in Malawi and eastern Zambia (fig.3).

(iii) Bell-shaped resonator. The defining trait is that the resonator, like a bell, is open in one direction, namely towards the player's stomach e.g. the Loango coast type, several Zimbabwe-Zambezi types such as the *matepe* and *nyonganyonga*, the *sasi* (fig.4) of the Khokola at Lake Chilwa, and the *mucapata* of the Cokwe in Angola (fig.5).

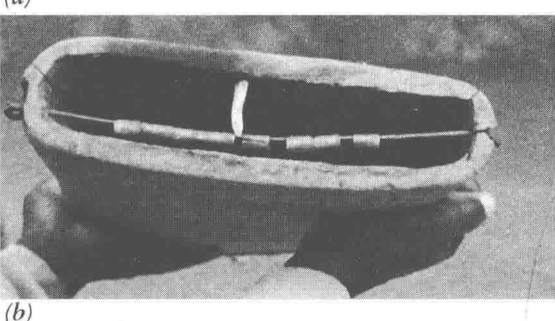
(iv) Box-shaped resonator. This is usually rectangular, but sometimes trapezoid. It is often hollowed-out from



3. Kalimba with fan-shaped soundboard, mirliton and calabash resonator, owned by Makhaza Nchenche, aged 50, a Chichewa-speaking musician; Nchenche village, near Likune, Central Region, Malawi, 23 August 1987



(a)



(b)

4. (a) & (b) Sasi lamellophone with bell-shaped wooden resonator, played by Chief Kolowiko using both thumbs and index fingers; Kolowiko village, Mulanje district, Malawi, May 1967

one piece and closed by a strip of wood e.g. the *likembe* (fig.6). The *agidigbo* of the Yoruba of Nigeria has an oversized resonator made from a crate (fig.7).

(v) Other specific shapes. These include the 'raft' made of raffia straw (as in Cameroon), and the 'dish', with board attached by nails or glue, as in Gabon.

Irregular shapes in addition to Hugh Tracey's basic categories are frequently found in parts of Central Africa (from Gabon and southern Cameroon) to coastal areas of eastern Nigeria. Tracey's categories have been refined and modified to meet specific regional requirements by other writers, including Borel (1986), Dias (1986), De Hen (1960) and Laurenty (1962). Laurenty drew up a scheme of classification for the huge variety of lamellophones from the Democratic Republic of Congo preserved in the Musée Royale de l'Afrique Centrale in Tervuren.

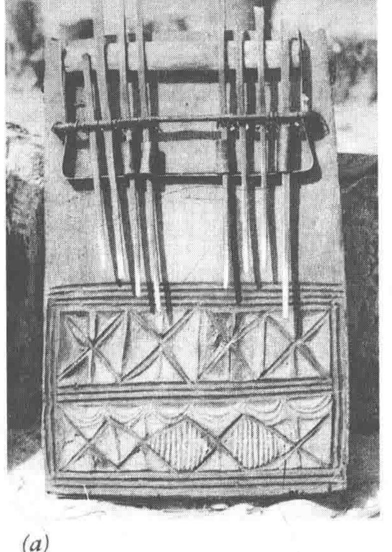
Working with *mbira* players in Zimbabwe, Andrew Tracey (1972) discovered that musicians in this culture area think in terms of the tuning layout rather than organological features. Layout tends to be constant, in contrast with the actual intervals, which vary considerably from one musician to another; sometimes even a single musician may appear to have changed the tuning from occasion to occasion. For this reason, Tracey introduced a technique of notation that elucidates the tuning layout, pentatonic or heptatonic, without being diverted by the details of individual margins of tolerance (fig.8).

Various devices are used to modify timbre and to produce sympathetic resonance, for instance: threading pieces of shell or bottle-tops and attaching them to the resonator ; fixing rings individually around the lamellae, specific to *likembe* box-resonated lamellophones (fig.6); laying a string of beads or pieces of metal across the tongues as in the *malimba* of south-west Tanzania but also the *asologun* of the Bini of Nigeria; threading rings on a metal bar in a bell-shaped wooden resonator as on the *matepe* of the Shona and the *mucapata* of the Cokwe of Angola (fig.4); glueing a membrane from an African house-spider's nest over a hole in the middle of the soundboard, most common on the small lamellophones with fan-shaped soundboards of eastern Zambia and the central region of Malawi (fig.3) but also a feature of the box-resonated *ilimba* of the Gogo of Tanzania; and attaching vibrating pins to the upper side of raffia lamellae, as with the lamellophones of the Tikar and Vute in Cameroon.

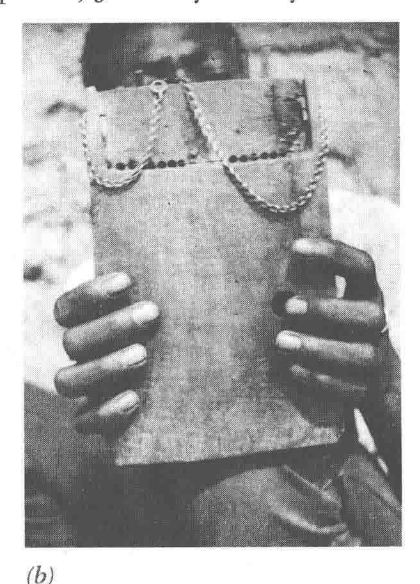
The most common way of playing lamellophones is using the thumbs to depress and release the tongues. Lamellophones with box-shaped resonators may have a soundhole in the back, manipulated by the middle finger of the left hand during play to modify the timbre and to



5. Mucapata played by Sachiteta, a Kacokwe musician born in the late 19th century; Cisende village, Kwitu-Kwanavale district, Kwandu-Kuvangu province, south-east Angola, October 1965

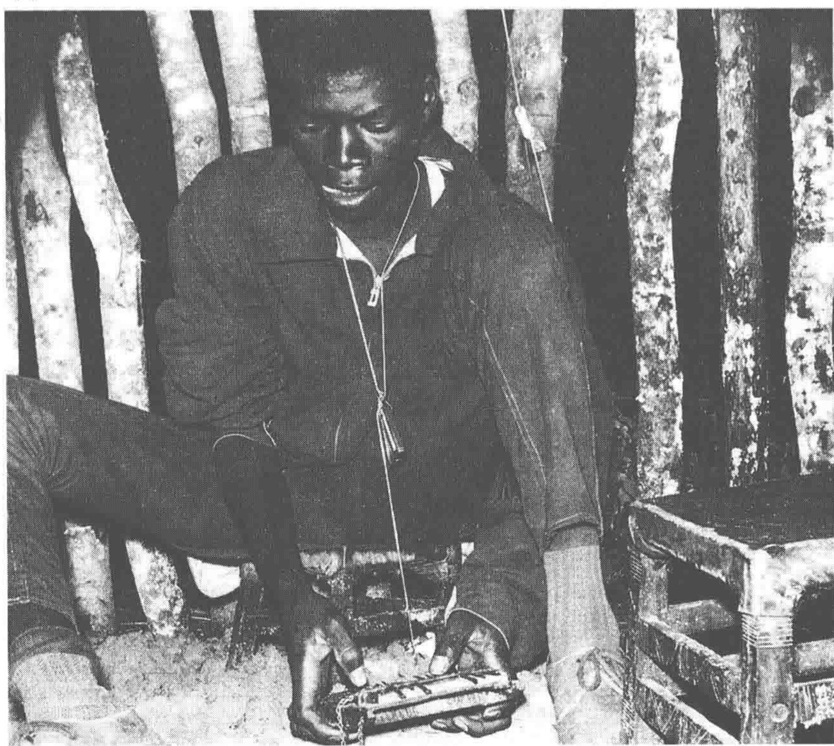


(a)



(b)

(c)



6. (a) (b) & (c) Likembe played by Kufuna Kandonga, a 15 year-old Kacokwe musician; Mupeku village, November 1963

produce a 'wowing' effect (fig.6*b*). In Zimbabwe and the lower Zambezi region, thumbs and index fingers of both hands are often used with the index fingers plucking the lamellae from below. This technique is also found in the Cameroon grasslands among the Tikar and neighbouring groups.

The coast of West Africa is home to some unusual playing techniques and playing positions, for example the *kondi* of Sierra Leone (van Oven, 1973–4) which seems to be played 'reversed'.

4. EARLY HISTORY. Organological characteristics, as well as aspects of playing technique and terminology, suggest historical connections between the lamellophones and xylophones in Africa. In a letter to the editor of *African Music* (1973–4), Arthur M. Jones put forward the thesis that lamellophones were conceived as 'portable xylophones'. Jones argued that the scalar layout of eight xylophone slats could have been transformed into a V-shaped layout of eight lamellae, with the lowest note in the middle. Each thumb of the lamellophone player would then have represented one hand only of two xylophonists sitting opposite one another. In other words, according to Jones, two imaginary xylophonists were merged into one person (fig.9).



7. *Agidigbo, a Yoruba lamellophone with five tongues and resonator made from a soapbox, played by a relative of the poet Bakare Gbadamosi; Oshogbo, Nigeria, August 1960*

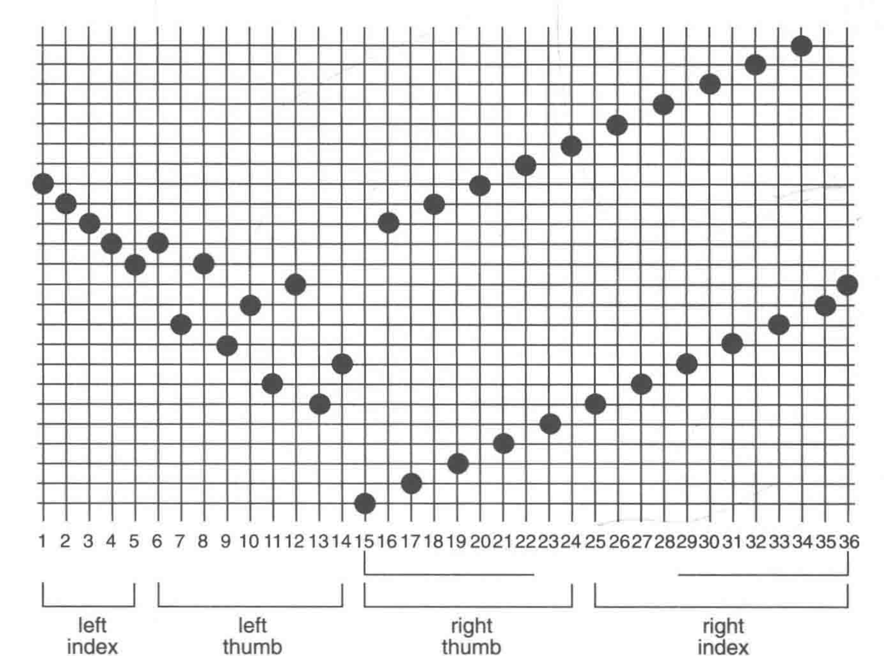
Andrew Tracey reconstructed a 'family tree' of the lamellophones for south-east Africa (1972). He discovered the '*kalimba* core', an eight-note tuning pattern hidden in a central part of the tuning layout of most lamellophones (fig.10). This actually exists on some fan-shaped instruments in Zambia. Tracey then successfully reconstructed a genealogy and thereby a relative chronology of lamellophones in south-east Africa.

Archaeological finds have given hints on the early history of lamellophones. Joseph O. Vogel dug up strips of iron at Kumadzulo on the Zambezi in Zambia, which may be lamellophone tongues. Radio-carbon dating put them between the 5th and 7th centuries CE. The similar iron objects which Brian M. Fagan excavated at Kalomo and Kalundu were dated from the 10th or 11th centuries.

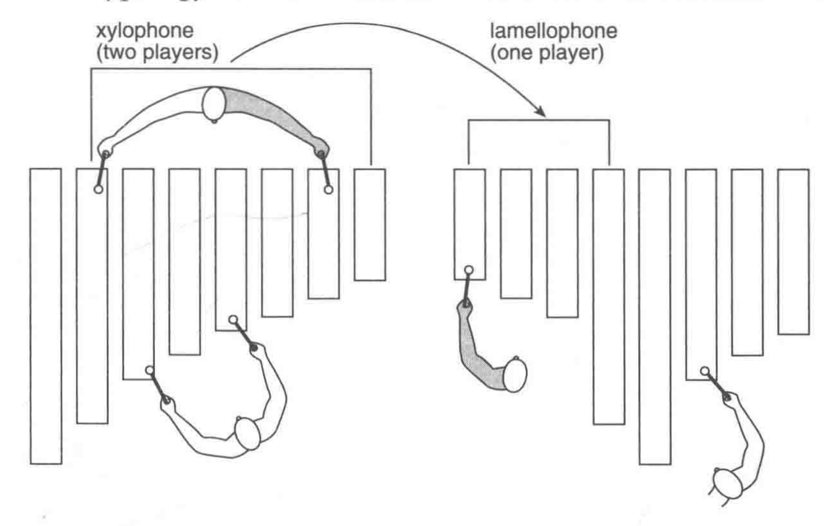
The dependence of constructing complex types of lamellophone on the presence of highly developed metallurgy suggests the crucial importance of regions where mining and metalworking were long established. Zimbabwe, parts of Zambia and Mozambique were regions with metallurgical centres from around the beginning of the Later Iron Age. Significantly, the earliest written sources we have about African lamellophones also come from south-east Africa.

There seem to be two historical zones of origin and dispersal of lamellophones. It might be assumed that lamellophones manufactured from materials of the raffia palm existed in west-central Africa, in Gabon, southern Cameroon and possibly eastern Nigeria before the Bantu dispersal started about 2500 years ago and that the technique spread with migrations from west-central Africa to central and south-eastern Africa where metal-manufactured versions were developed with the increase in iron technology. Lamellophones were introduced to East Africa from the Congo and, with the exception of the Ruvuma Valley along the Tanzania-Mozambique borders, only became known in East Africa at the end of the 19th century. Along the West African coast, west of the Niger delta, lamellophones were introduced between the 17th and 19th centuries when European coastal shipping brought African crewmen from other parts of the continent to that area.

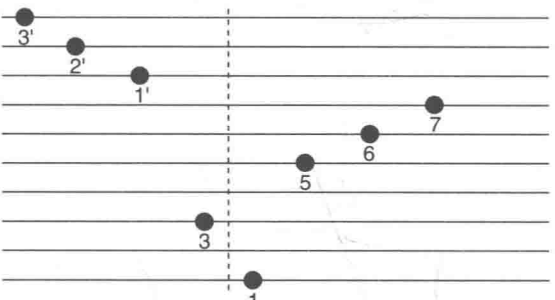
5. Written and iconographical sources. In the oldest written source, *Ethiopia oriental*, the Portuguese



8. *Tuning layout of the 36-note malimba of Dzingo Chiningamphale from Mozambique (recorded in Chumbuluka village, southern Malawi), showing terminology, and areas reached by thumbs and index fingers of both hands; Andrew Tracey's method of notation*



9. Transference of the playing technique of a log xylophone into that of a small lamellophone (Jones, 1973–4); the left beater of one xylophone player becomes the left thumb of the lamellophone-player while the right beater of the other xylophone player becomes the lamellophone-player's right thumb



10. Andrew Tracey's core model of kalimba tuning in the Zimbabwe-Zambezi valley region

missionary Frei João dos Santos (1609) gave a very detailed description of a nine-note lamellophone and reported the name 'ambira' from his travels in the kingdom of Kiteve (east of Zimbabwe) in 1586. Filippo Bonanni's *Gabinetto armonico* (1722) contains a picture of a lamellophone player, with the caption 'Marimba de Cafri' (probably on the coast of Mozambique).

Alexandre Rodrigues Ferreira reported on a 16-note board-type lamellophone made by a slave in north Brazil during the late 18th century. The analysis of his very detailed technical drawing (fig.11) revealed that knowledge of this type must have come from south-west Angola (Kubik 1979).

More sources become available from the mid-19th century, for example in the travel writings of David Livingstone (1865), Carl Mauch (1869–72, Eng. trans., 1969) and Capello and Ivens (1881). Mauch was the first to attempt to transcribe the playing of a *mbira dza vadzimu*; that of a musician he heard near the ruins of Zimbabwe (Kubik, 1971).

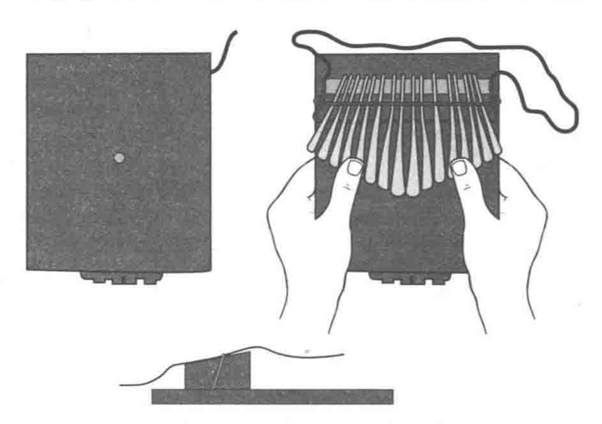
6. African typology and distribution in the 19th and 20th centuries. Seven major regions can be distinguished for the geographical distribution of lamellophones. Each region is associated with specific types.

(i) Eastern Nigeria and the Cameroon grasslands. This is a cohesive distribution area with a long history. The predominant material for constructing the instrument comes from the raffia palm. The soft pith of a raffia leaf stem is used to construct its body, while the tongues are cut from the hard outer skin. The box-shaped 'Calabar' lamellophones from the coast of eastern Nigeria generally have Nsibidi ideographs carved on them. A 'chain stitch' holding the lamellae in place is also characteristic of many instruments from this area.

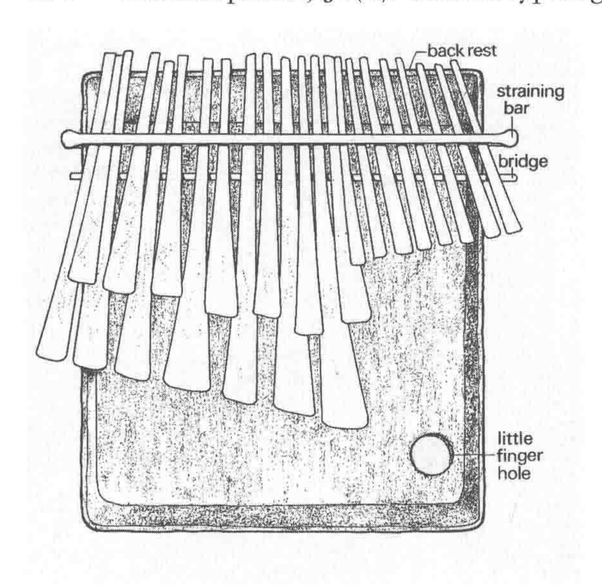
The Tikar and the Vute in the Cameroon grasslands also have raffia lamellophones. Among the Vute they are tuned in paired octaves. The *ubo aka* of the Igbo people, exceptionally for the region, has metal tongues. The soundboard is firmly attached to the gourd-resonator, and has crescent-shaped openings on either side of the lamellae into which the player can put his hands. The organological characteristics of the Bini's *asologun* include a metal chain laid across the lamellae to cause sympathetic resonance.

(ii) West-Central Africa's Equatorial Zone. The lamellophones of this region (from Gabon to the eastern Democratic Republic of the Congo) come in innumerable shapes. They include instruments made of raffia or other vegetable materials and, especially in the south of the region, instruments with metal lamellae and wooden bodies.

One distinctive type is concentrated on the Loango coast and found among the Bafioti, the Manyombe and neighbouring ethnic groups (Laurenty, 1962; fig.4). It is characterized by a bell-shaped resonator carved from a single piece of wood, with a rounded base. The soundhole,



11. Board lamellophone with 16 tongues and wax for tuning; drawing by Alexandre Rodrigues Ferreira from his account of his journey through northern Brazil, 1783–92



12. Drawing of a mbira dza vadzimu by Andrew Tracey

facing the player, is often in a half-moon shape. This has religious significance with the moon symbolizing a female transcendental being. The upper end of the resonator is bent slightly forwards, which means that the backrest can often be dispensed with or reduced. Loango lamellophones mostly have seven tongues, but sometimes as many as ten, laid out in ascending order of pitch from left to right.

By the mid-19th century a new type of lamellophone had been invented in the Lower Congo area, that is, the *likembe* (fig.6). Carried by personnel in the colonial service, it spread along the great rivers, together with the region's lingua franca, Lingala. Coquilhat, the first Belgian colonial agent, who installed himself in the area that became the Belgian Congo in the last decades of the 19th century, described the *likembe* in his book of 1888 about the upper course of the Congo river. Many specimens from the Bateke people (in the former French Congo) are held in museum collections. Late 19th-century specimens often have imported blue, hexagonal, glass beads around the iron lamellae as a buzzing device. Brass pins were often hammered into the soundboard as decoration (Kubik, Berlin, 1999). In the decade before World War I, the *likembe* was established everywhere along the Congo river, and known to the Kongo and Mfinu, as well as the Mbuja in the Kisangani vicinity. It had also spread along the Ubangi, where it was reported among Ng'baka musicians and the Ngbandi in 1911–13.

(iii) Southern Central-African savanna. A striking feature of this region (Democratic Republic of the Congo, Angola, northern parts of Zambia, Malawi central region) is the predominance of the word-stem *-sansi* (with variant forms and different prefixes), as well as *-limba*. Board lamellophones with gourd resonators were once very popular among the Luba in Katanga, but they are now largely obsolete (Gansemans, 1980, p.27). To the west of the Luba, among the Lunda, board lamellophones called *cisanji* are known.

Board lamellophones are almost universal throughout Angola, but other forms also exist. Among the Cokwe in the north-east is found the *cisaji cakele*, an elongated lamellophone made of raffia with a small number of tongues, and *cisaji ca kakolondondo*, a board lamellophone with raised edges, buzzing rings on a bar on the narrow side of the instrument facing the musician, and usually 10 spatula-shaped iron tongues in a V-shaped layout. The *cisaji ca lungandu* or *cisaji ca mandumbwa*, a 12-note board lamellophone with raised edges and a layout in two octave ranks (the pitch ascending from left to right), is also found there. The use of pieces of wax to adjust the tuning, especially for the lower notes, is characteristic of this type. In addition there is the *mucapata*, which has a bell-shaped resonator, buzzing rings on a stick across the bell opening, 17, 19 or more tongues laid out above two basic notes in up to four sections according to the principle of tonal relationship (fig.5), and the *likembe*, which has a box-shaped resonator and soundhole.

The tuning of instruments in this region is hexatonic among the Luba and hexa- to heptatonic among the Cokwe and their neighbours. Various organological details of individual types support conjecture that relationships between them exist in two main directions: towards the west, to the Loango coast (see, for instance, the rounded form of the resonator in some *mucapata*, or the reduction of the backrest); and towards the Zambezi Valley (demonstrated in the great similarity of buzzing devices on *mucapata* and on *matepe* from Zimbabwe, the tray-shape of the *kakolondondo* and *lugandu* types, and finally, above all on the *cisaja ca lungandu*, the layout of lamellae in two ranks.

(iv) The Zimbabwe-Zambezi region. Thanks to the tireless work of Hugh Tracey, and later Andrew Tracey, this is the best researched part of Africa with regard to lamellophones, including their forms and histories. Lamellophones in Zimbabwe and the Zambezi Valley are either tray-shaped, such as the *mbira dza vadzimu* (fig.12), or have a bell-shaped resonator, such as the *nyonganyonga* and *matepe*. A historically-related zone lies to the north of the Zambezi, where the soundboard was often transformed into a fan-shape.

The body is usually carved from a single piece of wood; in many types the bell-shaped resonator is hollowed out from one direction. Andrew Tracey considers the *mbira dza vadzimu* as a very old, perhaps even the oldest, form of lamellophone among the Shona. In his genealogical table (1972) he distinguished an early type with the bass notes in the right-hand playing area from a later type with the bass notes in the left-hand playing area. The *mbira dza vadzimu* was used in connection with religious ceremonies for ancestral spirits (*vadzimu*). The gourd resonator is called *deze*, a name also often given to the instrument itself. The body is a rectangular 'tray', with raised edges and mostly 22 to 23 lamellae, in three ranks. Three fingers are used in playing: the two thumbs and the right-hand index finger. The index finger 'scratches' (*kukwenya*) the rank of treble lamellae on the right in an upward motion from below.

Like other Zimbabwean *mbira* music, music for the *mbira dza vadzimu* is constructed on chord sequences between four degrees displaying bi-chords in 4ths or 5ths. Many cycles cover 48 elementary pulses. Today the instrument is usually played in duet, and accompanied by rattles known as *hosho*. The opening part is called in Shona *kushaura* ('start', 'lead'); the second part, which combines with the first, is played on a second *mbira* and called *kutsinhira* ('exchange', 'sing a refrain'). The vocal

part often includes yodelling (*kunguridzira* in Shona) and 'singing the bass' (*kuhongera*).

There were very few players of this instrument left in the Shona-Karanga-speaking area in the 1930s. From the 1970s onwards its popularity revived, stimulated by the studies of ethnomusicologists and the awakening of national consciousness as part of the struggle for national liberation (*chimurenga*) in Zimbabwe, but this took place above all in the Shona-Zezuru-speaking area and resulted in a kind of *mbira* revival music.

Lamellophones are also known to the neighbours of the Shona people. There are three main types among the Ndau: *tomboji*, mostly played by old people (distributed south of the town of Umtali); *danda*, a development of the *tomboji*; and *utee*, characterized by soft-sounding low notes. Ndau lamellophones differ in tuning and layout from those of the Shona. The most important types of lamellophone among the Chikunda in the Lower Zambezi Valley are the *njari huru*; among the Korekore, the *hera*, *mana embudzi* and *nyonganyonga*. The *nyonganyonga* type is called *malimba* among the Dzimba and Phodzo. On the periphery of this region there is a large type with 15 or 16 tongues and a bell-shaped body, called *sasi* among the Khokola in the neighbourhood of Lake Chilwa, Malawi.

There is a direct historical link between the Zimbabwe-Zambezi types and the development of small fan-shaped instruments in the Tete area, some of them also having two ranks of tongues, one above the other. On their progress northwards from the 17th century to the 19th, fan-shaped lamellophones were simplified and the number of tongues reduced. Fan-shaped types also spread upstream along the Zambezi river.

(v) Northern Mozambique and the Ruvuma valley. There are two types of lamellophone in this region. One, called *shitata* by the Shirima, Lomwe and related populations, and *shityatya* (or *cityatya*) by the Makonde, is a board lamellophone with rounded ends to the often narrow, rectangular board, and only seven or eight lamellae (mostly made from old umbrella spokes). The board is fixed over a gourd resonator.

The other type appears to be found only among the Makonde and Mwera. It is one of the strangest lamellophones in Africa, and has aroused great interest among scholars. Margot Dias, following her field-research among the Makonde (1957–9; papers held in the Museu Etnográfico, Lisbon), pursued the type through every museum in Europe. Examples in the Musikinstrumenten-Museum in Munich were analysed closely by M.A. Malamusi, Lidiya Malamusi and Gerhard Kubik. These types, called *ulimba* or *lulimba*, are characterized by a number of features. The resonator, carved from a single piece and slightly rounded, has an upwards-tilted top section with an edge shaped somewhat like a roof gable. The resonator is closed at the back by a very close-fitting piece of thin board. All the wooden parts are reddish-brown and highly polished. There are several small holes in the soundboard, arranged in specific, sometimes cruciform patterns. The iron lamellae are relatively wide and carefully filed, with their ends either rounded or slightly pointed. They are immovably hooked into the resonator at the point where the 'gable' starts, so that a backrest is unnecessary. The tuning cannot be altered. The layout is V-shaped. Nearly all the instruments are seven-tongued, with a pentatonic tuning. The lowest note is in the middle.

It has been suggested that this type of lamellophone is historically related to metallophones in Indonesia, in particular the *saron burang* (Kubik and Malamusi, 1985–7). Indonesian gamelans were probably the original source of inspiration of East African trough xylophones, which occur on the Indian Ocean coast among the Zaramo (Tanzania) and the Cuambo of Quelimane (Mozambique) and even in the region of Lake Chilwa and Mount Mulanje (Jones, 2/1971). It is conceivable that the Makonde-Mwera type of lamellophone was inspired by toy or model gamelans seen when they reached the east coast of Africa centuries ago on merchant ships. Certain distinguishing elements were preserved but the metal tongues were turned at right angles (see also Kubik, Berlin, 1999, and Los Angeles, 1999).

(vi) East Africa: Uganda, Tanzania. The history of the lamellophone in this region, beginning just before the turn of the century, has been reconstructed in every detail, especially in Uganda. Ugandan types derive from the *likembe*, which first reached the western and north-western area of the country; in the south it was also called *Kongo*, from its provenance. Alur and Acooli workers adopted the box-resonated lamellophone from the Logo and other intermediary peoples in north-eastern Congo (via the town of Mahagi). In about 1912 they brought it to the Basoga in the area of Jinja in the south, where the Uganda railway was being constructed at that time. Basoga musicians adopted it, but called it by a name in their own language, *endongo* (lyre), and began to play pieces for *embaire* (xylophone) on it, eventually giving rise to a new style.

Lamellophones in central Tanzania, such as the *ilimba* of the Gogo, were inspired by instruments that Nyamwezi traders from eastern Congo had brought to Tabora before the beginning of the 20th century. The layout of the lamellae follows the Gogo tuning system, which derives from the 4th to the 9th partial over a single fundamental, and was developed locally (Kubik, 1994). The presence of a central soundhole in the soundboard, covered with a spider's-web nest-covering in order to create sympathetic resonance, especially with the bass tongues, indicates connections with types of lamellophone in north-east Zambia. The buzzing-rings placed around the lamellae and the box-resonator with a soundhole in the back were probably inspired by the *likembe* of Congo.

Small lamellophones, mostly called *malimba*, also spread into south-western Tanzania from Zambia. According to oral tradition the town of Tukuyu became a secondary distribution centre. These types are also distinct from the *likembe*, in spite of some shared features (box-resonator, soundhole etc.). The chain laid at right angles across the lamellae is characteristic of this type. Among the Kisi, Pangwa, Bena, Nyakyusa and their neighbours, instruments were developed capable of producing prominent 'wow' effects by the technique of opening and closing the soundhole at the back of the resonator.

(vii) The West African diaspora. Most authors agree that lamellophones were not indigenous to the African coast west of the Niger delta but were carried there by African crew members on European ships, just as they were to the New World. There were a number of factors responsible for the development of the West African diaspora. In 1901 Bernhard Ankermann reported the lamellophone among the Kru of Liberia, in an enclave outside the compact distribution area east of the Niger

delta. The Kru ('crew') are known to have played a crucial role in the diffusion of musical instruments along the Guinea coast through their position as crewmen on European ships. These sailors also adopted instruments that they came across in other parts of Africa. After 1815, the resettlement of slaves (liberated by the British navy from many parts of Africa) also led to the transplantation of elements of musical culture to their new homes in Freetown, Sierra Leone, and Libreville, Gabon. Similarly, the repatriation of African Americans from Brazil after the abolition of slavery there in 1888 led to the reintroduction of an Afro-Caribbean model into West African ports, notably Lagos, Nigeria. One derivative type of lamellophone, the *agidigbo*, has been prominent since then among the Yoruba. During the 20th century, further diffusionary processes were stimulated by movements along footpaths and roads between neighbouring West African territories under European rule. This was linked with the phenomenon of itinerant workers and migration into urban centres, which created, for example, the Yoruba communities in Accra, Ghana.

A lamellophone used by itinerant workers called a *gidigbo* has been documented among the Fõ in Togo and the Reepublic of Benin (Kubik, 1989). An oval fish tin serves as resonator and a thin piece of wood is cut to fit it exactly, to act as soundboard. There are only five lamellae (made from old umbrella spokes), fixed to the soundboard by having a strip of tin laid across them, and nails hammered between each one. A straight length of iron wire is forced underneath them to lift the ends ready to play. These pentatonically-tuned tongues are laid out in a V-shape. The *gidigbo* is played in an unusual position: it is held 'upside down', pinned vertically between the player's knees with the soundboard facing away from the player and the free ends of the lamellae pointing upwards so that they may be plucked with the index fingers. There is an alternative position, with the instrument still held 'upside down' but turned in such a way that the thumbs can reach the soundboard from above. Similar playing positions occur in Sierra Leone.

The existence of identical names for lamellophones among the Fõ and the Yoruba is significant, although they refer to different types. According to Valentine Ojo (Kubik, 1989), *gidigbo* in Yoruba means 'wrestling match', and came to be applied to lamellophones because they were used to accompany such fights. Technologically the *agidigbo* is analogous to the Fõ instrument, but a large crate (usually a soapbox) forms the resonator and the lamellae are made from broad pieces of metal, such as the remnants of old, thin sawblades. The shape of the soundhole in the lid is very reminiscent of the Caribbean *marimbula*, but also, ultimately, of shapes found in numerous lamellophones of the Cameroon grasslands.

Since the 1970s there has been an increasing tendency to equip the Yoruba *agidigbo* with a pickup and an electric amplifier: this is the case with many *àpàla* music groups and also in Juju music.

7. Latin America. During the 19th century lamellophones were taken by African slaves to various parts of the New World. Ewbank reported its great popularity among Africans in Rio de Janeiro in 1856 and described a calabash-resonated instrument. The instrument has also been reported in Louisiana and as far south as Montevideo, Uruguay, where in the 1950s it was still known as *quisanche*, which is the *cisanji* of southern central Africa. Variants of the name 'marimba' (e.g. *malimba, marímbula*) have been reported in the Caribbean; there the instrument is still popular, whereas in South America it appears to be obsolescent.

Ortiz's survey (1952–5) of Afro-Cuban instruments mentions the small type, commonly held in the lap of seated performers. But by the 1970s the large box-resonated instrument, the size and shape of a small suitcase, was apparently much more popular. Thompson (1971) described its manufacture and use in the Caribbean area in some detail. He reported that in Haiti and Dominica the instruments usually have three or four steel tongues, whereas in Cuba and Puerto Rico they have ten or more, now often made from knifeblades. The player sits on the instrument, reaching down to sound the keys with the fingers of one hand while beating out sometimes complex rhythms on the sides and front of the box with the other hand.

In Jamaica, where it is known as the 'rumba-box', the instrument is also used in the ensembles of religious groups such as the Rastafarians. Like the *prempensua* in Ghana it serves to replace drums.

Western percussion manufacturers such as the German firm Kolberg make a lamellophone called a 'marimbula' with a two-octave compass (*c–c″*). This has been adopted by composers such as Henze (Violin Concerto no.2, 1971; *Tristan*, 1972–3; *Voices*, 1973) and Thomas Adès (*The Origin of the Harp*, 1994).

See also Marimba, §1.

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Lame musicale (Fr.). *See* SAW, MUSICAL.

Lament. A term associated not only with mourning rites for the dead but also with ritual leave-taking, as in the case of a bride parting from her family or a mother's farewell to a son recruited on war service (in many societies, perhaps most, the role of lamenter is taken by women; *see* WOMEN IN MUSIC, §III). The ritual character of laments embodies notions of transition to another state or world and the possibility of symbolic renewal. Funeral laments, although they mark a universal fact, are not found throughout the world; nor, where they are found, are they analogous in structure or style. On the contrary, they differ just as the rites associated with them vary from one region to another. The predominantly vocal expression of grief in lament rituals is complemented in some cultures by instrumental music and movement that carries symbolic or numinous force; speech, poetry and dance may also play a part. The notion of lament can extend into other traditional genres such as ballad or epic, especially through performance style: 'lamenting' can be an interpretative approach to song or chant, a style as much as a genre. The range of symbolic functions can range from genuine mourning or parting to complaints about status in the community, or to contact with the preternatural or spirit world.

Lamenting draws on a wide set of vocal mannerisms from culture to culture, and often parallels such genres as the lullaby, especially when an improvisatory style is used. This improvisation, however, usually follows formulaic, ritualized patterns of vocal gesture, just as the funeral events themselves are highly structured. Vocal laments tend to move within a narrow melodic range of a 5th or less, although some, beginning in a high or middle register, descend as much as an octave or more. Vocal techniques used include sobbing, voiced inhalation, slow vibration of the vocal cords and falsetto. Laments often bring into focus the boundaries of speech and song, composition in performance and gender- or emotion-related issues. Their increasing rarity in the Western world has occasionally resulted in the re-creation of lamenting as a phenomenon of cultural tourism. (For discussion of different types of lament and nomenclature *see* APOTHÉOSE; DÉPLORATION; DIRGE; DUMP; ELEGY; EPICEDIUM; LAMENTO; NENIA; PIBROCH; PLAINTE; PLANCTUS; THRENODY; and THRĒNOS).

1. Europe. 2. Central and East Asia. 3. South-east Asia and Melanesia. 4. The Middle East and Africa. 5. The Americas.

1. EUROPE. Vocal laments are found in many rural communities, even into the 20th century, more often in Catholic or Orthodox than in Protestant countries. Examples have been recorded and studied in Finland, Hungary, Ireland, throughout the Mediterranean and the Balkans, and in Russia, where Stravinsky famously adapted and modified the structure and style of wedding laments for *The Wedding* (1921–3). For funeral laments a distinction can be made between the improvised, ritual wailing over the body or at the graveside and the more considered poetic tribute made by a local composer. The distinction was known in ancient Greece: the *epikedeion* over the dead body, and the *thrēnos* in memory of the dead. The two styles can merge, however, as in Bulgaria, where each utterance is a fragment of a melodic and poetic whole that exists in the singer's mind in many variants and dominates her thoughts after the utterance is past. The ritual lament accompanying a major rite of passage often involves weeping, sobbing and cries of grief. Sometimes the lamenter praises the departed, calling attention to their beauty or strength of character, or adopts an accusatory tone, bewailing their abandonment

of those who live on. In most societies the lamenters are women past childbearing age who are honoured and recompensed for their knowledge and skill, being thought to have special power relating to the passage of the deceased to the otherworld. In many areas these rites were opposed by Christian churches as pagan or at least unsupported by dogma: the church hierarchy in Ireland, for example, passed numerous ordinances in the 17th and 18th centuries against the practice of keening.

Lamenting in Ireland (keening), first referred to in a 7th-century eulogy for St Cummain the Tall, has been described since at least the 17th century, and during the 19th century Edward Bunting and others attempted to notate its melodic shape. The keen, or 'Irish cry', was performed over the body in the house, during the procession to the graveyard, and at the burial itself. The usual number of hired keeners was four; one, standing near the head of the bed or table on which the body lay, began the dirge with the first note of the cry, which was followed by a note or part of equal length sung by a mourner at the feet. The long or double part was then sung by mourners at the side, after which family and friends would join in the common chorus at the end of each stanza. Lamentations at wakes and funerals were often in the form of extempore songs; E. O'Curry (*On the Manners and Customs of the Ancient Irish*, London, 1873) cited one such by the deceased's younger brother, who recounted his genealogy, eulogized his family's honour and described his childhood and youth. Then, changing the melody, he sang of his skills, his wooing and marriage, and ended by 'suddenly bursting into a loud, piercing, but exquisitely beautiful wail, which was again taken up by the bystanders'. Elegies were usually composed at a later stage. Keening was recorded as late as the 1950s in the Aran Islands, though out of context and with some wariness because of the opposition of the Catholic church. Ritual lamenting of this kind contrasts markedly with the merrymaking and horseplay that often accompanied wakes in Ireland.

The practice of keening lasted less long in Scotland, where the Reformation opposed it more resolutely from the 17th century on. Traces of keening, however, have lingered in Catholic areas of the Hebrides; the three-part keen included repeating the name of the deceased, a dirge (*tuiream*) invoking his or her virtues, and the cry (*goll*), a chorus of non-lexical syllables. The bagpipe became something of a surrogate for the human voice, and stirring *ceòl mór* has been composed around the notion of lament (*cumha*), although it is now rare for a piper to play *ceòl mór* at the graveside. The Highland Clearances of the 19th century sometimes resulted in lament-like reactions from the people: one observer (A. Geikie, *Scottish Reminiscences*, Glasgow, 1904) was startled by the sound of a communal wail 'like a funeral coronach' from the inhabitants of a Skye township as they made their way along the road, departing unwillingly from their ancestral crofts. Lamenting can thus become a collective expression of grief rather than, as in shamanistic enactment, an individual conjoining with the spirit world.

Along the Atlantic littoral and into the Mediterranean, laments have been recorded in Portugal, Spain and Corsica. In Corsica, the singer (*voceratrice*) improvises a lament (*vocero*) at the foot of the table where the corpse is laid out. In former times keening over the body of a murdered relative could incite the mourning family to a blood feud. Keening is practised by Albanian groups in central and southern Italy, where some laments resemble Transylvanian types; lamenting by Italians continues in those regions and in the islands, though no longer in the north. The Roma of Europe lament even before death takes place, while those present continue to chat, smoke and drink beside the dying person. When the death is announced there is collective weeping; men whimper and cry bitterly. Among some groups the lamenting continues long into the night, subsequently changing to rhythmic chanting. Even the children wail. Musicians normally play before the lowering of the coffin into the grave. The funeral chants, according to J.-P. Clébert (*Les tziganes*, Paris, 1961), are improvised and, more important, are never repeated. Their ephemeral nature enhances their value.

In Russia, where the practice of lamenting is widespread, the terms used vary according to region: *plach* ('weeping', 'crying') is used for traditional laments in general, especially in central and western villages, whereas *prichet'* ('reciting', 'counting'), whose text is often a bitter litany of complaint, is characteristic of north Russia. The voiced beginning or ending of a breath cycle may be marked by a loud inhalation or exhalation, termed *vopl'*, one of many intonational devices found in Russian laments. A woman lamenter is called *plakal'shchitsa* ('she who cries'), *voplenitsa* ('she who wails'), *vytnitsa* ('she who howls') or *prichitalka* ('she who recites'). Although a lamenter might be singled out as specially skilled, in many local traditions every woman was expected to be able to lament. The Molokan or Spiritual Christian sect have a special concept of 'fine singer' (*khoroshii pevets*) for members who aid communication with the divine by their singing during communal worship. Their intercessions resemble village lamenting in that sobs, tears and wailing mingle with songs and recitation.

The same women who lament over the dead in Russian villages are often invited to lament for brides. In most local traditions, wedding and funeral laments share the same melodic formulae. The wedding lament is composed of episodes ordered according to local tradition and embodies impersonal responses to a ritualized situation: young persons entering a new stage of life must undergo a symbolic death of their former selves. The wedding lament is performed on the bride's behalf by a woman who knows the tradition and leads the ceremony. Weddings fall into two parts, the first symbolizing the separation of the bride and groom from their previous lives, the second dealing with the wedding festivities and rituals to ensure good fortune. Laments were essential to the first part but were not permitted to cross into the feast; this division was paralleled in the funeral ritual. The first lament might conclude the matchmaking episode; during the following weeks the bride laments at dawn and sunset each day and while bidding farewell to her family and home. Such laments might be combined with choral song, which does not belong to the category of wedding songs proper. Two musical layers result, an upper one saturated with exclamations and sobs, moving in free time; and a lower one with a rigid syllabification that is strongly accented and songlike. Similarly, the pitch level in the upper layer is subject to fluidity and nuance, while the lower pitch level is stable throughout (Balashov and others, 1985; Mazo, 'Wedding Laments', 1994).

Every Russian lament is unique, being created anew even when it follows prescribed patterns. The associations surrounding the performance can affect those present even before the lament begins, as when the lamenter covers her eyes with a shawl. Although laments have been sung for the singer alone, the response of those in attendance is normally regarded as important: Vologda women would always comment on whether everyone wept, and which words the lamenter used. Small details of regional or village custom in lamenting, such as 'thin voice' (high register), were felt to be significant and helped define the local style. The singers draw a distinction here between 'the tune' and 'the voice', and distinguish similarly between 'singing' and 'lamenting'. The former is associated with a fixed and stable set of pitches, while the latter has a gliding pitch contour and intervals (*popevki*) that vary within the same melodic gesture. Professional lamenters make a clear distinction between stability and instability in the scale degrees for a performance; under selfconscious conditions they are likely to select a more formal interpretation based on fixed pitches. Observers including Istomin and Dyutsh (1894) have also described a practice termed *khlyostan′e* or *khryostan′e* in which a lamenter drops to the floor with an exclamation such as 'O mamon′ka' or 'O-oi, okh-kho khoi!' before rising and continuing to lament.

In Karelia, where the population underwent forced relocation during and after World War II, the lament seems to typify an ancient Finno-Ugric melodic pattern also found in Hungarian laments: a descending unison pentachord or solo melody consisting of a single constantly embellished phrase with alternating cadences on the second and first scale degrees. This pattern, distributed widely among Finno-Ugric peoples, is related to the *Te Deum* melody (Kiss and Rajeczky, 1966). The first mention of a Balto-Finnic lament tradition is in 1210, when Estonians were said to bury their war dead with laments and drinking. Finnish laments are mentioned in Bishop Agricola's Psalter of 1551. Johann Gottlieb Georgi included an account of Ingrian lamenting in his description of Russia and its territories (1776), mentioning specifically the custom of bringing food and money to the grave and quoting a fragment of lament text. The earliest surviving texts were recorded by Elias Lönnrot, compiler of the Finnish national epic, Kalevala, in 1836. Lönnrot mentioned the crying and sobbing that accompanied lament performance, and that the texts were only partly comprehensible. Lamenters themselves are not always able to explain the language of the laments, even though Karelian is intelligible to Finnish speakers. The recondite language appears to link the lament, especially at the outset where the pitches are unstable, to both older epic singing and shamanistic practice. Preternatural power resides in such expression. While the pitches, mode, range and phrase structure were also fluid within the performance, the power of the lament clearly had a transformative effect on those present. As in Russia, the Karelian lamenter might cover her eyes with a shawl or apron and even simulate a sorrowful demeanour as a means of inducing the appropriate psychic state. During the lament the other women present would yield to crying or quiet sobbing while the lament itself would rise in strength and in pitch. The overall structure, however, is a descending melodic phrase within the range of a 4th or 5th. Lamenters may be competitive and critical, since lamenting is the main source of prestige in their old age. They value a good lamenter for her ability to 'find words', to affect others, and by her effectiveness within the ritual. As a device to communicate with the spirit world, the lament was sacred in nature. In Finland women who learnt to lament in the original traditional context sometimes display their art in a folkloristic arena such as the 'tourist cabin' in Nurmes, east Finland. In this way the singers become mediators of fragments of their own culture.

Hungarian lamenting forms a link with Finno-Ugric and Ob-Ugrian musical types and follows a performance pattern found elsewhere in east Europe. Traditional laments in Hungary have been recorded with singular thoroughness since the beginning of the 20th century when Bartók and Kodály began their field research, and the number of laments (and parodies, usually by children) increased vastly around the mid-century. Kodály in particular drew attention to the improvisatory nature of vocal lamenting in Hungary. Often the lamenter was the nearest female relative of the deceased, and those present would comment on the quality and sincerity of the lament. The inspirational aspect results in sections of unequal length ending with pauses, irregular repetition of melodic phrases, and a melodic structure tied to the freely flowing prose and consisting of two descending lines sometimes covering an octave, sometimes a 4th or 5th. The tonal structure is usually diatonic, though occasionally pentatonic turns are heard. Notably, the 'complaints' of the Székely people represent a transitional form between the local pentatonic lament and pentatonic strophic melodies, perhaps indicating a development from improvised lament to song types with stanzas having fixed numbers of syllables to a line. In some counties rhymed texts are sung to a pre-existing tune, the individual expression of grief giving way to a typical standard text; this too can be considered a lament since it is sung by the nearest female relative. During the absence of menfolk at war, women have lamented while engaged in such tasks as spinning (Kodály, 1937; Kiss and Rajeczky, 1966).

A similar pattern of lamenting in Romania was described by Brăiloiu (1973). The ceremony involved pieces to be sung by the coffin in the house, on the road to the graveyard and at the graveside. Brăiloiu differentiated these laments from ancient ritual songs sung at the same time, not by relatives, but by chosen women of standing in the community. In the 1990s the style of village lamenting was adapted to comment on the political and social upheavals since 1989. One singer transformed a lament for the dead in her village as a model, stating that her people mourn the dead in various ways, both in a *doina*-like manner and with words, as if trying to restore them to life. Another remarked that humankind developed the lament as the only means of communication with the dead. In Jewish tradition a woman's long, improvised song provided a means of easing her emotional burden for years afterwards by singing at the graveside.

Albanian women who lament, though needed by the community to communicate with the otherworld, are marked out by that function as powerful and hence to be avoided. The idea of lamenting as a bridge between the worlds of the living and the dead is strong in Greece. In Crete, the 'invitation to mourning' is an important element of lamenting; group catharsis achieved through lamenting reinforces the bond between women for whom suffering is a communicative code. Although women attend wakes

primarily to honour individuals, they may also bewail their own misfortunes. Epirot women in north-west Greece lament their shared problems: widowhood, caring for extended or dispersed families, the general sense of loss. The distinction between singing (*tragoudia*) and lamenting (*moirologia*), and the metamorphosis of the former to the latter, as well as the prevalence of the lament in declining village traditions, has resulted in some older women expressing reluctance to sing and preferring to lament.

2. Central and East Asia. Russian wedding laments are linked to other Slavonic regions and to the ritual songs and laments of the Kazakh in Central Asia and Georgians in the Caucasus, in particular through the rhythmic formula that breaks the widespread octosyllabic line into 5 + 3 syllables (ex.1). Traces of this rhythm, which may

Ex.1

not be Slavonic in origin, have been found in Hungarian wedding songs and among Romanians in Bihor, as well as in Bashkir, Mishar Tatar and Mordvinian wedding laments. In Kazakhstan this rhythmic structure is found only in female ritual songs, namely wedding or funeral laments (*zhoktau*), but a similar rhythm is used in Kazakh and Kyrgyz epic song, and it is possible that the Kazakh predilection for epic singing has led to the rhythmic model's influencing the structure of other genres, including Slavonic ritual songs. The model also appears in Georgian laments, and it has been suggested that Georgians adapted it from the Siberian-derived Kipchak who settled in Georgia in the early 12th century; evidence of it appears throughout eastern Europe, always in places visited by the Kipchak. But its origin may, rather, lie in contact between the Kipchak and the Bolgars, who had migrated earlier to the Caucasus and whose musical and speech patterns are similar (Zemtsovsky, 1990).

Further east, instruments play an important symbolic role in funeral music. In China and North Vietnam, and among the Hmong, who live in the border regions of Thailand, Myanmar and Laos, the mouth organ and drum feature prominently in the rituals enacted before the funeral. During the ceremony itself a lamenter standing at one side of the body sings out with a loud, descending melody while the spouse of the deceased sobs at the other side. On the death of a Buddhist believer in Kyoto, Japan, five or six old women gather in the home where the funeral is to be held and sing a Buddhist chant (*goeika*) to the accompaniment of a small bell (*chin chin*). Funeral processions among Soto Buddhists include a mouth organ (*sho*), drum, flute and a ritual chant (*syomyo*). One such chant, termed *wasan*, is sung in Japan by the Shingon, one of the oldest sects, as they make their customary pilgrimage to 88 temples, often in commemoration of the death of family members.

In Korea, songs known as *sangyo-soro* are sung by pallbearers during funeral processions. In the cities such pallbearers, though professionals, are a minority group with low social status. In rural societies the villagers arrange the ceremony and carry the bier. A competent male singer leads with a solo which is answered by the others singing a refrain. When the procession begins, the handbell-ringer (*yoryong chabi*) sings a prologue before the bier while shaking the bell (*yoryong*). The song text incorporates Confucian, Buddhist and shamanic elements. *Sangyo-sori* fall into four parts: a slow prologue sung at departure to express the soul's feelings of grief at separation from its village; a processional song on the way to the grave; a song in accelerated tempo when approaching the burial site; and a song for trampling the grave soil after burial. The singing thus contains elements of work songs. The pitch of these songs is variable, and microtonal shadings are often present. On the island of Chindo, south-west of the mainland, burial is preceded by *tashiraegi*, a performance genre honouring the dead in which women go ahead of the coffin wailing or weeping while men sing dirges.

3. South-east Asia and Melanesia. In Bali, the spirit is believed to remain earthbound until cremation, whereupon it may enter into the cycle of birth, life, death and rebirth. Soon after death, songs termed *kakawin*, similar to laments but used also in other contexts, are performed. Their texts urge the deceased to leave the house, dispelling fear by describing the wonders of the upper world and the high level of reincarnation the spirit deserves.

In northern New Guinea, elaborate funeral ceremonies lasting 12 hours or more take place in Iatmul villages of the middle Sepik river. The feast for the death of a clan leader is accompanied by paired flutes representing a specific spirit. Their playing is quite independent of the chants sung to the accompaniment of an hourglass drum, split bamboo beater and, occasionally, men's chorus. Before the ceremony the flute players carry their instruments (concealed from women and children) to a special part of the deceased person's house, inside which a screen has been built. The singer begins a chant, the cue for the flutes to enter; symbolically, their playing invites the participation of ancestors. The assembled men of the clan utter a harsh 'Ah' to express wonder and gratification that the ancestors have answered. The Eipo of western New Guinea cultivate laments for the recently dead and the dying. These are performed almost exclusively by women, and consist of spontaneous, emotional singing, sometimes on two pitches a tone apart, interspersed with weeping or crying. The lament begins emphatically, in a loud voice, and ends after several minutes in an introverted manner, with a low voice. There is no Eipo word for this kind of singing, but lamenting in general is termed *layelayana*.

The Kaluli in the southern highlands of Papua New Guinea have five named patterns of weeping to express grief at loss, abandonment or separation. Three are associated with men; of the two performed by women, *sa-yalab* is the more refined and aesthetic. It is elaborated through improvised texts and a highly patterned but stable melodic contour based on four descending notes, the first two a major 2nd apart, the next a minor 3rd below and the last a major 2nd below (e.g. D–C–A–G). This pattern is said to derive from the call of the fruit dove; one Kaluli myth connects sadness, birds and human expressive sound. *Sa-yalab* involves continuous sobbing, streaming of tears and nasal discharge. Voiced inhalation is characteristic, particularly at the beginnings and ends of phrases, giving the effect of short, startled bursts of vocalization. Slower glottal chord vibration results in a somewhat 'raspy' sound.

Although solo *sa-yalab* is fundamentally monophonic it is less often performed by an individual voice than by two to four women simultaneously, with some interaction

as one lamenter responds to or is moved by another. Performance of *sa-yalab* involves, according to Feld (1990), a process called *dulugu ganalan* ('lift-up over-sounding'), a spatial-acoustic metaphor that suggests an image of continuous layers of sound, overlapping without internal breaks. Through their wailing the women give voice to personal memories and convey their emotional relationship with one another, the deceased, and their listeners. Themes of food, family, relationship and place are embodied in the texts, which also include place names symbolic of the shared paths in life. A *sa-yalab* performance may be followed after a short interval by another (with the same or different participants) that allows the effect of the first performance to be kept in temporal and spatial focus.

Although *sa-yalab* is essentially improvisatory, a limited amount of 'composition' may take place before performance in that the women are clearly aware of poetic images and place-name sequences that emerge in the texts. Memorizing does not occur with obvious regularity as a principle, although lines and images heard in *sa-yalab* may be 'reinvented' on a different occasion. There is no sense of a single 'authentic' version of a lament. Each performance is unique, the art of *sa-yalab* wailing lying in the spontaneous creation of song. Ritual wailing for the Kaluli displays the aesthetics of emotionalism, and performances are valued as expressions of personal and social identity. But the special role of women as performers of *sa-yalab* leads to a striking division between the sexes. Kaluli men contrast *sa-yalab* with their own forms of wailing, which are impulsive or wild and require the wailer to be restrained in order to regain composure, whereas women see *sa-yalab* as a way of articulating collective feelings.

4. THE MIDDLE EAST AND AFRICA. Lamenting has been known in the Middle East since ancient times. The most spectacular funeral ceremony in the modern world takes place among the Druzes of Lebanon (*see* LEBANON, §2 (iii)), an Arabic-speaking Islamic sect for whom attending a funeral is a moral obligation. The funeral performance as a whole, and dirges in particular, are referred to as *nadb* ('funeral songs'), a wide repertory including improvised war songs for deceased young males and wedding songs for females. Other song types used in funerals include *tanāwīh* (wailing songs), *firaqiyyāt* and *scābā* (departure songs), and *rithā'* (eulogistic poems). *Nadb* can be performed by men or women, but the other genres (apart from rithy', normally sung by male funeral singers specializing in ZAJAL poetry) are performed solely by women, who gather round the body of the deceased in a separate room. Female lamenters are instructed not to invoke excessive grief at funerals, not to beat themselves nor dance and sing before a male audience; all singers must avoid song texts that criticize the acceptance of death as divine justice. The melodic compass of laments is generally limited to a 4th or 5th, although *rithā'* songs may reach an octave or more. These scalic patterns are often related to the system of *maqāmāt*.

In sub-Saharan Africa a woman who leads the lament is honoured. In Zambia, for example, every woman is expected to know how to sing the lament in preparation for singing for her own relatives when they die. Older women are closer to ancestors by virtue of their age; men, on the other hand, do not sing the lament because they have never given birth. The lament gives birth to a spirit, because without death there would be no ancestors; women therefore sing the dirge to bring life. Music is the purest form of communication: through it the spirit can be called back to work with its people, or a human, purged by death, can be elevated to spirit form. Older women, then, sing the lament because they are more knowledgeable, and music is their appropriate form of communication.

Among the Ga people of south-eastern Ghana, the music and dance of transitional funeral rites are collectively termed *adowa*, performed at the wake the night before burial and on the day of the burial before and during the funeral procession. *Adowa* is the only corpus of songs and a dance used for a single rite of passage by all Ga people; the songs are performed exclusively by women. Public mourning is also conducted by women, in keeping with the belief, shared with the Asante, that weeping does not become men (who are, nevertheless, expected to express their sorrow at a death). The dirges sung can refer to such qualities as patience, family cohesion or sharing (Hampton, 1982). The elders are recognized as the principal mourners apart from the bereaved family.

The most important musical expression in funerals of the Akpafu, who also inhabit south-eastern Ghana, is the dirge sung by adult women. The Akpafu, a largely agrarian people whose culture is strongly influenced by the dominant neighbouring Ewe, have begun to include Ewe funeral dirges, worksongs and folktale interludes in their repertory. They perceive two broad categories of music for funeral rites: *abi* ('drums') and *sino* ('dirges'). *Sino* is semantically and functionally quite distinct from *kuka* ('song'), and combines singing, speaking and a manner midway between the two. Both Christian and more traditional non-Christian funeral rites are held, the former being a 20th-century development. In both types, dirges that use Western functional harmony, especially at cadence points, are heard alongside traditional dirges. In the Christian wake, hymns, Bible readings and testimonies by friends and relatives are interspersed with neo-traditional choral and brass band music and punctuated by sobs, wails, cries and shouts as expressions of sorrow. Dirges are central to the traditional wake, and may number anything from 20 to 40 over its span. The cosmology expressed in them embodies a belief that life before and after death is regulated by spirits who remain active in both stages. The singer may address questions to the deceased about the passage from this world to the next, as well as detailing his or her personal attributes.

Structurally, dirges are cast in a call–response form, and stock phrases by the lead singer are answered by a chorus restating the main musical ideas and amplifying them with wails, cries and shouts as well as verbal expressions suggested by the particular dirge. Important gaps or silences occur between the phrases of the response. The Akpafu dirge, like that of the Akan, may be characterized in performance as 'essentially a linguistic activity' (Nketia, 1955, p.113); some dirges are influenced structurally by the sound of speech patterns, while others show affinity with semantic aspects. In some a melodic phrase remains constant while elements of the text change. Each dirge can thus be considered a unique structure that highlights significant features. Melodic contour, for example, follows the intonational contour of speech quite closely. A number of dirges employ the archetypal gradual

descent noted by writers on African melody, reaching the lowest pitch at or near the end. Akpafu dirge melodies can stray into other generic territory and become, for example, dance-songs, confirming that a multiplicity of subgenres are implicit in them (Agawu, 1988).

5. The Americas. In the Caribbean, funeral wakes on Jamaica and Martinique customarily occupied nine days. The East Indian influence in Trinidad has resulted in an annual ritual celebrating the martyrdom of the grandsons of the Prophet Muhammad; traditionally, women followed the procession of ornate temple-tombs singing laments. On Carriacou, between Grenada and St Vincent, the African-derived creole repertory includes *hallecord* songs with lamenting texts. Wakes on Guadeloupe include music performed both within and outside the house of the deceased: outdoors, throat sounds, clapping and stamping accompany the music. A male singer leads, with the exchange amounting to a competition in which singers challenge one another, begging the audience for support. Indoors, invited women singers sing canticles (*kantikamo*) over the coffin throughout the night, again in a responsorial fashion. Songs performed outdoors support the mourners, while those sung indoors invoke the spirit world.

Wakes on St Lucia involve singing, dancing and instrumental performance. On the first and eighth night following the death, funeral wakes are held at the house of the deceased. Hymns and sankeys (gospel hymns), as prayers to God to accept the souls of the dead into heaven, have been sung at St Lucia wakes since around 1970. An unaccompanied vocal genre, *kont*, includes a variety of topics chiefly concerning death but also as a means of entertainment: a good *kont* singer must be a convincing actor, with a clear voice and keen wit. Normally, the *kont* consists of two sections that involve contrast in melodic material and in the pace of alternation by solo and chorus. The song may be extended or reduced depending on its reception. To intensify expression *kont* singers use sustained notes, a wider ambitus and melodic leaps of up to a 12th. Some make a point of heavy breathing at the end of certain phrases as a means of indicating their emotional involvement.

African-related practices exist in Colombia: the wake for a dead child includes celebratory music as part of the belief that the child's soul goes directly to heaven. The Quichua of Ecuador employ harp music during the child's funeral; eventually, addressing her child, the mother's lament revolves around a descending major 2nd followed by a descending major 3rd (G–F–D). In the Atlantic region the wake (*velorio*) is usually held in the parents' home, music being provided by a specialized group of singers in call and response mode, while others sing and dance in a circle around the corpse. In the Pacific area hymns for the dead (*chigualos*) are sung by a chorus of women accompanied by male kin playing drums. The wake for an adult is more solemn; no drumming occurs, and all sing dirges. For the Atlantic-coast Sumu people in Nicaragua the funeral rite is the most important communal ceremony. On the first night, the shaman sings incantations to invoke the spirit of the deceased. Dancing with instrumental accompaniment continues the ritual.

The Miskitu, an Amerindian people who inhabit parts of Nicaragua, Honduras and north-eastern Costa Rica, mourn their departed in laments (*inanka*) sung by women which refer to the life of the deceased and idealize the afterlife. The singers weep while seated around the body of the deceased and sing laments to accompany the burial. The melodies are descending in contour, with the lowest note repeated at phrase ends. A wake for a dead child can include a greater variety of music, sometimes accompanied by a musical bow or machete, and a *tiun* ('song', 'tune') referring to death may be sung. Three days after the death, a shaman begins an extended wake in which laments are the principal form; the shaman dances and sings to the soul, manifested as a firefly trapped in his hands. This dance is accompanied by one or more rustic plucked lutes known as *kitar* (from guitar), food-grater rasps, rattles without handles, and a horse's jawbone. At the same time, younger men perform their songs to the same instruments. Portable radios and record players add to the scene in contemporary rituals. As the sky lightens, the performers move to the grave, where the shaman buries the firefly with the body.

Among northern Amerindian cultures laments take another form. L.B. Palladino observed that one of the funeral dirges sung by Flathead Indians while carrying the dead to the place of burial was an old war song, 'a stirring wail of lamentation they used to sing over their braves fallen in battle' (*Indian and White in the Northwest*, Baltimore, 1894, 2/1922). The arrival of missionaries marked the first time Salish learnt 'a prayer song for death'. One writer in the 1880s described a dirge to accompany a warrior funeral, but this was an arrangement by an early missionary, later adapted as a Christian hymn. H.H. Turney-High (*The Flathead Indians of Montana*, Menasha, Wisconsin, 1937) gave an account of a death feast: after the meal the men retired to the interior of the lodge and began the death chant, which had few words and was 'a long, protracted wail with no or few intermissions'.

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Lamentations. The Old Testament verses of mourning of the prophet Jeremiah (*Threni, Lamentationes*), portions of which were sung in the Roman Catholic liturgy until around 1970 as lessons for the first Nocturn of Matins on Maundy Thursday, Good Friday and Holy Saturday. Along with the great responsories, the Lamentations are musically the most important texts of TENEBRAE and were set polyphonically by major composers as early as the 15th century.

1. Structure of chant. 2. Polyphonic Lamentations to 1600. 3. Settings after 1600.
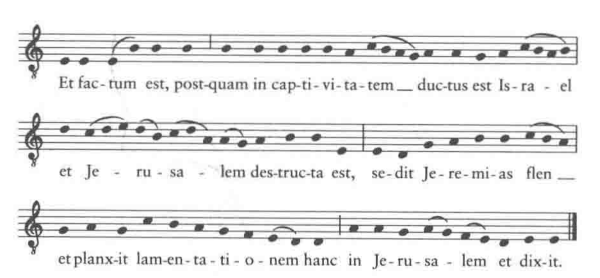
TABLE 1

	Lesson I	Lesson II	Lesson III
Maundy Thursday	i. 1–5	i. 6–9	i. 10–14
Good Friday	ii. 8–11	ii. 12–15	iii. 1–9
Holy Saturday	iii. 22–30	iv. 1–6	v. 1–11

1. STRUCTURE OF CHANT. Until the 16th century the number and selection of Lamentations verses used as lessons for the *triduum sacrum* varied considerably, but the Council of Trent succeeded in establishing an ordered system. From then the division was essentially as shown in Table 1. The first lesson begins with the words 'Incipit lamentatio Jeremiae prophetae' (or 'De lamentatione'), the third lesson on Holy Saturday with 'Incipit oratio Jeremiae prophetae'. A distinguishing feature is the appearance of Hebrew letters (Aleph, Beth, Ghimel) at the beginning of each verse, indicating that in the original Hebrew the five chapters of laments were largely an alphabetical acrostic. Each lesson ends with the line 'Jerusalem, Jerusalem, convertere ad Dominum Deum tuum', which is not from Jeremiah but is freely adapted from *Hosea* xiv.1.

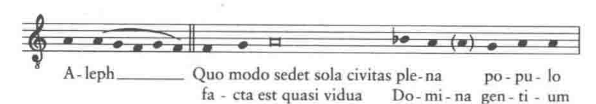
Like the Passion, the Lamentations received particular emphasis in the readings of the Holy Week liturgy and were distinguished by special lesson chants. Those that survive from the Middle Ages are in part simple recitation formulae and in part more individual settings that attempt to express the content of the text (ex.1). After the Council

Ex.1 From Wagner, p.240



of Trent one of the simpler existing formulae, related structurally to the 6th psalm tone, was officially prescribed in the Roman liturgy (ex.2). For the *Oratio Jeremiae*

Ex.2 *LU*, 631



(third lesson on Holy Saturday) a melodically rich, ornamented *tonus lamentationum* of Spanish provenance could be used. A monophonic setting of the complete Sarum text by the 15th-century English composer John Tuder (*GB-Cmc* Pepys 1236) is an extended paraphrase of the 'Roman' tone in a form then current in England.

2. POLYPHONIC LAMENTATIONS TO 1600. The history of polyphonic Lamentations can be traced only as far back as the middle of the 15th century. Like contemporary polyphony for the Passion, the earliest settings intended to serve liturgically as lessons for the *triduum sacrum* were organum-like with strictly syllabic declamation and frequent parallel movement. However, such settings may

be distinguished from a smaller group of motet-like works based on single verses. The best-known example is Du Fay's three-voice lament on the fall of Constantinople (1453), which has a French text ('O tres piteulx') in the upper voice and the Roman *tonus lamentationum* with the text 'Omnes amici ejus spreverunt eam' (*Lamentations* i.2) in the tenor. Other 'Lamentation motets' of the late 15th century are Johannes Cornago's *Patres nostri peccaverunt* and Compère's *O vos omnes*.

A large, two-volume collection of polyphonic Lamentations printed by Petrucci in 1506 illustrates the extent to which composers of the Josquin generation, including Alexander Agricola, Marbrianus de Orto, Johannes de Quadris, Gaspar van Weerbeke, Erasmus Lapicida, Tinctoris, Tromboncino and Bernhard Ycart, were interested in works of this genre. A characteristic of the works of this collection, and of Lamentations generally in the first half of the 16th century, is that individual composers treated a varied selection of *Lamentations* chapters. They also differ greatly in the number of verses they set, as well as in the way they grouped them in the course of the lesson. In melodic substance the majority of the Lamentations in Petrucci's collection bear the stamp of the Roman *tonus lamentationum*, which is clearly recognizable as a cantus firmus in places and more freely worked in others. The setting of Tromboncino is peculiar in that the opening is set to an original theme, the individual motifs of which are repeated in the same or a different order as the text progresses. The Lamentations of Quadris are also notable for their strophic-like form, similar in structure to settings of the *Magnificat* from around 1500.

The flowering of polyphonic Lamentations that began with the Petrucci edition lasted for the whole of the 16th century. Netherlandish, French, Italian and Spanish composers were first and foremost in this field, English and German being less in evidence. For the first half of the century the main sources are *Liber decimus: Passiones* (Paris, 1534; RISM 1535[2]); *Selectae harmoniae* (Wittenberg, 1538[1]); *Lamentationes Hieremiae Prophetae* (Nuremberg, 1549[1]); and *Piissimae ac sacratissimae lamentationes* (Paris, 1557[7]). These publications include Lamentations by Arcadelt, Crecquillon, Costanzo Festa, Antoine de Févin, Johannes Gardano, Isaac, La Rue, Stephan Mahu and Claudin de Sermisy. Carpentras must rank as the most prolific composer of the genre at this time; his Lamentations, which had appeared in an individual edition in Avignon in 1532, enjoyed special favour with the popes and were regularly sung in S Pietro until 1587.

Lamentations in the first half of the 16th century adhered more rigidly to the Roman *tonus lamentationum* than did those of earlier composers, which means that most were in the same mode (F Ionian). Stylistically they are similar to the contemporary motet; four-part writing is clearly the rule and the spectrum of contrapuntal possibilities is quite varied. The Lamentations of Carpentras and Crecquillon, in particular, are often highly imitative and rhythmically complex, whereas La Rue preferred a more homorhythmic texture reminiscent of the French chanson. Expressive devices are not more highly developed or more frequently used than in other genres despite the strongly expressive nature of the text.

In the second half of the 16th century the most significant settings are those of Morales (1564), Victoria (1581), Lassus (1585), Asola (1585), Handl (in *Opus musicum*, iii, 1587) and Palestrina (five books from 1564 on, only the first of which was printed in Rome in 1588). Palestrina's Lamentations, along with works of other composers, replaced those of Carpentras in the papal chapel from 1587. Stylistically they are close to his *Improperia* and *Stabat mater* and belong among his most mature works. In contrast to settings from the first half of the century, they reveal a stronger tendency to homorhythmic texture in order to obtain a clear declamation of the text (this is also true of the Lamentations of Lassus and Handl, but not of Morales and Victoria). In Palestrina's compositions only the Hebrew letters are melodically and rhythmically ornate, rather like illuminated initials. Adherence to the Roman *tonus lamentationum* was no longer as prevalent nor as strict; this is generally true of other settings of his time. The only complete setting of the Lamentations from 16th-century England, which appears anonymously in *GB-Lbl* Roy. App.12–16, does occasionally paraphrase the chant tone in the upper voice and the partial setting by Osbert Parsley makes use of it; but the Lamentations of Byrd, Tallis and Robert White dispense with it altogether. Of these English settings, only that of Tallis sets a text corresponding to the requirements of the Sarum Breviary (in this case the first and second lessons of Maundy Thursday); those of White (two sets, in five and six parts respectively, with almost identical texts) correspond to parts of the Maundy Thursday and Good Friday lessons; those of Byrd and Parsley are extracts from the Roman arrangements; while the anonymous setting includes all nine of the Roman lessons (with the omission of some verses: see Warren, 1970). 16th-century Spanish composers made striking use of a Spanish *tonus lamentationum*: a setting by Morales, in which this lesson tone appears as a cantus firmus, was transcribed into tablature for lute and solo voice by Miguel de Fuenllana in 1554, anticipating to some extent the early monodic Lamentations of the next century.

3. Settings after 1600. The stylistic innovations of the early 17th century influenced the Lamentations slowly. Among the numerous settings in the *stile antico* are those of Giovanni Croce (1603 and 1610), Karl Luython (1604), Viadana (1609) and Gregorio Allegri (1641). The Lamentations of Allegri partly superseded those of Palestrina in the papal chapel. But monodic Lamentations with basso continuo began to be written in Italy as early as the end of the 16th century. According to a report by G.B. Doni, Vincenzo Galilei of the Florentine Camerata had been moved to attempt composition by the Lamentations and by the songs of sorrow in Dante's *Divina commedia*, and performed his own monodic Lamentations 'molto soavemente … sopra un concerto di viole' (*Trattato della musica scenica*, chap.9). Any settings that Galilei may have written down, however, have not survived. The Lamentations by Cavalieri may have been written in collaboration with Galilei, but must also be seen in connection with the religious aspirations of the Congregazione dell'Oratorio. Probably performed in 1599 in the Oratorio della Vallicella in Rome, Cavalieri's setting is transitional in its alternation of parts for soloist and chorus; in this it was as characteristic of the half-century to 1650 as were the Lamentations of Annibale Gregori for solo voice and basso continuo printed in Siena in 1620. Not until the middle of the century do the sources for monodic Lamentations become more common, principally in Italy. Among those printed are works

by A.B. Della Ciaia (1650), Pietro Cesi (1653), C.D. Cossoni (1668), Cazzati (1668), Francesco Cavanni (1689) and G.P. Colonna (1689); manuscripts surviving from this period include Lamentations by Carissimi, Frescobaldi, Marazzoli, G.F. Marcorelli, Carlo Rainaldi, Stradella, Gaetano Veneziano and others. The only Lamentations from Germany in this period, those of Rosenmüller, were wholly italianate in style.

The texts of these composers conform to the basic criteria of a liturgical Lesson (Hebrew letters, 'Jerusalem' line, and occasionally even traces of the Roman *tonus lamentationum*). Musically, however, they depart dramatically from the traditional reserve of the *stile antico*. The Lamentations text, with its emotionally charged contest, gave the composers of the 17th century a number of welcome opportunities for text expression (chromaticism, free use of dissonance etc.), and the pathos thus achieved, reinforced by a tendency to arioso form, brought the monodic Lamentations of this period into the immediate domain of the *lamento* in opera, oratorio and cantata. Interest in the setting of Lamentation texts waned noticeably in 18th-century Italy, but remained relatively high in Naples. Many representatives of the so-called Neapolitan school composed such works: Alessandro Scarlatti, Durante, Francesco Feo, Porpora, Leonardo Leo, David Perez, Jommelli, Alessandro Speranza and, in the 19th century, N.A. Zingarelli.

Apart from Italy, only France played an important part in the history of the Lamentations in the 17th and 18th centuries. There, more than 100 years after the collected edition of Lamentations of Le Roy & Ballard (1557), a new development began that culminated in the extensive *leçons de ténèbres* of Michel Lambert (1689) and Charpentier (*c*1670–95). The most important characteristics of these settings are a highly melismatic vocal line and the frequent use of the Roman *tonus lamentationum* as a melodic foundation. In fact, the *leçons de ténèbres* are unique, contrasting both with the French motet and with contemporary Italian Lamentations. The *leçons* not only served a liturgical function but were also performed in the courtly presentations of Louis XIV. The Lamentations for chorus by Guillaume Nivers (1689) were a specifically French phenomenon inspired by the exceptionally successful masses 'en plain chant' of Henry Du Mont. In the 18th century the published settings of François Couperin (?1714), Brossard (1721) and Lalande (1730) must be counted among the most noteworthy French church music of their time; their influence was felt even outside France, particularly in the Lamentations of J.-H. Fiocco, who was active in Brussels. French appreciation of the Lamentations at this time is reflected in literature, as in Diderot's reference to the Lamentations of Jommelli (*Le neveu de Rameau*).

For the most part, the continuing development of the Lamentations drew to a close at the end of the 18th century; not until the middle of the 20th century did the genre experience a short revival. Krenek's *Lamentatio* (first performed in 1958) is based on the complete text of the nine lessons and the music combines modern serial techniques with formal and stylistic devices of the late Middle Ages to produce an original choral style of great forcefulness. In contrast, Stravinsky's *Threni* of 1958 for soloists, chorus and orchestra is a pure 12-note work, in which the composer expressly avoided both liturgical and historical connotations.

Special cases in the history of the Lamentations are the German solo songs of the Neumarkt Cantional (*c*1480), non-biblical songs of mourning using the Hebrew letters and Jerusalem line. Finally, Haydn's Symphony no.26 ('Lamentatione') may be mentioned in this context as a unique work, one in which the Gregorian tone is used as a motif as well as a cantus firmus.

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Lamento (It.: 'lament'). Usually, a vocal piece based on a mournful text, often built over a descending tetrachord ostinato (*see* GROUND, §2) and common in cantatas and operas of the Baroque period.

Originating in ancient Greek drama and further developed in Latin poetry, the lament topos enjoyed a privileged status in European literature. Set apart as an exceptional moment of emotional climax or particularly intense expression, it provided an occasion for special formal development and for the display of expressive rhetoric and of affective imagery. Laments were most often associated with female characters and the female voice.

Madrigals designated 'lamento' appeared occasionally during the 16th century; Stefano Rossetto's *Lamento di Olimpia* (1567) and B.S. Nardò's *Lamento di Fiordeligi* (1571), for example, each set appropriately dramatic stanzas from Ariosto's *Orlando furioso*. The genre assumed musical importance around the turn of the 17th century as a focus of the theoretical justifications of the new monodic style. Indeed, in defining the cathartic purpose of that style, theorists such as Giacomini, Mei and Vincenzo Galilei singled out the lament; because it expressed a height of emotional intensity, it was the type of text best calculated to move an audience to pity, thereby purging them of strong passions.

Librettists and composers of early opera acknowledged the special dramatic position and affective responsibility of the *lamento*, distinguishing it from the narrative flow of its context: librettists imposed greater formality through using more strongly metred and rhymed texts in which particularly affective lines often recurred as refrains; and composers interpreted these texts with greater freedom, repeating or otherwise enhancing specially affective words or phrases with melodic sequence, dissonance or textural conflicts, often imposing an overall tonal coherence to create structural self-sufficiency.

One of the most effective and clearly the most influential of early 17th-century *lamenti* was Monteverdi's *Lamento d'Arianna* from his opera to a libretto by Ottavio Rinuccini, performed in Mantua in 1608. The musical isolation of this *lamento* from its context was recognized immediately in contemporary descriptions of the opera's performance and confirmed by the publication of monodic Ariadne laments by Severo Bonini (1613), Possenti (1623) and F.A. Costa (1626) and, most conclusively, by Monteverdi's own reworking of the piece as a madrigal (1614), the publication of the monodic version (1623) and his adaptation of the madrigal to a sacred text (1640). His madrigal publication may well have inspired the madrigal laments of Ariadne published by Claudio Pari and Antonio Il Verso in 1619.

Monteverdi's monodic *lamento*, though self-contained, is not a closed form. Its organization develops out of the internal exigencies of its text: no superimposed formal structure determines its shape. It is not an aria, for arias, by definition, were fixed, predetermined musical structures and therefore inappropriate to the expression of uncontrolled passion in a lament. Clear distinctions between laments and arias persisted for some time. Claudio Saracini's second and fifth monody books (1620 and 1624) each contain one lengthy dramatic monologue entitled 'lamento', in addition to madrigals and pieces marked 'aria'. Sigismondo D'India's fourth and fifth books of *Musiche* (1621 and 1623), in addition to a large number of 'arias', characterized by strophic structure and simple rhythmic and melodic style, contain a total of five monodic 'lamenti in stile recitativo', highly expressive, irregular settings of lengthy dramatic texts by the composer himself. In a context in which most lamenting characters were female, portrayed by the soprano voice, three of these are notable for being scored for tenor and expressing the grief of male heroes: Orpheus, Apollo and Jason. The tradition of the extended, dramatic recitative *lamento* persisted until nearly the middle of the century and is exemplified in such works as Peri's *Lamento d'Iole* (1628), Abbatini's *Pianto di Rodomonte* (1633) and Rovetta's *Lagrime d'Erminia* (1649).

At the same time a new stage in the development of the Baroque *lamento* was achieved in Monteverdi's *Amor*, generally known as the *Lamento della ninfa*, published in his eighth book of madrigals (1638). The central section of a dramatic scene 'in stile recitativo', *Amor* is constructed over a descending tetrachord ostinato. Although probably anticipated by other tetrachord laments – including the *Lamento di Madama Lucia* published in 1628 under the name 'Il Fasolo' and almost certainly by Francesco Manelli – its full exploitation of the affective implications of the pattern asserted a relationship between tetrachord and lament that soon became fundamental to the genre.

In the Venetian opera repertory of the 1640s a definitive association between lament and tetrachord became explicit. Cavalli's 27 operas, the most comprehensive surviving musical documentation of Venetian opera from 1640 to 1660, confirm this association. Cavalli's earliest *lamenti*, like those of Monteverdi's operas, are in continuous recitative style, heightened by dissonance and affective text repetition and structured primarily by refrains. But after Apollo's *lamento* from *Gli amori di Apollo e di Dafne* (1640), partly in free recitative, partly based on the descending tetrachord, Cavalli began to employ the bass pattern consistently in *lamenti*, which initially occupied a specific position at the dramatic climax immediately preceding the resolution of the plot. Characterized by a slow tempo, highly accented triple metre and usually accompanied by strings, they use the tetrachord in a variety of ways, ranging from strict ostinato treatment of the simple pattern to freer treatment of one of its variants, such as a chromatic or inverted version. All these *lamenti* exploit the tetrachord as a source of harmonic, melodic and rhythmic dissonance created by suspensions, syncopation and overlapping phrases between the voice and the bass.

The popular success of such arias is indicated by their proliferation – accompanied by a loss of specific dramatic function – during the 1650s and 60s, to the point where some operas contain as many as four *lamenti* spread over their three acts (e.g. Cavalli's *Statira*, 1655, and *Eliogabalo*, 1667). Similar *lamenti*, many either partly or entirely based on the descending tetrachord, occur frequently in aria and cantata collections from the 1640s onwards by such composers as Benedetto Ferrari, Luigi Rossi, Carissimi and Cesti. Although a few were written for specific occasions (e.g. Rossi's *Lamento della Regina di Svetia*) most are settings of pastoral texts involving the amorous trials of nymphs and shepherds.

Pathetic lament arias, many of them associated with some form of the tetrachord bass, continued to occur in operas, oratorios and cantatas of the late 17th and early 18th centuries; indeed, with the development of other aria types, they tended to reassume their former specific dramatic position. Purcell's *Dido and Aeneas* and *The Fairy Queen* each contains a lament based on a chromatically descending tetrachord just before the resolution of the plot, and several Handel operas, such as *Orlando* (1733), contain similarly placed laments in which the tetrachord bass plays a significant role.

The term 'lamento' also appeared in conjunction with instrumental music of a programmatic nature in the late 17th and eariy 18th centuries. Froberger's Suite in C (1656) bears the title *Lamento sopra la dolorosa perdita della Real Maestà di Ferdinando IV*; several sets of sonatas including Biber's Mystery (or Rosary) Sonatas (*c*1676)

and Kuhnau's Biblical Sonatas (1700) contain occasional 'lamento' movements; and Bach's Capriccio in B♭ (*c*1704) 'sopra la lontananza del suo fratello dilettissimo' contains an 'allgemeines Lamento der Freunde'. Although the term generally refers to the expressive musical language and dramatic intentions of these movements, in Bach's capriccio it also refers to the descending tetrachord on which the movement is based.

The persistence of an association between lament and descending tetrachord in the 19th century is attested by Jérôme-Joseph de Momigny (*Cours complet d'harmonie*, Paris, 1803–5). In his analysis of Mozart's Quartet in D minor K421/417b, which opens with a descending tetrachord in the bass, Momigny applied to the first violin part the text of a lament of Dido (*see* ANALYSIS, §II, 2).

See also PLANCTUS.

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ELLEN ROSAND

Lamm, Pavel Aleksandrovich (*b* Moscow, 16/28 July 1882; *d* Nikolina Gora, nr Moscow, 5 May 1951). Russian music editor. He graduated from the Moscow Conservatory having studied the piano and undertook concert tours with the singer Olenina d'Algeym; he was also involved with the work of the *Dom pesni* ('House of Song'). In 1912 he began working as a music editor, and in 1918 he was made a professor of chamber music at the Moscow Conservatory, a post he held until his death. Throughout the 1920s and 30s he also worked for the State Publishing House (Gosudarstvennnoye Izdatel'stvo).

Lamm's main scholarly contribution was his pioneering editorial methods based on a careful study of sources and precise palaeographic methods. He initiated the publication of the collected works of Musorgsky (which remained incomplete) using the autograph manuscripts and the original texts, and Lamm was one of the first music editors to account for textual variants and provide an elaborate critical apparatus. Only later did flaws in his editorial decisions emerge, such as the combination of various versions of the texts, or the grouping of the cycles. He also edited the operas of Borodin based on the composer's manuscripts, although he did not complete *Knyaz Igor* and the vocal score he prepared of *The Warrior Heroes*, which had been typeset, was never released. (Party members' indignant reaction to the 1936 production at the Chamber Theatre blocked any further progress.) Other volumes which Lamm published for the first time included the Musorgsky's piano quintet, a string trio and sextet by Borodin, the score of *Rusalka* by Dargomïzhsky, and the Symphony in E minor by Taneyev. Using the surviving orchestral parts and the vocal score, Lamm also restored Tchaikovsky's opera *The Voyevoda*, and edited for the first time several of the composer's instrumental compositions. During the 1910s and 20s, his house served as a meeting point for young composers such as Anatoly Akeksandrov, Eyges, Feinberg and Myaskovsky. Lamm acted as Prokofiev's 'artistic secretary' after the composer's return to Russia, making fair copies of his 'directions', and preparing scores of Prokofiev's orchestrations of *Romeo i Dzhul'yetta*, the operas *Voyna i mir*, *Semyon Kotko* and other works.

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LYUDMILA KORABEL'NIKOVA

Lam Manyee [Lin Minyi] (*b* Hong Kong, 10 Sept 1950). Hong Kong Chinese composer, songwriter and performer. She graduated in sociology and psychology from the University of Hong Kong (1972). While working for a diploma in piano performance at the Conservatorio di S Cecilia in Rome, Lam followed a course in electronic music and began to study composition with Evangelisti (1973–6), then later with Ferneyhough at the Freiburg Hochschule für Musik (1979–82). She established a career in Hong Kong and New Jersey as a freelance composer and producer of classical and popular music. Many of Lam's compositions have a distinct philosophical flavour. In *Die Meng* she explores a question about existence posed by the Daoist philosopher Zhuangzi. In the similarly existentialist *Is there Life on Mars?* (1997), she interweaves electronic and natural sounds with snippets of speech, including quasi-scientific information, elaborately far-fetched menus and philosophical statements. Another approach to the same question is *Journey* (1977–8), a study in loneliness in which Lam never quite allows the instruments to interact, distancing the performers by directing them to walk about and change their relative positions. A characteristic of her work is the juxtaposition of the most unexpected of sounds, such as car horns, Bach-like melodies and counterpoint, the buzzing of electronic appliances, the *suona* (Chinese shawm), techno beats, the chanting of Tibetan monks, ambulance sirens and the splashing of water, to form fascinating sonic collages.

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BARBARA MITTLER

La Moeulle [La Mole, La Moulaz, La Mule], **Guillaume de** (*b* Geneva, *c*1485; *d* Geneva, Sept 1556). Swiss composer, instrumentalist and singer. He was secretary to the last bishop of Geneva, Pierre de La Baume, and acquired a reputation as a fiddler (*barbitonsor*). The new republic granted him citizenship in January 1517. In 1545 he was an instrumentalist in Lyons; he may have lived there for some years before that time, for Jacques Moderne printed seven of his chansons between 1538 and 1543. On 12 October 1553, Calvin and his council appointed La Moeulle singer at St Pierre Cathedral, Geneva, in succession to Loys Bourgeois who had moved to Lyons the previous year. Despite ill health and poverty, La Moeulle set a number of psalms, canticles and *chansons spirituelles* for four voices. The tenor melodies were printed by Dubosc and Guéroult in 1554 (RISM 1554[18]); however those of the *chansons spirituelles* are identical with those by Didier Lupi published in Lyons by the Beringen brothers in 1548. In April 1555 and February 1556, the Genevan consistory reprimanded La Moeulle for playing his rebec for dancing, and rejected a petition to allow violins and other instruments to accompany psalm singing.

La Moeulle's chansons resemble the contemporary Parisian genre in their clear epigrammatic form and careful matching of textual and musical rhythm. They are, however, unusual in their use of passing chromatic harmonies, and in their unstable tonality; only one, *Le mien désir*, ends in the opening mode.

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all for 4 voices

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FRANK DOBBINS

Lamond, Frederic(k Archibald) (*b* Glasgow, 28 Jan 1868; *d* Stirling, 21 Feb 1948). Scottish pianist and composer. He was taught the rudiments of music by his brother, David. His reputation as a child prodigy spread, and in 1882 he entered the Raff Conservatory at Frankfurt, where his teachers included Max Schwarz (piano), Hugo Heermann (violin) and Anton Urspruch (composition). From 1884 he also studied with Bülow, honorary president of the Raff Conservatory, who was one of the most important influences on his musical temperament. He attended Liszt's masterclasses in Weimar and Rome between August 1885 and January 1886; having made his Berlin début on 17 November 1885 he soon appeared in Vienna and Glasgow. His reputation in Germany led him to settle there, although he travelled widely with tours to Russia, the USA (1902 and five further trips from 1922) and South America (1935).

Lamond's opposition to the Nazi regime caused him to spend an increasing amount of time in Switzerland, and at the outbreak of World War II he moved back to Britain.

Although he had success playing Brahms, Liszt and Saint-Saëns, he was most renowned as an interpreter of Beethoven. Alongside Schnabel and Backhaus, he was the foremost exponent of Beethoven's piano sonatas of the early 20th century. By modern standards his playing lacked rhythmical control, but it was impetuous and rhetorical, mixing rough grittiness with poetic eloquence. His approach to Beethoven may give us some hints of Bülow's own style. Lamond published *Beethoven: Notes on the Sonatas* (Glasgow, 1944) and left fragments of an autobiography, published after his death as *The Memoirs of Frederic Lamond* (Glasgow, 1949). His compositions include piano pieces, a piano trio, a symphony and a concert overture *Scottish Highlands*, all youthful works dating from the mid-1880s.

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TIM PARRY

Lamoninary, Jacques-Philippe (*b* Maroilles, 14 July 1707; *d* Boulogne, 29 Oct 1802). French violinist and composer. He is first mentioned as an apprentice musician in Valenciennes in 1723. He remained there until 1779, playing the violin and composing; by 1768 he was one of the town's most affluent citizens. At various times he was engaged by the St Pierre chapel, Valenciennes; many of his compositions were performed in the chapel's richly endowed *maîtrise*. In 1779 he moved to Boulogne, where he gave singing and violin lessons, but died in poverty at the age of 95.

Lamoninary dedicated his compositions to his generous patron, the Marquis of Cernay. These works, which demand the fluent technique for which Lamoninary was famous, comprise 18 trio sonatas (for two violins and bass) in three sets – opp.1–2 (Paris, 1749) and op.3 (Paris, 1755) – and a set of *quatuors en simphonie* op.4 (Paris, ?1765–6) for string orchestra and organ. The somewhat archaic style of these pieces may reflect the taste of Lamoninary's patron; an Italian influence is also suggested. Some of the first movements have a development and recapitulation and are bithematic, while the third (final) movements are almost invariably entitled 'Minuetto amoroso'. The compositions are characterized by a diversity of thematic structures, a primarily homophonic texture and a lack of tonal variation, both within and among movements. (*BrookSF*; *La LaurencieEF*)

JEFFREY COOPER

La Monnaie, Théâtre Royal de. Opera theatre in BRUSSELS opened in 1700, also called the Koninklijke Muntschouwburg; in 1963 it became the Théâtre Royal de La Monnaie.

La Montaine, John (*b* Chicago, 17 March 1920). American composer. After studying privately in Chicago with Stella Robert, Muriel Parker and Margaret Farr Wilson (1935–8), he entered the Eastman School of Music, where he studied composition with Howard Hanson and Bernard Rogers (BM 1942). He also studied at the Juilliard School with Bernard Wagenaar, privately with Rudolf Ganz (1945) during service in the US Navy, and at the American Conservatory in Fontainebleau with Nadia Boulanger (1952). He has taught at the Eastman School (1964–5) and the University of Utah (1968) and served as composer-in-residence at the American Academy in Rome (1962). His honours include two Guggenheim fellowships (1959–60) and the Pulitzer Prize (1959, for the Piano Concerto, a commission from the Ford Foundation). At home in all musical genres, La Montaine's works demonstrate his deep interest in nature sounds, which he has used in such compositions as *Birds of Paradise*, the *Mass of Nature* and the *Wilderness Journal*. The last of these works also displays his sensitivity to text-setting. Other characteristics of his style include a predominant lyricism, and the influences of medieval music, serialism, folksong and jazz.

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JAMES P. CASSARO

Lamote de Grignon (i Bocquet), Joan (*b* Barcelona, 7 July 1872; *d* Barcelona, 11 March 1949). Catalan composer, teacher and conductor. He studied at the Barcelona Conservatory with B. Tintoré, T. Güell, Gabriel Balart and later with Antoni Nicolau. He became a teacher there (1890) and was appointed its director (1917). He founded the Barcelona SO (1910), and conducted concerts with the Berlin PO (1913) and the Blüthner Orchestra (1914). In 1914 he also became conductor of the municipal band of Barcelona, in which capacity he popularized the Romantic orchestral repertory (particularly Beethoven and Richard Strauss) by means of transcriptions. Under his direction the band achieved a high level of technical proficiency and performed with great success in Berlin and Frankfurt. After the Spanish Civil War Lamote settled in Valencia and founded the Valencia Municipal Orchestra

(1943), which he conducted until 1949. Lamote then returned to Barcelona where he was able to conduct one final concert before his death.

Lamote was one of the main exponents of orchestral music in Barcelona at the beginning of the 20th century. His work displays the influence of Wagner's operas, which had been performed at the Conservatory at the end of the 19th century and had made a great impression on Catalan musicians and intellectuals. Like Pedrell he adhered to nationalist trends and adopted the ideals of the political and cultural 'Renaixença' movement, introducing elements of folksong into his compositions. His vocal music and his works for orchestra and band maintained their popularity in Catalonia after his death.

His son Ricardo Lamote de Grignon y Ribas (*b* Barcelona, 23 Sept 1899; *d* Barcelona, 5 Feb 1962) was also a composer and a conductor. Among his works are an opera *La cabeza del dragón* (text by R. del Valle Inclán) and *Enigmas* for chorus and orchestra (1951) on words from the Apocalypse.

WORKS
(*selective list*)

Stage: Imogina (cuadro dramático, F. Girossi), 1894; 6 zarzuelas, 1895–6, incl.: En todas partes cuecen habas o la romería del santo (A. Contreras), 1895; Las siete palabras (zar cómica, 1, 3 scenes, L. Millà), 1896; L'angelo (op, 1, N. Foretti), 1899; Hesperia (poema lírico, J. Oliva), 1906

Orch: Scherzo sobre un tema popular, 1897, rev. 1910; Médora, sym. poem, 1899; Reverie schumanniana, vc, orch, 1901; Solidaritat de les flors, sardana, 1907; Hispánica II (Catalunya), 1913, arr. wind orch; Cantos populares españoles, 1914; Hispánica I (Andalucía), 1924, arr. wind orch; Hispánica III (scherzo catalán); Matí de festa; Santa Maria de Ripoll, march, wind orch; Sym. no.1, d; Tema y variaciones breves, db, orch; marches and other works for wind orch

Vocal: La nit de Nadal (orat, F. Casas I Amigó), S, Bar, orch, 1902; Poema romàntic, Bar, orch, 1912; Canco d'anar-se'n al llit, chorus; Stella matutina, Tr chorus; works for 1v, wind orch; 1v, pf; many songs, some orchd; sacred works, 1v, org

Chbr: Ballet, cobla band; Estudis, cl/1v, pf; Florida, cobla band; Improvització, vn, pf; Reverie schumanniana, any str/ww, pf; La rosa del folló, cobla band; La solidaritat de les flors, cobla band; Tema y variaciones breves, db, bugle/b cl, 2 pf; El testament d'Amèlia, cobla band

Pf: Minuet, sonatina, 1939; Mercedes, mazurka

Many transcrs. and arrs. for orch, wind orch

Principal publishers: Boileau, Clivis, Unión musical española

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F. Bonastre: *Joan Lamote de Grignon* (Barcelona, 1998)

GUY BOURLIGUEUX/F. TAVERNA-BECH

Lamothe, Ludovic (*b* Port-au-Prince, 22 May 1882; *d* Port-au-Prince, 4 April 1953). Haitian composer and pianist. He began his studies in music theory, solfège and clarinet with Robert Joseph at the Saint Louis de Gonzague Institution in Port-au-Prince and studied piano with his mother, the poet Virginie Sampeur. In 1910 he went to Paris on a scholarship to study with Louis Diémer. He returned to Haiti the following year, teaching the piano and giving frequent salon performances of his works.

Almost all Lamothe's works were written originally for piano and many of them are influenced by Caribbean dance rhythms and African-derived religious music. His best-known works in Haiti were his *danzas* (nos.1–4 of the *Musique*, an anthology of his work published in Port-au-Prince in 1955, two years after his death) and *méringues lentes*, both of which genres employ the five-pulse dance rhythm known as the *cinquillo* or *quintolet*. Lamothe's best-known *méringue*, *La dangereuse*, had an alternating *quintolet* rhythm between the right and left hand, a characteristic feature of most *méringues*. Lamothe was also influenced by the anthropological works of the Haitian physician and ethnologist Jean Price-Mars. He tried to incorporate ideas into his music from the Haitian religious tradition of Vodou. His works *Sobo* and *Loco* imitate rhythms from the Rada and Petwo *nanchons* (denominations) of Vodou respectively. Lamothe also published articles in the Haitian press on the relationship between music and Haitian national culture.

WORKS
(*selective list*)

Pf: Bluff; La dangereuse, méringue haïtienne; 10 danses espagnoles; 4 danzas; Elégie; Feuillet d'album nos.1 and 2; Gavotte dans le style ancien; Libellule, caprice; Loco; Nibo; Scènes de carnaval; Sobo; Tango; 5 valses

WRITINGS

'Pouvons-nous avoir une musique nationale?', *Le temps*, no.3 (1935), 9–11
'Musique haïtienne', *La relève*, (1936–7), no.6, pp.4–6
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MICHAEL LARGEY

La Motta, Bill [Wilbur] *b* St Croix, VI, 13 Jan 1919; *d* St Thomas, VI, 8 Oct 1980). American composer. He was only 17 when his first composition in the popular idiom 'Heading for Home' (1936) was published and recorded for RCA. In spite of his musical interests, he trained to become an engineer at the US Merchant Marine Academy. As a student there he formed the Cadet Corps band and wrote a composition which later became the official marching song of the Academy. In 1950, after several years as an engineer at sea, he began composition study at the Juilliard School of Music. He later composed and arranged music for a small recording company in New York, formed his own band, became a member of ASCAP and made several recordings. In 1959 he returned to the Virgin Islands where he was active as an engineer, performer and composer of both classical and popular works. He founded the Westindy Music Company which published much of his music. His output includes 77 popular songs, of which 'Pig Knuckles and Rice' (1972) was the best seller, ten compositions for orchestra and/or concert band and 12 works for solo piano. A high point in his compositional career was Casals's performance of *Don Pablo's Bolero*, a work written on behalf of the people of the Virgin Islands to honour the famous cellist.

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MARGOT LIETH-PHILIPP

Lamotte [La Motte], **Antoine Houdar** [Houdart, Houdard] **de** (*b* Paris, 17 Jan 1672; *d* Paris, 26 Dec 1731). French librettist, aesthetician, poet and dramatist. He received an education in Latin and French literature at a Jesuit school, then attended law school but never practised law. At the age of 21 he saw his first play (a comedy) fail miserably and reacted by attempting to join a monastery. Two

months later he emerged, but he spent some time reading and writing religious texts before returning definitively to the theatre. He wrote nearly all his opera librettos between 1697 and 1708, as well as three brief spoken comedies and a number of cantata texts. Wishing to enter the Académie Française, he wrote a book of odes (1707), and was received by the Académie in 1710. His subsequent output includes spoken plays (four tragedies, five comedies), fables, a free translation of the *Iliad* with accompanying 'Discours' (which led to a long pamphlet war), other essays in literary criticism and miscellaneous non-fiction. In 1727 Rameau addressed a letter to Lamotte regarding his aesthetic goals in an unsuccessful bid for collaboration. Lamotte remained productive until his death, even though he had been blind and infirm for many years.

As a philosopher Lamotte's name is often coupled with that of his mentor, Fontenelle. Lamotte was a 'moderne' in the 'querelle des Anciens et des Modernes'. He favoured writing spoken tragedy in prose rather than alexandrines, aiming to please (by selective 'imitation of nature') rather than 'instruct', and replacing the traditional unities with unity of 'interest'. Although his aesthetic writings concentrate on spoken tragedy, many of his recommendations (for instance, that spectacle be exploited) reflect his experiences as a librettist. His cantata texts belong to the earliest flowering of the French chamber *cantate*. While typical of the genre in form and poetic style, nearly all are atypically based stories from the Old Testament.

His first achievement as a librettist was to invent a new genre, the *opéra-ballet*. (The term appeared later; Lamotte used the simple designation 'ballet'.) The characters in *L'Europe galante* are contemporary Europeans, not heroes of mythology or chivalric legend; only the prologue features allegorical figures. Each act ('entrée') has a separate plot and its own divertissement; the entrées are loosely connected by a common theme (stereotype images of love-making in different countries). Cahusac later characterized the separate entrées as 'piquant miniatures'. Lamotte's only other *opéra-ballet*, *Le triomphe des Arts*, returns to mythological characters; the five entrées represent architecture, poetry, music, painting and sculpture. The fifth entrée, which presents the legend of Pygmalion, is better known in Rameau's later setting than in La Barre's original.

Issé, in keeping with the conventions of the *pastorale-héroïque*, includes a pastoral love triangle involving a combination of a god and two mortals. There are three acts in the original version, but for the revised version of 1708 Lamotte lengthened the divertissements and superficially reorganized the structure by splitting Acts 1 and 3 into two acts each. D'Alembert later explained that Lamotte had been advised to put his three-act pastorale into five acts to give it 'the dignity of grand opera'; general critical opinion was that Lamotte might better have achieved 'dignity' by suppressing the comic subplot, which is a burlesque love intrigue for the confidants. The two pieces labelled *comédie-ballet* (a term used differently by Molière) have continuous plots, with the customary divertissement in each act. *Le carnaval et la folie* has mythological characters (and therefore the expected supernatural events), whereas those of *La vénitienne* are contemporary Europeans. Both pieces are light comedies.

Lamotte's first *tragédie en musique*, *Amadis de Grèce*, is based on the same chivalric romance as Quinault's *Amadis de Gaule*. His next five works in that genre borrow from ancient mythology. Finally, *Scanderberg* (begun in 1711 and completed by La Serre after Lamotte's death) is based on an episode in Turkish history. In his youth Lamotte had written a manuscript study of Quinault's librettos, and the general style of these 'tragedies' is based closely on Quinault. The most important difference, one that had far-reaching influence on the next generation of French librettists, was the increased importance of the divertissements. The plots are simple, allowing lengthy divertissements (frequently ceremonial celebrations) to become the centre of gravity for each act. Lamotte often borrowed Quinault's occasional device of introducing the divertissement by interrupting the drama at a moment of great tension; the return to the story often involves a similarly violent contrast between static celebration and high drama.

LIBRETTOS

performed and published in Paris unless otherwise stated

Tragédies en musique, each with prol and 5 acts: *Amadis de Grèce*, A.C. Destouches, 1699; *Marthésie reine des Amazones*, Destouches, Fontainebleau, 1699; *Canente*, Collasse, 1700; *Omphale*, Destouches, 1701; *Alcyone*, Marais, 1706; *Sémelé*, Marais, 1709; *Scanderberg* (completed by J.-L.-I. de La Serre), Rebel and Francoeur, 1735

Pastorales-héroïques: *Issé*, Destouches, 1697; *Climène*, not set

Opéra-ballets: *L'Europe galante*, Campra, 1697; *Le triomphe des arts*, La Barre, 1700 (Act 5, Rameau, 1748, as Pygmalion)

Comédies-ballets: *Le carnaval et la folie*, Destouches, 1703; *La vénitienne*, La Barre, 1705 (Dauvergne, 1768); *Le sâges* (prol, 4 entrées), prol, Mondonville, 1753, in *Titon et l'Aurore*; *Les fées*, not set

Chbr cant. texts: *Esther*; *Le passage de la Mer Rouge*; *Jacob et Rachel*; *Jonas*; *Susanne*; *Judith*; *Adam*; *Le temple rebasti*; *Le déluge*; *Joseph*; *Jephté*; *Samson*; all set by E. Jacquet de La Guerre in *Cantates françoises* (1708, 1711); *Abraham*, Clérambault (1715); *Sémelé*, Destouches (1719); *Echo*, not set; 23 others on biblical subjects, not set

Odes and chansons: *Le désir* (anacreontic ode), anon. setting in Ballard's Recueil d'airs sérieux et à boire (1707); various settings of song texts in Rousseau's Les consolations des misères de ma vie (1781) and Jean-Benjamin de La Borde's Choix de chansons (1772)

WRITINGS

only those relevant to music

Réflexions sur la critique (Paris, 1715, 2/1716)

'Suite de réflexions sur la tragédie', *Oeuvres de théâtre* (Paris, 1730, 2/1765, as *Pièces de théâtre*), iv, and *Oeuvres de Monsieur Houdar de la Motte* (Paris, 1754/R1970 as *Oeuvres complètes*), iii

'Discours sur la tragédie', *Oeuvres de théâtre* (Paris, 1730, 2/1765 as *Pièces de théâtre*), iv, and *Oeuvres de Monsieur Houdar de la Motte* (Paris, 1754/R1970 as *Oeuvres complètes*), iv

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LOIS ROSOW

Lamotte, Franz (*b* ?1751; *d* The Hague, 7 Sept 1780). Violinist and composer, probably of Flemish origin. According to Burney, he was Flemish (although his name appears to come from the French-speaking, Walloon, part of the southern Netherlands) and received lessons on the violin from Felice Giardini in London, which is probably why he was often dubbed 'the young Englishman'. On 29 December 1766 he performed in the Burgtheater, Vienna; he so impressed the Viennese court that in 1767 he was given financial support to undertake a long concert tour. He appeared in Prague and Leipzig (where he performed with J.A. Hiller), and in 1768 in Padua and Venice. Leopold Mozart referred to a lengthy stay in Naples, but by 1769 Lamotte was performing in competition with the violinist G.M. Giornovichi in Paris. In 1770 or 1772 he returned to Vienna and joined the Hofkapelle of Empress Maria Theresa as a first violinist, though he continued to make concert tours. In 1775 he appeared at the Paris Concert Spirituel, and from 1776 gave concerts in London, including several subscription concerts with Rauzzini in 1778–9. He seems to have left London hurriedly in about 1780, probably because of criminal offences, but it remains unclear to what extent the resulting suspicions and reports of scandal are justified.

Even in his youth, Lamotte was regarded as a virtuoso of the first rank whose double stopping was particularly remarkable. In 1767 he caused a stir in Prague by performing at sight a violin concerto in F♯ or C♯ major by the Prince of Fürstenberg's secretary, Bablizeck (Choron and Fayolle claimed that he tuned his violin a semitone higher and ignored the sharps in accomplishing this feat). His bowing technique was also admired and, according to Mozart, his staccato playing was long remembered in Vienna. He composed concertos, sonatas and airs for the violin.

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Conc., vn, orch (1775); IIe conc., vn, orch (1775); IIIe conc., vn, orch (1775); vn conc., D, *D-W*

Sonate, vn, b (hpd/vc), op.5 (*c*1770); 3 sonatas, vn, b (kbd) in 6 sonate (London and Paris, ?1776)

6 airs mis en variation, vn, b (1775)

Marche des 2 avares, 2 tr insts (n.p., n.d.)

Duetti, vn, va (n.d.)

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OTHMAR WESSELY

La Motte-Haber, Helga de. *See* MOTTE-HABER, HELGA DE LA.

La Moulaz, Guillaume de. *See* LA MOEULLE, GUILLAUME DE.

Lamoureux, Charles (*b* Bordeaux, 28 Sept 1834; *d* Paris, 21 Dec 1899). French conductor and violinist. The son of a café owner, he began studying the violin with Baudoin, who sent him to Paris at his own expense to enrol in Girard's class at the Conservatoire. There he took a *premier prix* for the violin in 1854, and studied harmony under Tolbecque, counterpoint and fugue under Leborne and composition with Chauvet. From 1850 he earned his living playing in the orchestra of the Théâtre du Gymnase, leaving it for a position at the Opéra. He also played in the orchestra for young performers recently formed by Pasdeloup and eventually joined the Société des Concerts du Conservatoire. In 1860 he founded the Séances Populaires de Musique de Chambre with Colonne, Adam and Pilet; this society, whose partners changed several times, gave numerous concerts that were particularly interesting for their inclusion of new and seldom-performed works. From 1872 a quartet formed by Lamoureux with Coblain, Adam and Tolbecque gradually became a chamber orchestra, and, with the addition of singers, began to perform important works including Bach's keyboard concertos and excerpts from his cantatas and even a whole cantata, *Der Streit zwischen Phöbus und Pan*.

Lamoureux had travelled in England and Germany and was anxious to emulate the performances of large-scale choral works he had heard at the great festivals organized by Hiller and Costa. After his marriage, he found himself in possession of a large fortune, and when the committee of the Société des Concerts du Conservatoire, where he had been assistant conductor since 26 May 1872, refused his request to organize one or two performances of



Charles Lamoureux: caricature by Charles-Lucien Léandre

oratorios, Lamoureux resigned from the Société and decided to finance the performances himself. He produced Handel's *Messiah* in December 1873, followed by the *St Matthew Passion*, performed three times in March and April 1874 with such success that he founded the Société Française de l'Harmonie Sacrée (1874) and under its auspices presented *Judas Maccabaeus* and *Alexander's Feast* by Handel, Gounod's *Gallia* and Massenet's *Eve*. The Société was obliged to break off its activities owing to lack of funds, but Lamoureux had made his mark as a conductor. In 1876 he joined the Opéra-Comique, then under the direction of Carvalho, but stayed only six months, resigning after an argument during a rehearsal. In 1877 he was appointed to the Opéra, but only stayed there until December 1879, leaving for London, after a disagreement with the director Vaucorbeil over Mozart's *Don Giovanni*, to organize a festival of French music, which took place in 1881 and was a great success. He then submitted a memorandum demanding the restoration of the Théâtre-Lyrique and an annual subsidy of 600,000 francs to make it into an 'opéra populaire', but this project came to nothing.

It was at this point that Lamoureux decided to sign a contract with the Théâtre du Château d'Eau to give weekly symphony concerts. The Société des Nouveaux-Concerts (also called the Concerts Lamoureux) gave its first concert on 23 October 1881; it had an immediate and well-deserved success because of the high quality of the performances, whose precision and firmness, but also expressiveness, were Lamoureux trademarks. Almost at once he began the struggle to introduce the music of Wagner, which he carried on to the end of his career. He first performed single acts from *Lohengrin* and *Tristan* in concerts and then went to Bayreuth, where it seems that Wagner finally authorized him to produce *Lohengrin*. This he did in 1887 at the Eden-Théâtre, where he had established himself two years before. However the anti-Wagner extremists, using a border incident with Germany as a pretext, staged a street demonstration to protest against the performance, calling it an unpatriotic act. Lamoureux was intimidated and, though the government had not insisted on his doing so, gave up the venture before the second performance and was held responsible for the financial loss incurred. At least his nomination as Officier of the Légion d'Honneur was a source of some consolation at this time. He devoted himself once more to his weekly concerts and also directed the stage music at the Théâtre de l'Odéon. In 1891, the Opéra produced *Lohengrin* and Lamoureux was made the musical director. He was replaced by Colonne at the beginning of 1892 on the occasion of a change of management.

In 1893 Lamoureux made a tour of Russia; from 1896 he brought his orchestra to London yearly, and in May 1899 he took part with Sir Henry Wood in a festival in the Queen's Hall where the two conductors directed their respective orchestras alternately. In 1897 Lamoureux decided to give up the direction of his orchestra and chose Camille Chevillard, his son-in-law, to succeed him as permanent conductor. It was in order to give more time to the theatre that he curtailed his conducting, but his projects were not successful and he never built the French Bayreuth of his dreams. He did, however, finally succeed in producing *Tristan und Isolde* on 28 October 1899 at the Nouveau-Théâtre.

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ELISABETH BERNARD

Lampadarios, Joannes. *See* KLADAS, JOANNES.

Lampadius [Lampe], **Auctor** (*b* Brunswick, *c*1500; *d* Halberstadt, 1559). German theorist and composer. His unusual Christian name comes from the patron saint of Brunswick. Between 1532 and 1535 he left a teaching post at Goslar to become Kantor at the Johannisschule at Lüneburg, newly opened after the Reformation, where Lossius also taught. In 1537 Lampadius's children died of the plague and he and his wife left Lüneburg. In a letter to the Lüneburg council written from Wernigerode on 27 November 1537, he still described himself as Lüneburg Kantor. Shortly afterwards he entered the service of the Count of Stolberg at Wernigerode, as schoolmaster and court chaplain. At Easter 1541 he was appointed pastor at St Martini, Halberstadt, where he remained until his death. In the winter of 1541–2 he matriculated at Leipzig University and, on 6 June 1542, he was accepted 'ad licentiam recipiendi doctoratus insignia'. In 1546, in a request for an increase in salary, he pleaded that he needed the money because the university had offered him a doctorate. In the 1550s he took an active part in the exchanges between leading Protestant theologians, including Flacius Illyricus.

Though a Kantor for only a few years, Lampadius was occupied with music throughout his life. In 1556, 19 years after becoming a pastor, he described himself, in a letter sent to a friend with a new composition ('words by Christ, music by Lampadius'), as 'musician and confessor of Christ', and stated that he would shortly be composing a mass; however, the only known musical works ascribed to him are two bicinia in *Diphona amoena et florida* (RISM 1549[16]), *Omnis caro faenum* and *Te Deus aeterna faciat*. Both appear as unattributed examples in his *Compendium musices* (the latter without text), and other examples are likely to be by Lampadius as well.

Lampadius is best known to the history of music for his *Compendium musices, tam figurati quam plani cantus, ad formam dialogi* (Berne, 1537, 5/1554), which he compiled while Kantor at the Johannisschule in Lüneburg. The book was intended for use in teaching schoolboys and chiefly assembled from the writings of others, although some of its material and presentation seems to be original and is of great interest. The first two sections are devoted to the substance and notation of pitch and rhythm respectively, 'cantus planus' and 'musica mensurata'; in both, Lampadius frequently referred to and drew upon the writings of Ornithoparchus (*Musice active micrologus*, 1517) and Rhau (*Enchiridion utriusque musicae practicae*, 1517). The third part, entitled 'De compositione cantus compendium', appears to be the most original. It is made up of five chapters, of which the first four present rules for chord-formation and voice-leading (the three rules in the third chapter are quoted without acknowledgement from Galliculus, *Isagoge de*

compositione cantus, 1520), while the fifth is on two-part composition. The final section contains rules for reading Scripture.

One aspect of the third part of Lampadius's textbook that has received much attention is his remarks on the music of Josquin, a composer whom, like other Lutherans, he venerated. He presented Josquin's works in general terms as models worthy of imitation, and felicitously described their style: 'Josquin's works have many, varied and extremely expressive (*argutissimas*) sections (*clausulationes*), adorned with very appropriate imitations and canons, full of sweetness (*suavitatis*) ...'. The book has also attracted attention for its examples in different notational formats. The second chapter of the third part consists of eight rules for constructing four-part chords, each illustrated on a ten-line staff, which Lampadius recommended for beginners; there is then a summary example of a continuous phrase, given in two versions: on the ten-line staff and in four separate parts (see Owens, 26–9). Still more significant is Lampadius's example of open score, showing the opening of Verdelot's four-voice *Sancta Maria succurre miseris*. While not the earliest true score to survive (Martin Agricola printed one to show how tablature relates to mensural notation in *Musica instrumentalis deudsch* (1529), and there are three manuscript scores in two voices from about 1480 in the Tongeren fragments), its placement in the treatise is striking and suggestive. It occurs at the very end of the third section, immediately following Lampadius's discussion of experienced composers' working methods, in which he mentioned the use of the *tabula compositoria* (which has been variously interpreted) and contrasted former and more recent ways of composing. Lowinsky (1948) believed Lampadius was a reliable witness that Josquin composed in score, but this interpretation is called into question by the absence until much later of manuscript evidence for any composer's doing so. The passage has yet to be explained in convincing fashion.

Lampadius's *Compendium musices* is one of many school textbooks on music written in Central Europe during the 16th century, and must be understood in that context rather than that of advanced or original music theory. It remains necessary to investigate the 'very erudite' authorities Lampadius drew upon, since – especially in the important third part – only a few have been identified. It is not yet possible to say how much of his treatise is his own.

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JESSIE ANN OWENS, MARTIN RUHNKE

Lampe, Charles John Frederick (*b* ?London, ?1739; *d* London, 10 Sept 1767). English composer and organist. He was the son of John Frederick Lampe and the singer Isabella Young, who were married in 1738. In 1758 he succeeded his grandfather, Charles Young, as organist at All Hallows, Barking-by-the-Tower, a post which he held until his death. He may be the Lampe who played in the Covent Garden orchestra in 1760–61. In 1763 he married Ann Smith, a singer at Marylebone Gardens; from at least 1766 he lived in the Drury Lane area. His songs include the patriotic *Britannia's Invitation to her Sons, to Partake of the Glory of the Intended Expedition* (*c*1755), *Damon & Delia or the Retreat* (1759) and a collection, *Six English Songs as Sung by Mr [Thomas] Lowe & Mrs Lampe Junr at Mary-bone Gardens* (1764); his music is light and appealing with much use of the Scotch snap. Lampe's only other published compositions are some catches included in *The Catch Club or Merry Companions . . . Selected by C.I.F. Lampe* (*c*1765) and in *A Second Collection of Catches* (*c*1766).

ROGER FISKE/PAMELA McGAIRL

Lampe, Johann Friedrich (*b* Wolfenbüttel, 1744; *d* after 1788). German composer and singer. He was musical director of the Hamburg theatre from 1773 to 1777 and apparently stayed on as a singer. In 1788 he was a member of the court theatre at Schwedt (Pomerania). His works include symphonies (lost), songs, incidental music for the stage and *Das Mädchen in Eichthale*, a three-act Singspiel adapted from Bickerstaff's *Love in a Village* and Burgoyne's *The Maid of the Oaks*, first performed at the Hamburg Gänsemarkt (19 August 1776) and later in Berlin and elsewhere (score in *D-Bdhm*).

□

Lampe, John Frederick [Johann Friedrich] (*b* ?Brunswick, winter 1702–3; *d* Edinburgh, 25 July 1751). German composer and bassoonist active in Britain. Nothing is known of his life before he was admitted to the University of Helmstedt on 2 May 1718, when he was described as 'Brunsvicensis' ('from Brunswick'). He graduated in law in March 1720, moved to Hamburg soon after, and arrived in London in 1725 or 1726, when Henry Carey, later his regular librettist, described him in a poem as 'my LAMP obscure, because unknown' who 'shines in secret (now) to Friends alone'. Fame was predicted for him ('Light him but up! Let him in publick blaze, / He will delight not only but amaze'), but he did not attract much public attention until 1732–3, when he was the prime mover in a project to promote English opera at the Little Theatre in the Haymarket.

Lampe wrote three full-length serious operas 'after the Italian manner' within a year: Carey's *Amelia*, *Britannia* by Thomas Lediard (a diplomat who probably met Lampe in Hamburg) and *Dione*, adapted from a 'pastoral tragedy'

by John Gay. Only two airs from *Amelia* survive, though ten from *Britannia* and eight from *Dione* exist in manuscript full score, perhaps copied as part of a later process of turning them from full-length operas to afterpieces. Although these three operas lost money, a fourth, *The Opera of Operas, or Tom Thumb the Great*, was a turning-point for Lampe. It was an adaptation of Fielding's burlesque *The Tragedy of Tragedies*, with opera and opera singers made the objects of ridicule rather than plays and actors. It has often been confused with Arne's rival afterpiece setting of the same text, put on at the Little Theatre in October 1733 in competition with a revival of Lampe's opera at Drury Lane, though there is little doubt that the 16 published songs are by Lampe. *The Opera of Operas* established Lampe in the theatre, and he was soon in demand: in spring 1734 he wrote incidental music for two plays, the masque *Aurora's Nuptials* (celebrating Princess Anne's wedding to the Prince of Orange) and, his second success, the pantomime *Cupid and Psyche, or Columbine Courtezan*.

The overture to *Cupid and Psyche* is an example of the 'medley overture', a popular genre in the early 1730s in which fragments of popular tunes were introduced, often in counterpoint or hidden in the lower parts; Lampe managed to work in tunes from Handel's *Rodelinda*, *Giulio Cesare*, *Admeto*, *Ottone* and *Siroe*. Although he was one of Handel's rivals as a composer, he was associated with his fellow-Saxon as a performer. He probably started to play the bassoon for Handel soon after he arrived in London, for Charles Burney wrote that Thomas Stanesby made a double bassoon for the coronation of 1727, and that Lampe 'was the person intended to perform on it; but, for want of a proper reed, or for some other cause, at present unknown, no use was made of it at that time'. The difficulties were evidently overcome by 174o, when Handel included a double bassoon part in *L'Allegro, il Penseroso ed il Moderato*. The double bassoon used then was perhaps the one by Thomas Stanesby (ii) dated 1739, now in the National Museum, Dublin.
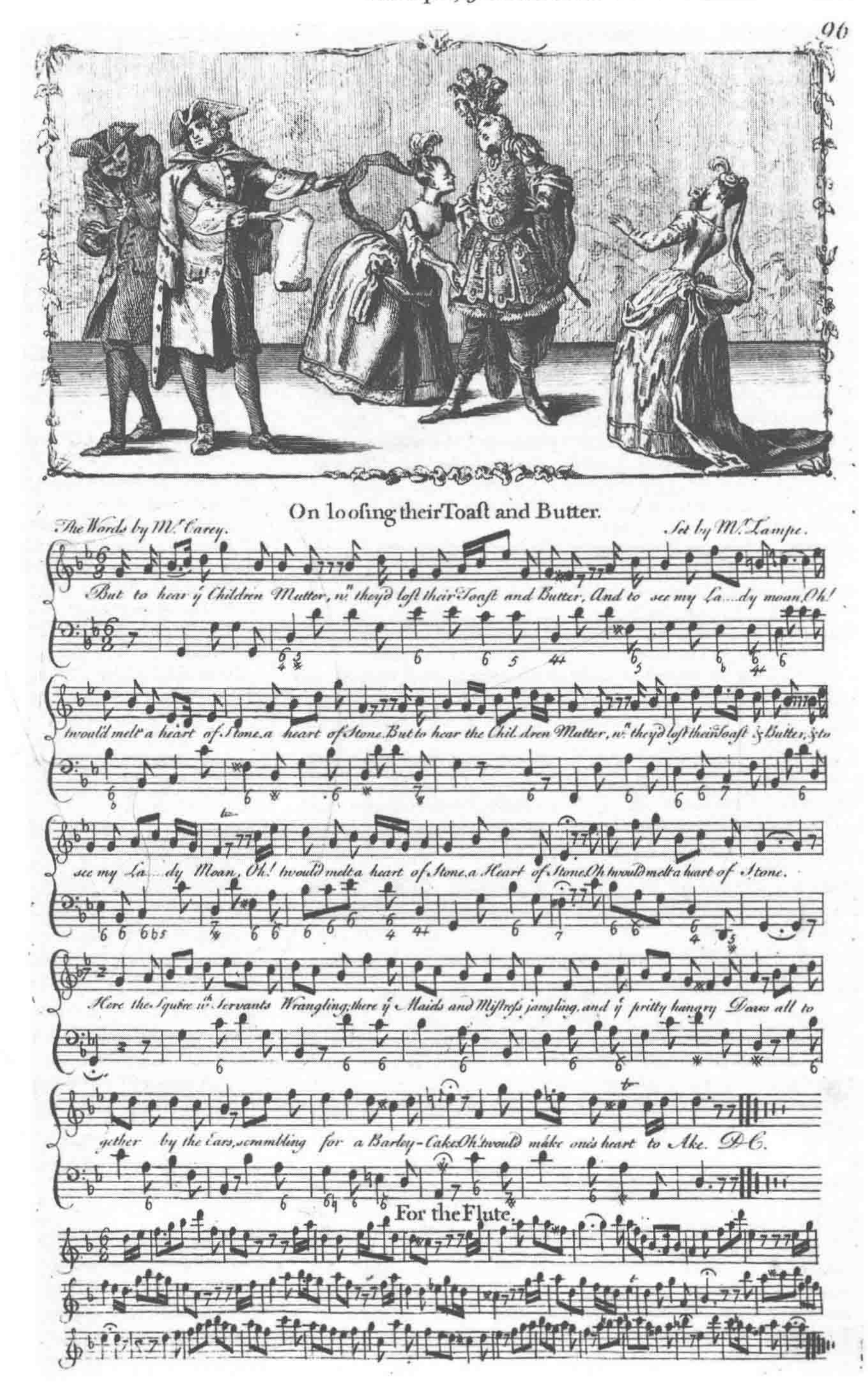
Nothing for sure is known of Lampe's activities between 1734 and 1737. He may merely have been busy teaching and writing his thoroughbass treatise, though so complete an absence from theatrical life suggests that he spent the time out of London. Perhaps he visited Paris, for both his treatises show an early familiarity with Rameau's concept of the 'fundamental bass'. He returned to London with *The Dragon of Wantley*, which was a sensation. Carey's libretto was reprinted 14 times in little more than a year, the work was taken up by other companies, and it held the stage until 1782. It is Lampe's only opera to survive complete: the concerted numbers were published in full score in 1738, and the recitatives are included in a manuscript full score of a shortened version, perhaps copied for the touring production Charles Burney saw in Chester in 1741. Carey ridiculed Italian opera in *The Dragon of Wantley* by transferring its artificial conventions and high-flown sentiments to a down-to-earth English folktale set in his native Yorkshire. The legend of Moore of Moore Hall and the dragon of Wantley (Wharncliffe near Rotherham) would have been familiar to his audience from the ballad printed in Thomas D'Urfey's *Pills to Purge Melancholy*. Lampe's music added an extra dimension to the comedy by setting Carey's inane lines to elaborate and seemingly serious music (see illustration).

With such a hit on their hands it was inevitable that Carey and Lampe would produce a sequel. Like most sequels, *Margery, or A Worse Plague than the Dragon* was less effective and less successful. But Lampe was now one of London's most prominent theatre musicians, a position he consolidated by marrying his leading lady, Isabella Young, in December 1738, thus becoming Thomas Arne's brother-in-law (Arne had married Isabella's sister Cecilia in 1737). Moreover, the pantomime *Orpheus and Euridice*, first produced at Covent Garden in February 1740, received 46 performances in that season alone, though the crowds were probably drawn more by a 17-foot clockwork snake that devoured Euridice (it moved with 'a velocity scarce credible') than by Lampe's music. In 1741, however, audiences for music in London dwindled as the public's attention was caught by the revolution in Shakespearean acting initiated by Charles Macklin and David Garrick. Lampe's *The Sham Conjurer*, a 'Comic-Masque of Speaking, Singing, Dancing', failed after three performances at Covent Garden in April, though its music (including a 'grand concerto' for oboes, horns, strings and continuo) was published in full score. As a result, his company tried its luck in the provinces, and he wrote nothing for the London theatres except for two works given at the Little Theatre in the Haymarket in spring 1744, one of which was described as an 'operetta', apparently the earliest use of the term.

Lampe's last opera, *Pyramus and Thisbe*, was produced at Covent Garden in January 1745. The text, derived in part from one set by Richard Leveridge in 1716, is an ingenious adaptation of the play-within-a-play in Shakespeare's *A Midsummer Night's Dream*. As in *The Opera of Operas*, Italian opera and opera singers are the object of ridicule rather than plays or actors. The airs are once again deadpan, though the clichés of the Handelian style are parodied in typical rage and revenge numbers. *Pyramus and Thisbe* was taken up by provincial companies, though it did not lead to further opportunities in London, a couple of contributions to plays excepted.

About this time Lampe was drawn into the circle around John and Charles Wesley, perhaps through the influence of Priscilla Rich, the wife of the proprietor of Covent Garden. John Wesley wrote in his journal on 29 November 1745 that he 'spent an hour with Mr. Lampe, who had been a Deist for many years, till it pleased God, by *An Earnest Appeal* [John Wesley's pamphlet of 1743] to bring him to a better mind'. An immediate fruit of his conversion was *Hymns on the Great Festivals and Other Occasions* (1746), a handsomely produced volume of 24 hymns by Charles Wesley and his brother Samuel, set by Lampe in a florid style for voice and continuo. More of his devotional music probably survives anonymously in other collections produced by members of the Wesley circle, such as Thomas Butts's *Harmonia sacra* (London, 1767).

Lampe and his company went to Dublin in September 1748 for two seasons at the Smock Alley Theatre, where he wrote the lost serenata *Damon and Anathe* as well as music for revivals of two old tragedies, *Oroonoko* and *Theodosius*. He seems to have visited Belfast and Edinburgh in summer 1750, before returning to Dublin briefly in October and then settling in Edinburgh for a season at its new theatre; but he died of a fever there on 25 July



'On Loosing their Toast and Butter' and scene from Lampe's 'The Dragon of Wantley': engraving by George Bickham jr from 'The Musical Entertainer', i (1738)

1751, and was buried in Canongate churchyard. Charles Wesley commemorated his death in the hymn *'Tis done! The sov'reign will's obey'd*.

As a composer Lampe displayed a consistent technical facility that was beyond the grasp of many of his colleagues working for the London theatres, and he showed skill at setting English even in his early works. He inevitably invites comparison with Handel, who is said to have admired *The Dragon of Wantley*. Yet his surviving operas are closer in style to Arne than Handel, perhaps because they are comedies. Apart from those occcasions when he parodied the Handelian style for comic effect, he tended to follow his brother-in-law in introducing elements of British popular song into his airs, including the Scotch snaps that proliferate in *Pyramus and Thisbe*. The few surviving fragments of his serious operas, notably the airs from *Britannia* and *Dione*, suggest that he was also capable of deeper things.

WORKS

printed works published in London unless otherwise stated

STAGE

LCG – *London, Covent Garden*
LDL – *London, Drury Lane Theatre*
LLH – *London, Little Theatre in the Haymarket*

Diana and Acteon (pantomime, Monsieur Roger), LDL, 23 April 1730, lost
Amelia (Eng. op, H. Carey), LLH, 13 March 1732, 2 airs (?1732)
Britannia (Eng. op, T. Lediard), LLH, 16 Nov 1732, 10 airs *GB-Lbl*
Dione (Eng. op, ?Lampe, after J. Gay), LLH, 23 Feb 1733, 8 airs *Lbl*
The Usurers, or Harlequin's Last Shift (pantomime), 23 Feb 1733, music lost
Love Runs All Dangers (pantomime), LLH, 16 March 1733, lost
The Opera of Operas, or Tom Thumb the Great (burlesque op, ?E. Haywood and ?W. Hatchett, after H. Fielding: *The Tragedy of Tragedies*), LLH, 31 May 1733, 16 airs (1733)
Music in The Cornish Squire (play, J. Ralph, after J. Vanbrugh), 1734, music lost
Cupid and Psyche, or Columbine Courtezan (pantomime), LDL, 4 Feb 1734, medley ov. (1736), comic tunes (1735), Crowds of coxcombs, air (n.d.), Who to win a woman's favour, air (n.d./*R* in Martin)
Music in The Fatal Falsehood (play, J. Hewitt), 1734, Whilst endless tears and sighs, air (1734/*R* in Martin)
Aurora's Nuptials (masque), ?LDL, ?15 March 1734, music lost
Masque of Pastoral Musick, Lincoln's Inn Fields, 16 May 1734, lost
The Dragon of Wantley (burlesque op, 3, Carey), LLH, 16 May 1737, *Lcm*, full score without recits (1738); ed. P. Holman (Wyton, 1996)
Margery, or A Worse Plague than the Dragon (burlesque op, Carey), LCG, 9 Dec 1738, full score without recits (1738)
Roger and Joan, or The Country Wedding (comic masque), LCG, 20 March 1739, music lost
Orpheus and Euridice, with The Metamorphoses of Harlequin (pantomime, L. Theobald), LCG, 12 Feb 1740, comic tunes (?1740), The parent bird, air, Lyra Britannica (1740–45; see 'Miscellaneous')
The Sham Conjurer (comic masque), LCG, 18 April 1741, text lost, full score (1741)
Music in The Winter's Tale (play, W. Shakespeare), 1741, But Shall I go mourn for that my dear, air (?1741–2)
The Queen of Spain, or Farinelli at Madrid (burlesque scene, J. Ayres), LLH, 19 Jan 1744, lost
The Kiss Accepted and Returned (operetta, Ayres), LLH, 16 April 1744, lost
Pyramus and Thisbe (mock op, 1, after Shakespeare and R. Leveridge), LCG, 25 Jan 1745, full score without recits (1745/*R*)
Music in The What d'Ye Call It (play, Gay), 1745, lost
Music in The Muses' Looking Glass (play, L. Ryan, after T. Randolph), 1748, lost
Music in Oroonoko (play, T. Southerne), 1749, 2 airs (1749)
Music in Theodosius (play, N. Lee), 1749, 4 songs, The Ladies Amusement (Dublin, 1749; 1 *R* in Martin)
Damon and Anathe (serenata, T. Cibber), Dublin, Smock Alley Theatre, 12 March 1750, lost
Music in King John (play, Shakespeare), 1750, choruses 'in the manner of the Ancients', lost

MISCELLANEOUS

6 Solos, fl, bc (*c*1727), lost
Wit Musically Embellish'd ... 40 New English Ballads, 1v, bc (1731)
British Melody, or The Musical Magazine, 1v, bc (1739), ed. Lampe [60 songs, some by Lampe]
The Musical Entertainer, mostly 1v, bc (1740), ed. Lampe [some by Lampe]
Lyra Britannica: a Collection of [12] Favourite English Songs, 1v, bc (1740–45) (see also Orpheus and Euridice under 'Stage')
The Cuckoo Concerto, G, fl, str, bc (*c*1740)
[24] Hymns on the Great Festivals and Other Occasions, 1v, bc (1746/*R*)
The king shall now rejoice, S, S, T, B, SSTB, 2 tpt, timp, 2 hn, 2 ob, bn, str, org, The Musick in Score of the Thanksgiving Anthem ... for the Suppression of the Rebellion (*c*1746), *GB-Ge*
A Cantata [Ophelia] and 4 English Songs, 1v, tr inst, bc (1748)
A Collection of Hymns and Sacred Poems (Dublin, 1749), ed. Lampe
The Ladies Amusement (Dublin, 1749), 1v, tr inst, bc [13 songs; Amphitryon and Alcmena, cant.]
The Grand Chorus [Hail to the lovely blooming pair] as Perform'd in the Representation of the Coronation at the Theatre-Royal in Covent Garden, SATB, 2 ob, str, bc (?1763)
Songs pubd separately and in anthologies
Ode on his Majesty's Birthday, Dublin, ?31 Oct 1748, lost
Conc., ob, 2 vn, va, b, lost, see Haynes
2 sonatas, G, e, ?fl, bc, private collection [?from 6 solos]

THEORETICAL WORKS

A Plain and Compendious Method of Teaching Thorough Bass (1737/*R*)
The Art of Musick (1740)

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PETER HOLMAN

Lampe, Mrs. English soprano, wife of John Frederick Lampe. *See* YOUNG family, (4).

Lampens (*fl c*1425). Composer, possibly Netherlandish. His name is known only from *F-Sm* C.22, where a three-voice Credo is ascribed to him (f.103*v*–104*r*; Coussemaker, no.182; Welker, no.179; ed. in PMFC, xxiii/b, 1991). The setting is in void mensural notation in *tempus imperfectum* (?*diminutum*), and in minor prolation. Coussemaker's copy (*B-Bc* 56.286, no.41) has only the first part of the Credo, up to 'cuius regni non erit finis'. The conclusion, from 'Et in spiritum sanctum', was probably on f.108*v* of the manuscript.

Thurston Dart (*RBM*, viii, 1954, 122–4) suggested that Lampens might be identified with LAMBE; Strohm (*The Rise of European Music 1380–1500*, Cambridge, 1993, 2/1996) proposed an identification with Arnold or Hugo DE LANTINS.

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For further bibliography *see* SOURCES, MS, §VII, 3.

LORENZ WELKER

Lampersberg, Gerhard (*b* Hermagor, Carinthia, 5 July 1928). Austrian composer and writer. He studied at the Vienna Musikhochschule with Joseph Marx (until 1953) and Alfred Uhl, among others. His first musical and literary compositions appeared after 1940. He has worked for Austrian Radio (1959–66) and as a freelance composer and writer. In 1962 he published a literary journal with Konrad Bayer, but it did not continue after Bayer's death. Lampersberg is the founder of the Insel Hombroich Festival.

Lampersberg's literary talent emerged alongside his musical abilities at an early age. His compositions,

therefore, have been predominantly inspired by written texts, or by experiences and situations for which literary development has ultimately found musical expression. Although music seems to follow words for Lampersberg, he has not given priority to the articulated word itself, but rather to its underlying meaning. His compositions concentrate and express that meaning in aphorism, branch out in recitative, heighten the atmosphere with sound gestures, create veils of polyphony, or accentuate dramatic climaxes without relying on substantial instrumental resources. He has also made use of serial and 12-note techniques. His music does not dominate but rather accompanies, enclosing in itself both supplementation and interpretation.

WORKS
(selective list)

Stage: Köpfe (chbr op, T. Bernhard), 1957, Maria Saal, 1959; Die Rosen der Einöde (op, Bernhard), 1958, Bonn, 1995; Ladies Voices (op, G. Stein), 1968, Erdingen, 1985; Dornröschen (Musikdramolett, R. Walser), 1978, Berlin, 1978; Kleopatra und das Krokodil (P. Scheerbart), 1984, Berlin, 1984; Lelia (chbr op, 9 scenes, M. Rausch, after G. Sand), 1993, Vienna, 1993

Vocal: Fragmente (Lampersberg), A, vn, cl, pf, 1950; 4 Lieder (Sappho), A, pf, 1951, rev. 1953, 1955, 1991; In hora mortis (cant., Bernhard), S, B, chorus, orch, 1957–69; Pierrot weint (3 scenes, H.C. Artmann), S, spkr, speaking chorus, fl, mand, vib, perc, str, dancer, 1962; Die Fahrt zur Insel Nantucket (Artmann), S, T, Bar, spkr, orch, 1967; Engführung (P. Celan), S, Bar, speaking chorus, org, orch, 1975; Again (Lampersberg), 4 poems, low vv, pf, 1982, rev. 1985; Alleluja für Gert Jonke, 1v, tpt, hmn, db, 1982; Liebe und Requiem (Lampersberg), A, SATB, 1982; Mysterium der Hoffnung (C. Pegny) 3 Bar, tpt, org, 1983; 4 deutsche Liebesgedichte (M. von Ebner-Eschenbach, M. Claudius, D. von Liliencron, anon.), T, pf, 1985; 2 Birds are Singing (Lampersberg), S, A, bn, pf, 1986; Lamento, Bar, org, 1990; A Birthday Book (G. Stein), 8vv, 1992; Dolce e chiara è la notte e senza vento (G. Leopardi), 1v, ob, trbn, va, 2 vc, db, pf, 1992; 4 Gedichte, Ct, 2T, Bar, 1994

Inst: Verwirrung, conc., vc, orch, 1984; Nordseebilder, ob, b cl, xyl, timp, db, 1988; 7 Gemälde nach Lucas Cranach 1472–1553, Lichtblicke-Durchblicke, vn, pf, 1991; Veränderungen, octet, 1996

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SIGRID WIESMANN

Lamperti, Francesco (*b* Savona, 11 March 1813; *d* Cernobbio, nr Como, 1 May 1892). Italian singing teacher. He studied in Lodi with Pietro Rizzi and then at the Milan Conservatory. After working as co-director of the Teatro Filodrammatico, Lodi, he returned to Milan and taught at the conservatory from 1850 to 1875; his pupils included Albani, Gottardo Aldighieri, Désirée Artôt, Ennio Barbacini, Italo Campanini, A.C. de Lagrange, Teresa Stolz and Maria Waldmann. He published several vocal studies and a treatise on the art of singing. His elder son, Giuseppe (*b* Milan, 1834; *d* Rome, 1899), was an impresario who worked at La Scala, Milan (1883–8), the Teatro Apollo, Rome, and the Teatro S Carlo, Naples. His younger son, Giovanni Battista (*b* Milan, 24 June 1839; *d* Berlin, 18 March 1910), was also a singing teacher; he studied at the Milan Conservatory and taught in Milan, Dresden and Berlin. His pupils included Irene Abendroth, Bispham, Nachbaur, Schumann-Heink, Sembrich and Stagno.

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ELIZABETH FORBES

Lampugnani, Giovanni Battista (i) (*b* Florence; *fl* 1690–98). Italian writer. Between 1690 and 1696 he was in Warsaw in the service of the nuncio Andrea Santa Croce, and in 1697 he was in Vienna in the same role. He was in London in 1698 as a correspondent of the Tuscan court, a post he held from 1693. He may have been related to Giovanni Battista Lampugnani (ii). Two of his *drammi per musica* are known: *Per goder in amor ci vuol costanza* (1691; music by Viviano Augustini) and the pastoral *Amor vuol il giusto* (1694; composer unknown). They were written for the weddings of King Jan Sobieski's children. Lampugnani also wrote two oratorio texts in the manner of Arcangelo Spagna: *Il transito di San Casimiro* (1695; composer unknown) and *La caduta d'Aman* (1697; music by Raniero Borrini).

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ANNA SZWEYKOWSKA

Lampugnani, Giovanni Battista (ii) (*b* ?Milan, 1708; *d* Milan, 2 June 1788). Italian composer. He was of middle-class origin; his father Virgilio may have been a composer. In 1732 his first opera *Candace* was given at the Teatro Regio Ducale, Milan. During the ensuing years several of his operas were frequently performed, particularly in northern Italy, and in 1738 he was paid for the composition of a number of sacred works for the Ospedale della Pietà in Venice. In 1743 he was appointed resident composer at the King's Theatre, London; his first opera production there was *Roxana* (15 November 1743), a pasticcio including music by Handel. Lampugnani wrote two further operas for London in the early months of 1744, *Alfonso* and *Alceste*. He was back in Italy in 1745–6; his *Semiramide* was performed in June 1745 in Padua, and *Il gran Tamerlano* on 20 January 1746 in Milan. In the years after his return from London he travelled throughout Italy, organizing performances of his works in Milan, Venice, Florence, Reggio nell'Emilia, Turin, Piacenza and Genoa. His *Siroe, re di Persia* was performed in London in 1755, but it is not certain that he was present. In April 1758 his *Il re pastore* was staged in Milan, and in the same year he was appointed harpsichordist at the Teatro Regio Ducale there. His first comic operas date from this time. He also must have made the acquaintance of J.C. Bach and Padre Martini; Bach mentioned him in a letter to Martini written in 1759. Henceforth he became increasingly active as a teacher of singing and less as a composer: his last known opera was performed in Turin in 1769. He also wrote instrumental music, including trio sonatas, concertos and symphonies. When Mozart was in Milan to finish his *Mitridate, rè di Ponto* in 1770, Lampugnani helped rehearse the singers, including the prima donna Antonia Bernasconi. During the first three performances he played second harpsichord and in subsequent performances directed the orchestra himself. He continued his activity as harpsichordist, performing at the inauguration of the Regio Ducal Teatro alla Scala in August in 1778 and a year later at that of the Cannobiana; he was still harpsichordist at La Scala for the performance of Cimarosa's *Il marito disperato* in

autumn 1786. Lampugnani was married to Vittoria Visconti and had two children: Leopoldo, an accountant (*d* 29 March 1799, aged 45), and Giuditta, a singer. When he died he was living in the parish of S Alessandro in Zebedia, Milan.

In spite of popular approval Lampugnani's music gained only lukewarm acclaim from 18th-century critics. He acquired a reputation for providing his arias with over-energetic orchestral accompaniments. Arteaga, in particular, accused him of giving all his attention to them; La Borde also stressed Lampugnani's development of the orchestra's role, though he did not criticize the music unfavourably. The best-considered judgment was passed by Burney. Writing about *Alfonso*, Burney commented on the large amount of bravura in the arias for the leading singer Monticelli, thought the work lacked dignity, but conceded nonetheless that 'there is a graceful gaiety in the melody of his quick songs, and an elegant tenderness in the slow, that resemble no other composer's works of that time'. In fact the arias of Lampugnani's early heroic operas contain many of the usual melodic formulae of the period. Not so usual, however, is the curious combination within several arias of elaborate melodic ornamentation – usual in heroic opera – on the one hand and a catchy tunefulness and a light buoyant style – suitable for comic opera – on the other.

The gay and elegant qualities that Burney noticed in *Alfonso* are present in Lampugnani's last extant opera, and incidentally his only surviving comic opera, *Amor contadino*. In this work Lampugnani minimized the comical, grotesque nature of the characters and relied on tunefulness to gain his effects. Unlike his earlier heroic operas, in which the da capo form is preferred for the arias, he here adopted a variety of different forms for his vocal items, and never used an exact da capo. The ensembles, consisting of several sections in differing time signatures and speeds, may owe something to the example of Galuppi, who during the 1750s constructed ensembles in a similar way. In *Il re pastore* Lampugnani respected earlier dramatic practices and set most of the arias in da capo form. The routine, conservative aspects of his style are exemplified in the modified repeat of the first section of the aria, with its absence of modulations beyond the customary move from tonic to dominant and back, and by the different (though not always contrasting) character of the second section. The composer also shows a rather limited harmonic vocabulary, relying mostly on tonic, dominant and subdominant chords. At the same time, his themes are not Classical in style, but are characterized more by their rhythms than by any well-defined melodic shape.

WORKS

printed works published in London unless otherwise stated

OPERAS

drammi per musica in 3 acts, unless otherwise stated

Candace (D. Lalli, after F. Silvani: *I veri amici*, after P. Corneille: *Héraclius, empereur d'Orient*), Milan, Regio Ducale, 26 Dec 1732

Antigono (G. Marizoli), Milan, Regio Ducale, 26 Dec 1736

Arianna e Teseo (P. Pariati), Alessandria, Solerio, aut. 1737

Ezio (P. Metastasio), Venice, S Angelo, aut. 1737, *I-Bas*; rev. version, Venice, S Samuele, Ascension 1743; ov. ed. in The Symphony 1720–1840, ser. A, iv (New York, 1983)

Demofoonte (B. Vitturi, after Metastasio), Piacenza, Ducale, carn. 1738

Angelica (C. Vedova, after L. Ariosto), Venice, S Samuele, 11 May 1738

Didone abbandonata (Metastasio), Padua, Obizzi, June 1739; rev. Naples, S Carlo, 20 Jan 1753; *E-Mn* (ov., Acts 1, 2); ov. ed. in The Symphony 1720–1840, ser. A, iv (New York, 1983)

Adriano in Siria (Metastasio), Vicenza, Grazie, May 1740

Semiramide riconosciuta (Metastasio), Rome, Dame, carn. 1741, *I-Nc* (without recits), *P-La*; ov. ed. in The Symphony 1720–1840, ser. A, iv (New York, 1983)

Arsace (A. Salvi), Crema, Sept 1741; *I-Fc* (ov., Act 1)

Farasmene, re di Tracia, Genoa, Falcone, carn. 1743

Alfonso (P.A. Rolli, after S.B. Pallavicino), London, King's, 3 Jan 1744, Favourite Songs (London, *c*1744)

Alceste (Rolli, after Metastasio: *Demetrio*), London, King's, 28 April 1744, Favourite Songs (London, *c*1744)

Semiramide, Padua, Obizzi, June 1745

Il gran Tamerlano (A. Piovene), Milan, Regio Ducale, 20 Jan 1746

Tigrane (C. Goldoni, after Silvani: *Virtù trionfante dell'Amore e dell'Odio*), Venice, S Angelo, 10 May 1747, Favourite Songs (London, *c*1747)

L'olimpiade (Metastasio), Florence, Pergola, carn. 1748

Andromaca (Salvi), Turin, Regio, 26 Dec 1748

Artaserse (Metastasio), Milan, Regio Ducale, 26 Dec 1749

Alessandro sotto le tende di Dario (G. Riviera), Piacenza, Ducale, spr. 1751

Vologeso, re de' Parti, Genoa, Falcone, carn. 1752

Vologeso (after A. Zeno), Barcelona, 1753 [possibly rev. of Vologeso, re de' Patri, 1752]

Siroe, re di Persia (Metastasio), London, King's, 14 Jan 1755, Favourite Songs (London, *c*1755)

Il re pastore (Metastasio), Milan, Regio Ducale, April 1758, *P-La*

Le cantatrici (dg), Milan, Regio Ducale, aut. 1758; as La scuola delle cantatrici, Modena, 1761; also as La scuola di musica

Il conte Chicchera (dg, Goldoni), Milan, Regio Ducale, aut. 1759

La contessina (dg, Goldoni), Milan, Regio Ducale, aut. 1759

Amor contadino (dg, Goldoni), Venice, S Angelo, 12 Nov 1760, *GB-Cfm* (*R*1982: IOB, lxxxii)

Enea in Italia (? G. Bussani), Palermo, 1763

L'illustre villanella (dramma semiserio), Turin, Carignano, spr. 1769

Music in: Alessandro in Persia, 1741; Meraspe, o L'Olimpiade, 1742; Gianguir, 1742; Roxana, o Alessandro nell'Indie, 1743; La finta schiava, 1744; Annibale in Capua, 1746; Catone, 1747–8; Didone, 1748; L'ingratitudine punita, 1748; Semiramide, 1748; Catone in Utica, 1749; Ipermestra, 1754; Andromaca, 1755; Orazio, *c*1755; Tito Manlio, 1756; La Giulia, 1760; Le pescatrici, 1761; L'Issipile, 1763; The Summer's Tale, 1765

OTHER VOCAL

Il passaggio per Ferrara della Sacra Reale Maestà di Maria Amalia (serenata, 2, G. Melani), Ferrara, Scroffa, 5 June 1738

Serenata per lo felicisissimo giorno natalizio dell' Imperiale Real Maestà di Maria Teresa d'Austria (serenata, 1, C. Frugoni), Reggio nell'Emilia, May 1748

1 aria in Venetian Ballad's compos'd by Sig. Hasse and all the Celebrated Italian Masters (1742); 17 arias/songs arr. in Farinelli's Celebrated Songs collected from Sig Hasse, Porpora, Vinci and Veracini's Operas, fl/vn/hpd, i–ii (1736–55); pieces in A Collection of Marches and Airs, vns/fls/obs, vc/hpd (Edinburgh, 1761)

Motets: Salve Pater Salvatoris, S, str, bc; Quid te angis fata, S, str, bc; Minax crudelis tempestas, B, 2 tpt, timp, str, bc: all *A-LA*, *D-DO*

Numerous arias, pezzi teatrali etc., most from operas, in various European libraries

SINFONIAS AND CONCERTOS

all with strings and continuo

10 sinfonias: (D), *c*1750, *I-Vlevi*; (D), 2 hn, *c*1750, *D-DS*, ed. in The Symphony 1720–1840, ser. A, iv (New York, 1983); (D), 2 hn, *c*1750, *CH-Zz*, ed. in The Symphony 1720–1840, ser. A, iv (New York, 1983); (D), 2 hn, timp, before 1763, *Bu* (attrib. Galimberti), *F-AG*, *Pn*; (D), 2 hn, lost, listed in Breitkopf catalogue, 1762; (D), 2 ob, 2 tpt/hn, lost, listed in Breitkopf catalogue, 1762; (D), 2 hn, lost, listed in Breitkopf catalogue, 1762; (G), *c*1760, *D-HR* (attrib. L. Lampugnani); (A), lost, listed in Breitkopf catalogue, 1762; (B♭), *c*1760, *S-HÄ*, *L* (2 copies), *Skma* (3 copies, 1 attrib. Graun)

3 other sinfonias (D, G, A), doubtful; see Vitali

2 concs.: (D), 2 fl, *D-KA*; (G), 2 fl, 2 hn, *KA*

3 concs.: (C, F, B♭), hpd, lost, formerly *DS*

OTHER INSTRUMENTAL

6 Sonatas ... compos'd by Sigr Giov. Battista Lampugnani and St. Martini of Milan (A, B♭, A, D, E♭, G), 2 vn, bc, op.1 (1744) (2/*c*1745 attrib. all 6 sonatas to Lampugnani), no.1 in *F-Pn*, *GB-Ob*,

S-Skma, Uu; no.2 in *L, Skma, SK*; no.5 in *GB-Ob, S-Skma, L*; no.6 in *L*

Sonatas nos.2, 4, 6 (G, C, D), in 6 Sonatas ... compos'd by Sigr Gio. Battista Lampugnani and St. Martini of Milan, 2 vn, bc, op.2 (Walsh, 1745); no.6 arr. kbd in *GB-Lbl* attrib. 'Lanpongniar'

6 Sonatas (G, A, B♭, A, D, A), 2 vn, be, op.1 (Simpson, *c*1745) [also (Thomson, *c*1765)]; nos.1–4 are same as nos.6, 3, 2, 1, of 6 Sonatas op.1 (Walsh)

3 sonatas (E♭, A, F), 2 vn, bc, *GB-Ob*; sonata (D), 2 vn, bc, *F-Pn*; sonata a 3 (D), *GB-Lbl*; sonata (G), 2 fl, b, *CH-Bu*; 2 sonatas (E♭, A), lost (formerly *D-DS*)

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MICHAEL F. ROBINSON/FABIOLA MAFFEI, ROSSELLA GARIBBO

La Mule, Guillaume de. *See* LA MOEULLE, GUILLAUME DE.

Lamy, Alfred Joseph (*b* Mirecourt, 8 Sept 1850; *d* Paris, 1919). French bowmaker. He learnt his craft in Mirecourt with Charles Claude Husson (i) from 1862 to 1868. He then took up a position with the firm of Gautrot at Château-Thierry, but his career was firmly established when he went to Paris to be assistant to F.N. Voirin. With exceptional gifts of hand and eye he copied every detail of his master's work, and it is difficult to tell their bows apart. He may have made certain of Voirin's bows unaided, but on Voirin's death in 1885 Lamy was employed by his widow for some years, and Voirin's brand continued in use. By 1889, when he won a gold medal at the Paris exhibition, Lamy was working on his own account, at premises at 24 rue Poissonnière. His brand-mark was A. LAMY À PARIS. He never varied from his teacher's style, with the characteristic small, elegant head and mostly round sticks, though they tend to be more yielding. The heads and frogs also follow Voirin's model but are slightly fuller. Most of his bows are ebony and silver mounted, the buttons being banded with two rings. Occasionally ivory or tortoiseshell is used for the frogs, with gold mountings and mother-of-pearl dots, which are either circled or plain. Generally Lamy's bows have a little more weight than Voirin's, a feature particularly appreciated by cellists, but their overall lightness has diminished their viability for the modern violinist. His output was quite large. His bows are highly regarded, and the value of well-preserved examples has risen constantly.

On his death, Lamy was succeeded by his son Alfred Lamy (*b* after 1875; *d* 1944). As they worked together for over two decades it is not surprising that their bows are remarkably similar; identification is further complicated by the fact that both used the same stamp, though there are a few distinguishing details: the mother-of-pearl slide in the frogs of Lamy the elder tend to be narrower than the son's; the buttons of Lamy the younger are not only slightly larger but also often silver-capped; and the ferrules on the son's bows can be narrower than those on the father's.

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CHARLES BEARE, JAAK LIIVOJA-LORIUS

Lamy, Bernard (*b* Le Mans, bap. 29 June 1640; *d* Rouen, 29 Jan 1715). French philosopher, mathematician and philologist. He first studied at Le Mans at the Congrégation de l'Oratoire, an order that he later joined. After further studies in Paris and Saumur he taught grammar, rhetoric and philosophy at Vendôme and Juilly. He became a Jansenist. In 1667 he was ordained priest and later taught philosophy at Saumur and Angers. His teaching, based on the novel doctrines of Michael Baius and Descartes, became a centre of controversy. He was formally denounced in 1675 and sent to the seminary in Grenoble, where he remained until 1686. He was then recalled to the seminary of St Magloire, Paris, and in 1689 retired to Rouen, where he remained until his death. In his writings he attempted to develop a methodology to reconcile the humanistic and religious doctrines of his time with those based on the new mechanistic approach to scientific investigation, leading to a universal wisdom. His contributions to music are contained in studies devoted to biblical history, mathematics and especially rhetoric, in which he explained music as a phenomenon of language and laid an important theoretical basis for the later development of a doctrine of the passions.

WRITINGS

only those on music

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ALBERT COHEN

Lanari, Alessandro (*b* S Marcello di Iesi, 25 Jan 1787; *d* Florence, 7 Oct 1852). Italian impresario. He was notably associated with the careers of Bellini, Donizetti, Verdi

and Mercadante and was a pioneer of Romantic opera production. His activity sprang from the costume workshop which he set up in Florence about 1820 and ran with despotic attention to detail; it came to supply opera houses as far afield as Naples and Parma. His ability to work out impressive stage pictures and movement, noted early in his career, was later praised by Donizetti and led Verdi to entrust him with launching *Macbeth*. As a theatrical agent he made long-term contracts with singers, whom he paid and sought to place at a profit; his musical director Pietro Romani trained, among others, Gilbert Duprez, Giuseppina Strepponi, Giorgio Ronconi and Giulia Grisi. Though mean and exacting – qualities almost necessitated by the harsh working conditions of Italian opera – Lanari was later praised by Duprez for his flair; Grisi, it seems, fled from him because she wished to make money in Paris rather than because her contract was unfair (as sometimes stated).

As manager, Lanari probably began in Iesi. From 1819 he took on the running of opera seasons in larger Italian towns, more than he could attend to in person; he worked through partners and assistants and through a dense correspondence, some of which (in *I-Fn*) now affords valuable documentation of Italian operatic life. He managed many seasons at Lucca (then lavishly subsidized from gambling), Florence and Venice, and at the important Senigallia fair; he was also active in Rome, Naples and Bologna, in Milan at La Scala (through partners), and in smaller central and north Italian towns. He put on the first performances of Bellini's *I Capuleti e i Montecchi* (1830, Venice) and *Beatrice di Tenda* (1833, Venice), five of Donizetti's operas including *Lucia di Lammermoor* (1835, Naples), and Verdi's *Attila* (1846, Venice) and *Macbeth* (1847, Florence), as well as the first Italian performances of Rossini's *Guillaume Tell* (1831, Lucca), Meyerbeer's *Robert le diable* (1840, Florence) and Weber's *Der Freischütz* (1843, Florence).

His son Antonio Lanari (who is sometimes confused with him) was also an impresario, though less successful.

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JOHN ROSSELLI

Lancashire sol-fa. A traditional solmization system. *See* FASOLA.

Lancers. A 19th-century square dance, which was a variant of the QUADRILLE with an elaborate final figure ('Grand Chain'). Even more than the quadrille, the music used for the dance was almost invariably derived from popular songs and stage works. The Lancers flourished alongside the quadrille in the last quarter of the 19th century and even outlived the latter into the early 20th century.

The name 'Lancers' was derived from the *Quadrille des lanciers*, which was introduced in Dublin in 1817 by the dancing-master John Duval. It consisted of the following five figures: 'La Dorset' (music by Spagnoletti); 'Lodoïska' (music by Rodolphe Kreutzer); 'La Native' ('If the heart of a man' from *The Beggar's Opera*); 'Les Graces' ('Pretty Maiden' from Storace's *The Haunted Tower*); and 'Les Lanciers' (music by Janiewicz). The *Quadrille des lanciers* achieved international popularity during the 1850s after being introduced to Paris by the dancing-master Laborde, but had virtually died out by 1870 except in England where it achieved new life with new sets of music as the Lancers. The five figures of the *Quadrille des lanciers* were known in France as 'Les Tiroirs', 'Les Lignes', 'Les Moulinets', 'Les Visites' and 'Les Lanciers', and in Germany (where the whole dance was alternatively known as 'Quadrille à la Cour') as 'La Dorset', 'La Victoire', 'Les Moulinets', 'Les Visites' and 'Les Lanciers' or 'Finale à la Cour'.

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ANDREW LAMB

Lanchbery, John (Arthur) (*b* London, 15 May 1923). English conductor. He studied at the RAM, and became musical director of the Metropolitan Ballet (1948–50), then of Sadler's Wells Theatre Ballet (1951); from 1959–72 he was principal conductor of the Royal Ballet, touring widely throughout the world. He worked in television opera, and has composed incidental music for films, including *The Turning Point* (1977) and *Nijinsky* (1980), television and radio; his popular orchestral arrangements include the film score for *The Tales of Beatrix Potter* (1971). He has made new performing versions of various ballet scores, including *La fille mal gardée* and *The Dream* for the Royal Ballet, and *Don Quixote*, *Giselle*, *Les sylphides* and *The Tales of Hoffmann* for companies in Britain, Austria, Sweden and the USA. He was particularly successful with arrangements of operettas for ballet, especially *The Merry Widow* (1975) and *Rosalinda* (from *Die Fledermaus*, 1978). Lanchbery was music director of the Australian Ballet, 1972–7, and the American Ballet Theatre, 1978–81. His recordings include distinguished performances of the three Tchaikovsky ballets in their complete original versions (with the Philharmonia Orchestra). He was made an OBE in 1990.

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NOËL GOODWIN

Lanciani, Flavio Carlo (*b* Rome, 1661; *d* Rome, 28 July 1706). Italian composer, cellist and copyist. He was presumably related to two other copyists named Lanciani: Tarquinio (*fl* 1675–1718) and Francesco Antonio (*fl* 1690–1726), who might have been his father and brother respectively. By 5 July 1685 he was named a *maestro* in the musicians' Congregazione di S Cecilia, so he presumably held an appointment as *maestro di cappella*. A libretto for his *Judith* (1689) has the handwritten annotation 'm[aestr]o S. M[aria] in Trastevere', and from 1703 until his death he was *maestro di cappella* there and at S Agostino. He seems to have begun and ended his compositional career with the first and last of his ten oratorios to Latin texts. Between 1685 and 1688 he set

two opera and two oratorio texts by his future father-in-law, the playwright G.A. Lorenzani. From 1688 to February 1702 he was a 'virtuoso', 'aiutante di camera' and copyist for Cardinal Pietro Ottoboni, who commissioned him to set all or part of six operas for which the cardinal had written the texts; although two of them, *Il martirio di S Eustachio* and *La costanza nell'amor divino*, have religious subjects, they are listed below among the operas because they have three acts and were staged. Lanciani's other dramas include six oratorios in Italian, two Christmas Eve compositions for the Vatican and two secular serenatas. The score of *S Dimna* (1687) illustrates his grounding in mid-Baroque style: recitative and arioso passages play an important role; arias are text-centred, brief and in a variety of forms; and the accompaniment, usually for continuo alone, is sometimes augmented by two violins.

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lost unless otherwise stated

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S Stefano, primo re dell'Ungheria (S. Stampiglia), Chiesa Nuova, 9 March 1687
S Dimna, figlia del re d'Irlanda (G.A. Lorenzani), ?Chiesa Nuova, ?16 March 1687; Modena, 1687, *I-MOe*; facs. in IO, vi (1986)
La purità trionfante, overo Martiniano il santo (Lorenzani), S Girolamo della Carità, 11 April 1688
Constantia fidei et haeresis coecitas (C. Di Napoli), SS Crocifisso, 11 March 1689
Judith Bethuliae obsessae propugnatricis triumphus, SS Crocifisso, 1 April 1689
L'Absalone ribello (A. Ottoboni), ?Palazzo della Cancelleria, 1691
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Innocentiae de hypocrisi triumphus (F. Capistrelli), SS Crocifisso, 13 April 1696
Vox succisa (Capistrelli), SS Crocifisso, 2 April 1700
S Clotilde, reina di Francia (G.B. Taroni), Bologna, 1700, 1702, 1703, 1704, *F-Pn*, *GB-Cmc* (dated 'Roma, Anno 1700'); as Le vittorie della fede in Clodoveo, re di Francia (Taroni), Perugia, Oratorio di S Filippo Neri, 22 Nov 1704
Dilectionis portentum (Capistrelli), SS Crocifisso, 31 March 1702
Abimelech amor et poena seu Abrae pudica simulatio, SS Crocifisso, 22 Feb 1704
Le vittorie della fede in Clodoveo [= S Clotilde, reina di Francia]
Pharaonis poena mendacium amoris, SS Crocifisso, 13 March 1705
Pudicitia ab innocentia vindicata (G.B. Vaccondi), SS Crocifisso, 5 March 1706

OPERAS
performed in Rome unless otherwise stated

Il Visir, amante geloso, overo Le disgrazie di Giurgia (introduzzione drammatica per un lotto, 3, G.A. Lorenzani), Palazzo Ugo e Fabio Accoramboni, Jan 1685
La forza del sangue, o vero Gl'equivoci gelosi (op musicale, 3, Lorenzani), Casa Lorenzani, Jan 1686, arias *F-Pn* and *I-Rvat*
L'amante del suo nemico (P. Ottoboni), intended for Rome, 1688, unperf., lib *Rvat*, arias *Rli*
Il martirio di S Eustachio (oratorio, 3, P. Ottoboni), Palazzo A. Ottoboni, Feb 1690; Palazzo della Cancelleria, 26 Feb 1690; Collegio Nazareno, 12 Feb 1694, *F-Pc*, *GB-Lcm*
Amore e Gratitudine (dramma pastorale, 3, Ottoboni), Palazzo della Cancelleria, 3 Sept 1690; Tordinona, 8 Jan 1691, *D-Hs*, arias *I-Rli*
La costanza nell'amor divino, overo La S Rosalia [Act 2] (dramma sacro per musica, 3, Ottoboni), ?Palazzo della Cancelleria, ?Jan 1696, arias *F-Pn*, *GB-Ob* and *I-PAVu*; rev. Ottoboni as L'amante del cielo, Collegio Nazareno, 7 Feb 1699, *Rsp* [Act 1 by S. De Luca, Act 3 by F. Gasparini]

Doubtful: L'amante combattuto (dramma per musica, 3, ?G. Vaini), Casa Vaini, Jan 1695, arias *D-Dl* and *I-Bc* [only one attrib. Lanciani]; Il console tutore (dramma per musica, 3, Ottoboni), ?Collegio Romano, carn. 1698, rev. Ottoboni as Il console in Egitto, Collegio Nazareno, 9 Jan 1701, arias *F-Pn* [only one attrib. Lanciani]

Arias in: A. Scarlatti: La Statira, 1690, *Pn*, *I-Rvat*

OTHER WORKS

La fede consolato (componimento per musica, P. Figari), Rome, Palazzo Apostolico, 24 Dec 1689
La gioia nel seno d'Abramo (componimento per musica, S. Stampiglia), Rome, Palazzo Apostolico, 24 Dec 1690; Florence, Compagnia della Purificazione, March 1702

Regina coeli, motet, S, 2 vn, va, bc, *GB-Ob*

Sotto cielo crudel chi al mondo nasce (Eurillo, Amore, Gloria), serenata, S, T, B, 2 vn, tpt, bc, *I-MOe*
Crudo ciel, fato rio, serenata, S, 2 vn, bc, *GB-Lbl*
Cantata a 3 (P. Vagni) for wedding of Carlo Borromeo and Camilla Barberini, 1689
Cantatas [dates are of earliest known copy]: Breve stagion correa, S, bc, 1691, *I-Nc*, *Rli*; Con penoso languire, A, bc, *GB-Lbl*; Dal dì che Amor di violenza armato, A, bc, *F-Pn*; E quando Amor tiranno, S, bc, 1689, *D-MÜs*; Già sparivano l'ombre (La Rosa), S, bc, 1689, *MÜs*; O dolce penare, 1688, *MÜs*; Sì che in amor si gode, 1688, S, bc, *MÜs*; Vide spuntare il giglio (Il giglio), S, bc, 1689, *MÜs*, *F-Pn*, *I-Vnm*

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LOWELL LINDGREN

Lancie, John de (*b* Berkeley, CA, 26 July 1921). American oboist and teacher. After studying with Tabuteau at the Curtis Institute, Philadelphia, from 1936 to 1940, his career was divided between orchestral posts (as principal oboist with the Philadelphia Orchestra and Pittsburgh SO), solo and chamber music and teaching. In 1954 he replaced Tabuteau at the Curtis Institute, and from 1977 to 1985 held the position of director of the Institute. While stationed in Germany during World War II, he met Richard Strauss and proposed that he write an oboe concerto. The result was a work which has become a standard part of the oboist's repertory. De Lancie did not play its première, although he did record it much later (1987). He was also responsible for commissioning Jean Françaix's *L'horloge de Flore* and Benjamin Lees's Concerto for Oboe and Small Orchestra. Many of de Lancie's pupils have been appointed to leading positions in orchestras throughout the USA.

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Landa (Calvet), Fabio (*b* Villa Clara, 23 March 1924). Cuban composer, cellist and conductor. He studied the piano with Adolfo Odnoposoff and the cello with Ernesto Xancó at the Havana Municipal Conservatory. He also learnt to play the guitar and the clarinet. He played the cello in the Havana PO (1946–58) and the Cuban Radio and TV Orchestra (1953–9). He was also a member of two Havana quartets, the José White String Quartet and the Cuarteto de Cámara. Since 1961 he has played the cello with the National SO. In 1962 he became conductor of the Orchestra of the Teatro Nacional Lírico and of the Conjunto de Danza Moderna. He has also, since 1959, devoted much time to teaching. He gave music classes at the Universidad de Oriente in Santiago de Cuba (1959–61) and taught the cello at the Alejandro García Caturla Conservatory in Havana.

He has written a considerable quantity of incidental music, above all for the cinema and the theatre, as well as orchestral works, chamber music, choral pieces and works for solo instruments. His compositions are fundamentally in a neo-Romantic style, marked by a certain conservatism, with brief excursions into avant-garde technique. The most notable of his works are the *La pequeña suite cubana* (1950) and the *Andante* and *Tema y fugado*, both written in 1958. Also noteworthy is his Toccata for piano (1960), which uses elements taken from traditional Cuban music.

OLAVO ALÉN RODRIGUEZ

Landaeta, Juan José (*b* Caracas, 10 March 1780; *d* Cumaná, 16 Oct 1814). Venezuelan composer. He studied in the school of Father Sojo, who left him in his will 50 pesos, a violin and a viola. As a black man Landaeta could not be employed by the Church, which may explain his small sacred output. In 1805 he sought to establish a school for black children; he conducted the opera season in 1808, and participated in the 1810 conspiracy for independence. He died in the Cumaná massacre of 1814. The song *Gloria al bravo pueblo*, which became the Venezuelan national anthem, has been attributed to Lino Gallardo (*c*1770–1837), but Landaeta is now officially considered the composer. J.B. Plaza published an official edition in three versions (Caracas, 1947), and also edited a *Salve regina* in Archivo de Música Colonial Venezolana, xi (Montevideo, 1943). Landaeta's manuscripts, including five motets, a Spanish *tonos* and two songs, are in the Biblioteca Nacional in Caracas.

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ALEJANDRO ENRIQUE PLANCHART

Landauer, Erich. *See* LEINSDORF, ERICH.

Landeghem, Jan van (*b* Temse, 28 Nov 1954). Belgian composer and organist. He began his musical studies at the St Niklaas Music Academy and completed them at the Brussels Conservatory (1973–93), where he obtained first prizes in several subjects, including composition, for which his teachers were André Laporte and Cabus. At the same time he studied organ with Kamiel D'Hooge at the Maastricht Conservatory (organ soloist's diploma, 1978). There followed summer courses in France, the Netherlands and England. As a solo organist he performed in many European countries and in the USA. He won a Fulbright scholarship to teach and perform at the Georgia State University and at the University of Kraków. He also plays chamber music as a member of the 'All'armi' Duo and Trio. For many years he directed the 'In dulci jubilo' boys' choir, and he has been appointed to conduct the 'Concinentes' Chamber Choir. Since 1976 he has taught harmony at the Brussels Conservatory and in 1986 was appointed director of the Bornem Academy of Music. His compositions have won several awards, including the Camille Huysmans Prize (1994) for *Epitaffio*, the East Flanders provincial prize for *Een tent van Tamarinde* (1995) and the Flanders-Quebec contemporary music prize (1995) for the String Quartet 'Silent Screams'. After trying out different styles, he finally embraced postmodernism, combining serialism with polystylism and an eclectic approach.

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(*selective list*)

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Vocal: Vem noito, S, 10 insts, 1991; 3 Songs (J. Prevert), Bar, pf, 1995; 7 Trakllieder (G. Trakl), T, str qt, pf, 1995; Les heures claires (song cycle, E. Verhaeren), Bar, orch, 1996; Les heures d'après-midi (Verhaeren), S, cl qnt, 1998; Gezelle, een verjaardagscadeau voor Guido (multi-media orat), S, Bar, vocal ens, spkrs, orch, 1999; Lieder, 1v, pf

Chbr: 3 danzas festivas, fl, gui, 1987; Birds, rec qt, 1989; Grappa ma non troppo, cl qt, 1989; Silent Scream, str qt, 1991; Essere o non essere, b cl, pf, 1992; The Jericho Wall, tpt, pf/org, 1992; Sanpaku, rec qt, 1992; Carpe diem, brass qnt, 1993; Aquarioso, 8–12 tpt, 1995; 3 Crystals, 4 tpt, 1996; Conc. grosso modo, str qt, rec qt, 1 perc, 1997

Solo inst: Toccatella, org, 1981; Trivium liquidium, fl, 1985; Seduzione, cl, 1986; Game, org, 1988; Battaglia interotta, org, 1989; Elegie voor Carl & Karel, org, 1993; Shots, mar, 1993; Spielerei, f1, 1994; Klage, fl, 1995; Totentanz, fl, 1996

Principal Publisher: CeBeDeM

DIANA VON VOLBORTH-DANYS

Landi, Giuseppe (*b* Bologna; *fl* late 18th and early 19th centuries). Italian composer and double bass player. In 1792 he became a member, in 1801 a *principe*, of the Accademia Filarmonica in Bologna. He may be the Landi who performed in Gluck's *Alceste* in 1778 at the Teatro Comunale in Bologna, or the Giuseppe Landi who in 1798 was *primo violino dei balli* at the Teatro degl'Intrepidi in Florence. In 1791 and 1793 he conducted performances of his *Sanctus Deus, sanctus fortis* at S Francesco in Bologna. His sacred works are in the style of Stanislao Mattei, in which concertante elements in the style of contemporary opera are combined with older contrapuntal techniques. He is one of the last representative composers of the Italian oratorio cantata.

WORKS

Responsorio del beato Leonardo, 3vv, insts; Mulier, ecce filius tuus, 2vv, str; Sitio, 2vv, str; Domine ad adjuvandum, 4vv, insts, ripieni; Sanctus Deus, sanctus fortis, 4vv, insts, ripieni; Ecce nunc, 4vv, 1792, insts, ripieni: all *I-Bc*

Gloria Patri, 2vv, vn, b, *Baf*

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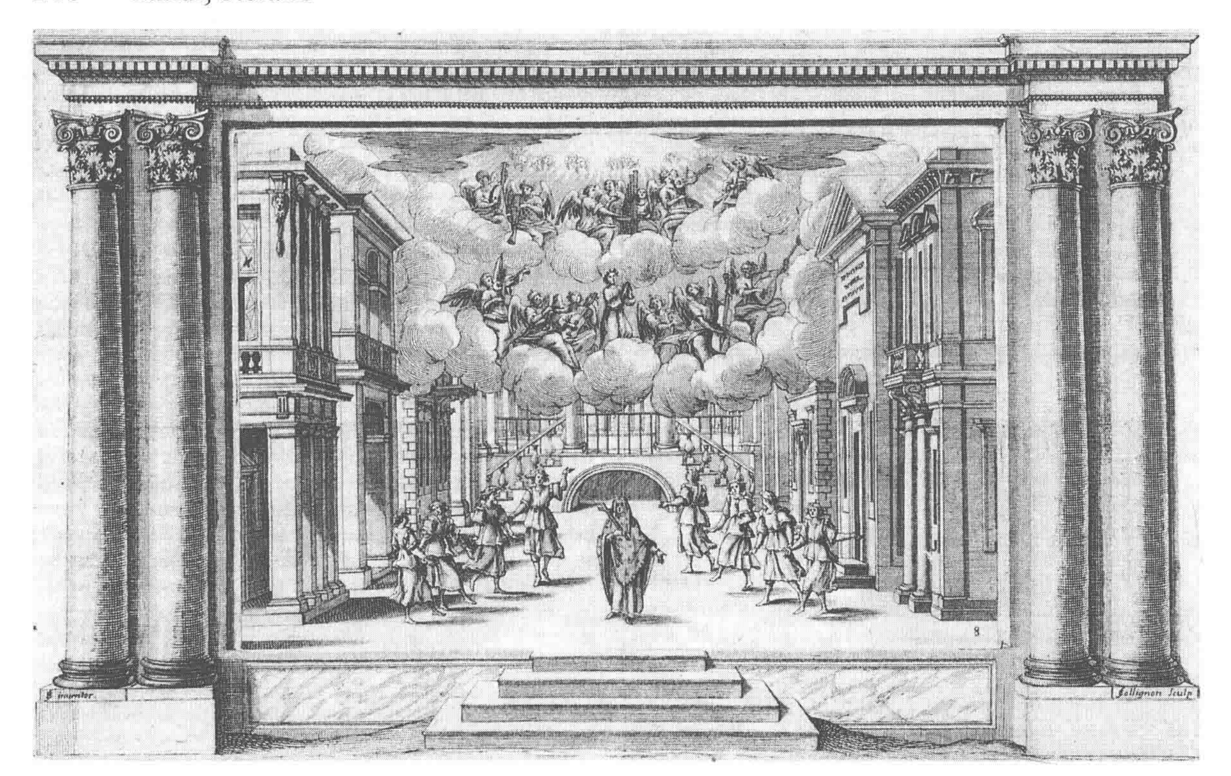
SIEGFRIED GMEINWIESER

Landi, Stefano (*b* Rome, bap. 26 Feb 1587; *d* Rome, 28 Oct 1639). Italian composer, singer and teacher. He bore his mother Cecilia's surname. His maternal grandfather Fabio, an antiquarian from Padua who had settled in Rome about 1550–57, was a member of the Roman Arciconfraternita del SS Crocefisso. Landi's father, Matteo Mattei, a shoemaker from Siena, died before Stefano entered the Collegio Germanico in Rome as a boy soprano on 8 May 1595. Stefano took minor orders on 28 October 1599 and began studies at the Seminario Romano on 25 February 1602, having been recommended by the Cesi (Cardinal Bartolomeo, Duke Federico and their mother). Only scattered notices in the ten years after defending his thesis in philosophy in 1607 indicate his early musical career as an adult: at the organ of S Maria in Trastevere in 1610, directing singers at the Oratorio del Crocefisso in May 1611 and serving as *maestro di cappella* at S Maria della Consolazione (1614–17). His first published composition, a three-voice motet, appeared in a Fabio Constantini anthology in 1616.

Three subsequent Venetian publications next place Landi in the north, where he entered the rarified world of the chamber musician. His five-voice madrigals were offered from Venice in February 1619 to his patron Marco Cornaro, Bishop of Padua. Four months later, from Padua, he dedicated the opera *La morte d'Orfeo* to Alessandro Mattei, a cleric in the household of Paul V (Borghese). By the following year Landi had returned to Rome, and on 1 June 1620 he dedicated his first book of solo arias to Prince Paolo Savelli, Duke of Albano and governor of the papal army in Emilia, whom he served until about 1622. Except for a fondness for expressive suspensions, the madrigals show nothing of the invention and liveliness of the solo arias, 12 of which are strophic variations; among them is the stupendous sonnet to the ruins of ancient Rome, *Superbi colli* for bass solo. The volume closes with a florid solo madrigal, six canzonets to be sung to a Spanish guitar, and a closing madrigal for solo bass. In the dedication to the book of polyphonic madrigals, however, Landi offered an artistic philosophy to which he remained true in his later works: 'My madrigals are born of man and represent human ideas and natural passions, but they are also a path and means to angelic concerts, which I strive to imitate as best I can; and in my other works I shall endeavour to reveal the shadow of true celestial music.'

The occasion and inspiration for the opera *La morte d'Orfeo*, designated a 'tragicomic pastoral' op.2, remains unknown. Its only Roman model is Agostino Agazzari's *Eumelio*, staged in 1606 at the Seminario Romano when Landi would have been a 19-year-old student. With his unknown librettist, however, Landi created five well-constructed musical tableaux representing events that led to Orpheus's death after his failure to regain Eurydice from hell. Orpheus is cast as a tenor, as is the shepherd who narrates the manner of his death in the style of epic recitation to a melodic formula. The five solo bass roles do not appear onstage at the same time and may have been double cast. Bacchus and Mercury, whose parts are written in alto clef, would probably have been sung by falsettists. Passages for the sopranos Calliope and Eurydice bear echoes of Monteverdi's Mantuan recitative laments, but in general Landi's recitative forgoes the madrigalian intensity of the early monodists. Strophic arias and arias in strophic variation form serve to focus on solo characters (e.g. Orpheus's opening scene consists only of a four-strophe aria in variation), while animated choral ensembles of shepherds, satyrs (both in double quartets), maenads and gods include solo, duet and trio sections. Touchingly elegiac are an echo aria for Nisa (Act 3 scene ii) and a plangently dactylic chorus of shepherds within which an unaccompanied trio of shepherds grieves (4.iv). Landi repeated this effect in an unaccompanied trio lament in *Sant'Alessio*. In the last act Orpheus sees Eurydice in hell yet again, but she no longer recognizes him. Utterly forlorn, he drinks the waters of Lethe, loses his mortal mould and is transformed into a celestial demigod, in much the same way that Alexis will become a saint in Landi's later opera (see illustration).

Landi's career in these and subsequent years appears to have been connected to the cardinal nephews of three successive popes and a cardinal prince of Savoy. On 19 December 1619 he sent a 'compositione allegra' for three voices from Ancona to Cardinal Scipione Borghese. As archpriest of S Pietro, Borghese would have recommended Landi's lifelong benefice there. When it was bestowed on 27 October 1622 by Gregory XV (Ludovisi), Landi was noted as 'servitore' of Cardinal Ludovico Ludovisi (Tallián, 280). Under Urban VIII (Barberini), Landi became a beneficed cleric of the basilica (1624–39) and 'rector and perpetual chaplain' of its chapel of SS Processus and Martianus. To his clerical duties at S Pietro Landi added service as *maestro di cappella* at S Maria ai Monti in Rome from the end of 1624. His cousin Fabio studied with him and became a harpist at the Medici court. His pupil Angelo Ferrotti joined the Roman household of Cardinal Maurizio of Savoy, to whom Landi dedicated his Vespers psalms and *Magnificat* of 1624; he sent Ferrotti to Turin to sing his second book of solo arias (1627) to its dedicatee, Maurizio's sister-in-law. Most of its airs are pleasant strophic songs; all, even the sonnet setting, have *alfabeto* tablature for guitar accompaniment, in addition to the usual continuo bass line. Pitoni cited two further volumes of chamber music from this period,



Final scene from Stefano Landi's 'Il Sant'Alessio' in the revival at the Palazzo Barberini alle Quattro Fontane, Rome, 1634: engraving by François Collignon after a set design variously ascribed to Pietro da Cortona, Francesco Buonamici and Gianlorenzo Bernini; Religion (centre) delivers a eulogy, while the heavenly host praises Alexis's life and the Virtues dance in celebration

Poesie diverse (1628) and a fourth book of solo arias (1629); both are lost. After his ordination as a subdeacon (5 March 1629), Landi entered the Cappella Sistina as a contralto on 29 November 1629 and moved into the Barberini inner circles, though he maintained a connection to Maurizio until 1636. Ferrotti became 'the castrato' of Cardinal Francesco, and Landi began training Girolamo Zampetti for Barberini, along with his other boarding pupils. The Barberini account books disclose payments to Landi for instructing various boys and for other musical services.

A detailed chronicle of the last ten years of Landi's life would reveal the demands made on a musician with clerical obligations and musical responsibilities in church and chamber. In addition to the liturgical and non-liturgical duties associated with the Cappella Sistina, Landi organized, directed and often composed music for festal performances at the titular churches of Cardinals Francesco and Antonio Barberini. Traces of this music survive only in a mass for the marriage of Taddeo and Anna Barberini in 1627, another in the archive of S Maria in Trastevere, and a lost book of masses. Landi attempted a revision of the plainchant responsories for Tenebrae in 1631 (formally rejected by the Sistine singers in 1633) and was on the Sistine committee to revise Palestrina's settings of the Office hymns in 1634, presumably the revision published in Antwerp in 1644. A large portrait of Palestrina hung in his house, and the two surviving masses are in the *stile antico*, markedly contrasting with the more modern style of his earlier psalm settings. Landi returned to the style of the 1624 works, however, in the choruses to the opera *Sant'Alessio*.

Francesco Barberini appears to have first planned and staged a musical version of the life of the early Christian saint Alexis in 1631. He had attended two operas on sacred subjects in Florence in 1624 and 1625, one on the life of St Ursula and the other on Judith and Holofernes (texts by Andrea Salvadori, music by Marco da Gagliano). In Rome, Cardinal Maurizio of Savoy had regularly presented dramatic entertainments in music in which Ferrotti must have sung; one of them may have been a lost *S Eustachio* (1625). For Carnival 1632, the Barberini offered two musical dramas by the prelate Giulio Rospigliosi. Prince Taddeo Barberini staged the Old Testament story of Queen Esther at his Palazzo ai Giubbonari, and at the new Palazzo Barberini alle Quattro Fontane Cardinal Francesco presented Landi's setting of *Sant'Alessio*.

Its large number of soprano roles (seven out of 11) reflects the Barberinis' access to the Sistine choir and to Landi's pupils, past and present. Years after abandoning his new bride and patrician parents, Alexis returns to Rome as a Christian ascetic. The Devil tempts him to resume the life of a Roman aristocrat, but Alexis chooses to die a mendicant under the stairs in his father's palace. There is little action; rather the main scenes focus on the family's hopes of finding their long-lost son and husband, and on Alexis's wrestling with a decision either to reveal his identity or to continue his selfless life of Christian poverty. In the last act his family grieves at discovering him only at his death and finds consolation in his holiness. Landi handled the intense dialogues with a transparent recitative style that emphasizes poignancy rather than pathos. Psychological tension is dispelled in the extended

choral finales, with their metric rhythms and alternations of solo ensembles with tutti sections. The ariettas are few and brief; those who praised the castratos who played Alexis and his wife (probably Angelo Ferrotti in the title role and Marc'Antonio Pasqualini), were responding to their expressive abilities in all aspects of the new medium. The Barberini gave this private entertainment in honour of a diplomat from the Habsburg empire, Hans Ulrich, Prince of Eggenberg, sojourning in Rome with his son. Six years later Landi dedicated his sixth book of arias to the younger Eggenberg (by then Duke of Krumau) in anticipation of his return to Rome in November 1638.

Later in 1632 Francesco succeeded Cardinal Ludovisi as vice-chancellor of the church, an event which he celebrated at the titular church of S Lorenzo in Damaso by commissioning an elaborate Quarant'ore apparatus for Lent 1633, in which Landi directed the musical component. The elaborate architectural set for the host was by Pietro da Cortona, who had designed the sets for *Sant'Alessio*. Also in 1633 Cardinal Francesco succeeded Scipione Borghese as archpriest of S Pietro, and Landi became a deacon (Panofsky-Sorgel, 114).

Sant'Alessio was revived for Carnival 1634, its performances dedicated this time to a Polish prince, Alexander Charles of the royal house of Wasa. Minor roles were added, as were new scenes that took advantage of the sets used in Taddeo Barberini's 1633 opera, *Erminia sul Giordano* (music by Michelangelo Rossi). A second pageboy was added (which suggests that the insouciant duet sung by the two children, 'Poca voglio di far bene', was newly composed), as was the comic scene in which the Devil transforms himself into a bear to frighten a page away. Because the Wasa dynasty was divided between a Protestant branch ruling in Sweden and a Catholic branch in Poland, several references to the strength of Polish Catholicism were also introduced. Six slaves new in the prologue praised Alexander and were freed from bondage by the figure of Rome. In Act 2 the new figure of Religion sang a recitative and an aria in galliard rhythm which returns in the choral finale to Act 3. Although Religion's appearance marks Alexis's decision 'to follow the sun' (a Barberini emblem) and not the shadow promised by the forces of darkness, Act 3 still offers strongly contrasting emotions. In scene i an angry devil and his demons are vanquished as the floor of the stage suddenly opens to engulf them in flames. In scene iii, Alexis's wife, mother and father reach their deepest grief, expressed in an unaccompanied trio whose three sections are separated by recitative dialogue. In D minor, it never cadences in the tonic, which arrives only when a choir of consoling angels calls on them to cease their weeping at the opening of the next scene. This is only one example of Landi's many subtle means of constructing his scenes. In the finale three violins, lutes, theorbos and harps join the angels in their heavenly cloud, as dancing Virtues and a final polychoral ensemble declare Rome happy to see heaven receive its newest saint (see illustration). Landi's score, the first of three Barberini operas to be published, was issued in the same year with eight scenographic plates (*see also* OPERA, fig.33). Landi's note to the reader concerning transposition of roles, instrumental doubling, and ornamentation suggests that he anticipated future performances. Librettos from Reggio nell'Emilia (1645) and Bologna (1647) have survived.

The composer of the Barberini opera given in 1635 and 1636, *I Santi Didimo e Theodora*, is not known. Landi has been considered, since he, along with other Sistine singers, was involved in the performance, although in an unspecified capacity. He was also involved, however, as musical director for an unknown drama staged by Pietro della Valle that year. In spring 1635 he collaborated with Ottaviano Castelli to provide choral music for a May Day celebration at the pope's summer villa at Castel Gandolfo. The extant text of *I pregi di primavera* may not represent a unified work, but rather incidental music for a more extended *festa*.

Some time in 1635 Landi's health may have begun to decline; Virgilio Mazzocchi, *maestro* of the Cappella Giulia, replaced him as teacher of Francesco's *putti* and organizer of Francesco's special music, with commissions both secular and sacred from as early as April 1635. Mazzocchi was one of the composers for the 1637 Barberini opera, *Chi soffre speri*. The Sistine diaries for 1637 document Landi's absences to take purges and sweats for his 'mal di testa'. He seems to have occupied himself in collecting his scattered compositions, issuing a fifth book of solo arias in November 1637, a sixth in May 1638, a seventh 12 months later, and an eighth book (for two voices) in August 1639, as well as publishing his first book of *a cappella* masses (1638–9). Books 7 and 8 of the arias are lost, but some of the manuscript duets in the Biblioteca Universitaria Alessandrina may have originally appeared in his last publication. His illness gives a personal touch to his Latin poem on Urban VIII's restoration to good health, which was widely mentioned in carnival events of 1638 (*I-Rvat*, ed. in Leopold, 76). Landi made his last will on 26 October 1639, two days before his death. He was the first to be buried in the common tomb for Sistine singers in the Chiesa Nuova, the church of the Oratorians. In addition to many well-used musical instruments, the inventory of his estate listed a great deal of manuscript and printed music (see Panofsky-Sorgel).

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MARGARET MURATA

Landini, Francesco [Landino, Franciscus; Magister Franciscus de Florentia; Magister Franciscus Coecus Horghanista de Florentia; Francesco degli orghani; Cechus de Florentia] (*b* ? Fiesole or Florence, *c*1325; *d* Florence, 2 Sept 1397). Italian composer, poet, organist, singer and instrument maker of the second generation of Italian Trecento composers.

1. Life. 2. Survival of works. 3. Musical style. 4. Poetry.

1. Life. Only a few dates relating to Landini's life can be established with any certainty. There is no record of his date of birth, which Fétis gave as *c*1325 and Pirrotta as *c*1335. Fiesole was stated as his place of birth, but by only one authority: the Florentine humanist Cristoforo Landino (1429–98), Landini's great-nephew, in his *Elogia de suis maioribus*. Most of the available biographical information derives from Filippo Villani's *Liber de origine civitatis Florentiae et eiusdem famosis civibus*: the chapter that concerns certain of the Trecento composers (Bartholus, Giovanni, Lorenzo and Jacopo) was written after 1381 but still within Landini's lifetime (*see* Villani, Filippo). The name Landini (Landino), according to Pirrotta, descends from Francesco's grandfather, Landino di Manno, who can be traced in Pratovecchio (Casentino) from 1289 onwards. However that may be, Francesco's name is nowhere specified as 'Landini' in musical manuscripts.

Francesco Landini was the son of the painter Jacopo del Casentino (?1310–1349), who was one of the school of Giotto and a co-founder of the Florentine guild of painters (in 1339). Francesco lost his sight in childhood during an attack of smallpox. As a result, he turned to music early in life. He mastered several instruments in addition to the organ; he also sang and wrote poetry. In addition he worked as organ builder, organ tuner and instrument maker. According to Villani, he is supposed to have devised a string instrument called 'syrenam'. As well as this Villani's chronicle, and also Cristoforo Landino's Dante commentary, among other sources, mention Francesco's concern with philosophical, ethical and astrological matters. He wrote an extended poem in praise of William of Ockham's logic (*I-Fr* 688, on which see Wesselofsky, Lanza, and Long, 1983). With this, and the verses 'in contumeliam Florentinae juventutis effeminatae', referred to by Villani, Landini took issue in the political and religious strife of his day. In view of all this, it is quite likely that several of the texts he set to music were in fact his own (see Taucci, p.152). Villani reported the crowning of the poet-musician with the 'corona laurea' by the King of Cyprus (who was in Venice in 1362–3, 1364–5 and 1368). Doubts have been cast upon this event by E. Li Gotti. Nonetheless, it is highly probable that the composer spent at least some time in northern Italy before 1370, presumably in Venice itself. Evidence for this comes not only from the transmission of many of his works in north Italian sources, but perhaps also from a single surviving voice of a motet *Principum nobilissime*, in which the author described himself as 'Franciscus peregre canentem' (that is, as Plamenac has explained,

'Franciscus singing abroad', i.e. far from his own country). This piece is addressed to the Doge of Venice, Andrea Contarini (doge from 1368 to 1382). It is possible, too, that a motet *Marce Marcum imitaris* addressed to Marco Corner (doge from 1365 to 1368), may be by Landini. There is, at least, nothing to rule out the possibility that this work, which perhaps owes something to the three-part madrigal style of Jacopo da Bologna, is an early work of Francesco's, despite the objections that Ursula Günther has raised. Further possible associations of the composer with northern Italy are the name Anna, hidden in the text as a so-called Senhal, in the madrigal *Non a Narcisso* (cf also madrigals by Giovanni, Jacopo and Piero), and the possibility that the madrigal *Una colomba candida* was written for the marriage of Gian Galeazzo Visconti and Caterina Visconti (1380).

Research by D'Accone and by Gallo has produced evidence of Landini as organist at the monastery of Santa Trinità in 1361, and as *cappellanus* at the church of S Lorenzo from 1365 until his death; Lorenzo da Firenze was also employed there at that time. That Landini was on good terms with the Florentine chancellor of state and humanist Coluccio Salutati is indicated by a letter of recommendation for Landini addressed to the Bishop of Florence and dated 10 September 1375. Also, in the late 1370s there is a clear and strong association between Landini and the composer ANDREAS DE FLORENTIA. In 1379 Landini was involved in the building of the new organ in the church of the SS Annunziata, where he is also known to have been organ tuner. In the same year he received a payment from Andreas 'pro quinque motectis'; whether the motets composed for the Venetian Doges were among these is impossible to establish. In 1387 Landini was involved in planning the new organ for Florence Cathedral. A vivid portrayal of his activities in Florentine society was painted by Giovanni da Prato in his narrative poetic account of Florence in 1389, *Il paradiso degli Alberti* (books iii and iv; see Wesselofsky; also ed. A. Lanza, Rome, 1975, and F. Garilli, Palermo, 1976). The poet-composer emerges there as singer and *organetto* player, and takes part in erudite conversations and discussions of philosophical and political matters.

Landini died in Florence on 2 September 1397, and was buried there on 4 September in the church of S Lorenzo. His tombstone, which was discovered in Prato in the 19th century, and which is now back in S Lorenzo (in the second side-chapel to the right), shows the blind composer with his *organetto*. A similar depiction is to be found on f.121*v* of the Squarcialupi Codex (*I-Fl* 87), in which Landini is depicted with the 'corona laurea' referred to by Villani (see illustration).

In addition to the praise of Salutati in 1375, and that of Villani and Giovanni da Prato, the composer's fame was proclaimed by Franco Sacchetti, Cino Rinuccini (1397) and Cristoforo Landino (1446), among others. Landini's name does not occur again until 1589; it was cited by Michael Poccianti (*Catalogus scriptorum Florentiae*), and taken up by Walther in 1732 and A.M. Bandini in 1748. As a composer he was rediscovered by Fétis (*Revue musicale*, i, 1827).

2. SURVIVAL OF WORKS. 154 works can be attributed with certainty to Landini: 89 ballatas for two voices, 42 for three voices, and at least nine which survive in both two-part and three-part versions (though in three of these cases the contratenor is probably not by Landini); one



Francesco Landini wearing the 'corona laurea' and playing the organetto: miniature from the Squarcialupi Codex, 15th century (I-Fl Med.Pal.87, f.121v)

French virelai; one caccia; nine madrigals for two voices, and three for three voices (of which one is canonic, one is a triple madrigal and one is isorhythmic in structure). To these must be added (as works of doubtful authenticity) two ballatas for two voices (the ballata Mort' è la fè with erased ascription in *F-Pn* 568 is by Paolo da Firanze, see J. Nādas/A-Ziino, 1990); and four motets, of which three survive only as fragmentary single voices. The music for at least one further text by Sacchetti is lost. Landini's extant works represent about a quarter of the entire known repertory of secular music from the Trecento.
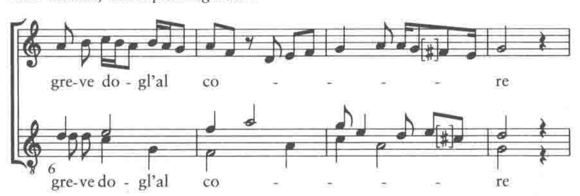
The manuscripts of Landini's music are confined exclusively to Italy and, in one case, southern Germany (*CZ-Pu* XI E 9). The source that is central to Landini's work, and with which he was probably directly concerned, is *I-Fn* 26 (presumed to have been copied 1380–88). Numerically speaking, the largest collection of Landini's works – 145 pieces – is the Squarcialupi Manuscript (*see* SOURCES, MS, §VIII, 2). Three works are known in instrumental versions from the early 15th century. There are sacred contrafacta in two south German sources. In addition, at least 19 ballata texts known through Landini's settings were poetically recast as *laude spirituali*. To what extent the music of the prototypes was retained for these recast poems, or indeed whether it was retained at all, we cannot be sure. With a syllabic piece such as *Ecco la primavera*, the use of the same music for the *lauda* version, *Preghian Gesù con lieta cera*, is quite conceivable throughout. To do the same thing for a melismatic piece such as *Donna, s'i' t'ò fallito* in its *lauda* version *Donna, s'i' son partito da Cristo* is more questionable. The ballata *Questa fanciulla* must have been particularly popular, for it survives in at least six different forms: the original ballata, an instrumental intabulation, and four contrafacta (a Kyrie, an Agnus, an *Est illa* and a *lauda*, *Creata*

fusti, o Vergine Maria). Moreover, Oswald von Wolkenstein used the piece for his lied *Mein hertz das ist versert* (see Göllner). At least seven works by Landini are cited in Prudenzani's *Saporetto* (Orvieto, *c*1415), and one in a treatise by Anonymus 5 (*CoussemakerS*, iii, pp.395–6).

The notation of Landini's works exhibits certain French scribal practices which were of increasing importance in Italy towards the end of the 14th century. This is particularly evident in cases where a piece was apparently originally composed in *divisio duodenaria* or *octonaria* but has been written down in augmented form, in *modus perfectus* or *imperfectus* (the so-called 'Longanotation', on which see Fischer, 1959; Fellin; N. Pirrotta: Introduction to CMM, viii, vols.1, 3 and 4, 1954–63).
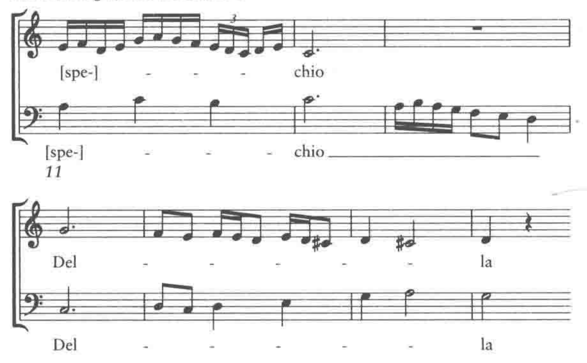
3. Musical style. Landini's style has many facets. It ranges from the simple dance-song to the highly stylized piece with canonic or isorhythmic structure. It stretches from the Italian style of his precursors Jacopo and Lorenzo, across the infiltration of French influences, to an ultimate synthesis of French and Italian elements of style. Most immediate in its impression is Landini's gift for melody – distinctively shaped and at the same time expressive. At phrase-ends the under-3rd cadence (the so-called Landini cadence) figures frequently in the upper voices (ex.1).

Ex.1 Ballata, *Gram piant'agli ochi*



Little can be said with certainty about the development of Landini's style. The texts offer very scanty clues on which to date works. Schrade's belief that the order of the pieces as written in *I-Fn* 26 reflects a roughly chronological order is questionable. Some precision of dating arises from the known dates of three ballata texts by Sacchetti. The pieces in question are *Non creder, donna* (1368–70), *Perché virtù* (1374) and *Altri n'avrà* (after 1384); we may assume that their musical setting followed in each case not too long after the writing of the poems. The ballata *Or su, gentili spirti*, referred to in *Il Paradiso degli Alberti*, was presumably a newly composed work of Landini's at the time when the story is set (1389). Furthermore, three pieces that seem to express similar 'philosophical' tenets – *Tu che l'opera altrui*, *Contemplar le gran cose* and *Deh, dimmi tu* – are likely to date from about 1380, though the case for connecting them to Ockhamism is perhaps too weak. The madrigal *Per la'nfluenza di Saturno e Marte* perhaps centres on a historical event: but whether its subject is the events of the 1370s or those of the late 1360s remains an open question. The madrigals *Musica son* and *Mostrommi Amor* are to be construed autobiographically, and perhaps also the two ballate *I' fu' tuo servo, Amore* and *I' piango, lasso.*
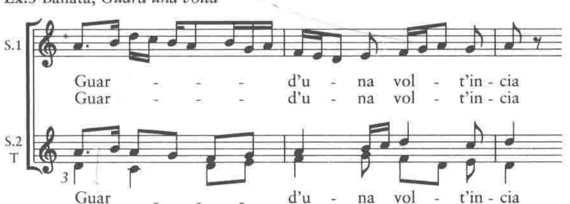
Ex.2 Madrigal, *Non an Narcisso*



On the basis of known datings, and of considerations of style, the following picture emerges of the separate categories of composition.

The two-voice madrigals, which accord with the older Trecento practice in always setting text to both voices, in placing melismas on the initial and penultimate syllables of the line, in cadencing at the unison rather than at the octave, and in effecting a change of mensuration in the ritornello, follow the models of Giovanni da Cascia, Jacopo da Bologna and others. Despite this, they are not all to be assigned to the composer's youth. The criteria for early date of composition seem to be: parallel open 5ths (a pointer to the connection of madrigal style with the earlier style of organum), simultaneous declamation of syllables, and untexted linking phrases, for one voice alone, between individual lines of verse (as inex.2)), on the model of Jacopo.

Ex.3 Ballata, *Guard'una volta*



As his style developed, these linking phrases came to be texted. At corresponding points in the later works imitative entries become a regular feature (see for example *Mostrommi Amor*, which is also his only madrigal written in *senaria imperfecta*). There also seems to have been, during the course of Landini's stylistic development, a growing tendency towards a certain tonal cohesion. *Non a Narcisso*, for example, an early work, has its stanza beginning on E and ending on A, and the ritornello ending on C; the ends of the lines cadence on C, G, A, D and C. *Una colomba candida* (?1380, but date rejected by Long, 1987, on stylistic grounds), on the other hand, has its stanza beginning and ending on G, the ritornello ending on C, the lines cadencing on A, G, G, A, C.

The three-voice madrigals exhibit a fusion of Italian and French techniques of composition. *Musica son* is a triple-texted madrigal, perhaps modelled on Jacopo da Bologna's *Aquila altera. Sì dolce non sonò* is constructed isorhythmically (see Fischer, 1975). *Deh, dimmi tu* is canonic in structure. His only caccia, *Cosi pensoso*, is, judging from its style (for instance, use of dissonance and of identical cadences at the end of the two sections), an early work possibly composed in northern Italy.

In the realm of the polyphonic ballata, a form that was scarcely to be found in Florence before the 1360s, Landini appears to have been a pioneer. Of his 89 two-voice ballatas, no fewer than 82 follow the pattern of the madrigal in having text for both voices. With four exceptions, these pieces lack the first-and second-time endings with two *piedi* (*ouvert–clos*, or *verto–chiuso*) so
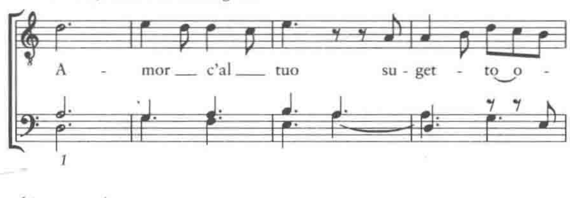
characteristic of the French virelai (the French form corresponding to the ballata). Moreover, among the ballatas with text in both voices, the majority have predominantly Italian mensurations (*duodenaria*, *octonaria*, *senaria perfecta* – admittedly in most cases converted into French notation). All of this points to a rather early date of composition, at least for a proportion of the two-voice ballatas. It may be presumed that the French influence, found in the pieces with untexted tenors, is a feature of later works. Five of these ballatas display the *ouvert–clos* in the French manner (invariably cadencing on D, E, D), and six have 'French-orientated' mensurations (*senaria imperfecta* and *novenaria*) and often use syncopation; in only three cases (*Abbonda di virtù*, *Ognor mi trovo*, *Vaga fanciulla*) does the concluding phrase of the *piedi* mirror musically that of the *ripresa*. The placing of melismas on the first and penultimate syllables of a line is a common feature taken over from the madrigal. In contrast to the madrigal, on the other hand, individual lines of verse are separated by rests instead of by linking phrases, and the two sections (*ripresa/volta* and *piedi*) are not rhythmically differentiated. Also the ballatas show a generally stronger tonal cohesion than do the madrigals; approximately half of the two-voice ballatas begin and end on the same pitch (in some 35 other cases only the first and last chords of the *ripresa* are the same). (For illustration *see* SOURCES, MS, fig.36.)
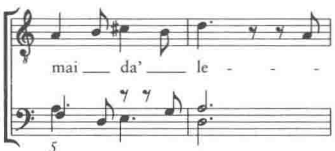
The influence of the French chanson style is more apparent in the three-voice ballatas. It is detectable in the 18 pieces that are universally transmitted with text in the superius only (seven more have the superius and tenor texted, a pattern that made its first appearance in the works of Landini; six have all voices texted, in the Italian manner). 12 of these 18 works are in French mensurations (eight in 6/8 and four in 9/8). *Verto* and *chiuso* endings occur in 31 pieces (often cadencing on D, E, D), including all the pieces with text in the superius alone; whereas this double ending is hardly ever found among the works with text in all voices and in those with two parts texted. French influence can also be suspected wherever in place of smooth flowing lines and small regularly sequential passages the melodic style gives way to much tinier motifs and more frequent syncopations. Similarly, the greater amount of melodic parallelism at the ends of *ripresa* and *strofa* to be found in the three-voice ballatas (e.g. *Lasso! di donna*, *Questa fanciulla* and others) is to be put down to French influence. Two double endings, one for the *ripresa* and one for the *strofa*, are a feature of the ballatas *Partesi con dolore* and *Conviensi a fede*.

Given this evidence, it follows that the three-voice ballatas must belong primarily to the middle or later period of Landini's career. The unified tonality of these works points to the same conclusion. About half of them begin and end the *ripresa* on the same pitch; moreover, in 14 cases the *strofa* ends on the same pitch as the *ripresa*. Tonal orientation is also provided by the commonly-used interval of a 5th between the opening and the closing chords (at points where Landini always used sonorities composed of perfect consonances; see Schachter).

Particularly revealing for Landini's style is his treatment of the contratenor. In about half of the three-voice ballatas there is – in contrast to French practice – no crossing of parts between tenor and contratenor. In 20 cases, even the contratenor moves in the same range as the superius. As in the three-voice madrigals of Jacopo and Lorenzo,

Ex.4 Ballata, *Amor c'al tuo sugetto*
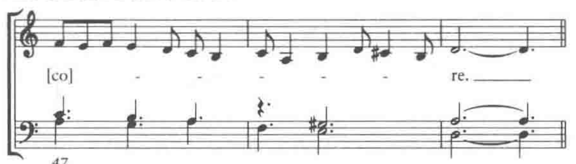




and in a manner reminiscent of the caccia, the contratenor in such cases functions as a *secundus cantus*, as in ex.3.

The remaining three-voice ballatas do have, in French fashion, crossing of parts between tenor and contratenor. Above them the superius voice moves mostly in shorter note values (ex.4).

Ex.5 Ballata, *Partesi con dolore*



One type of composition, possibly created by Landini, and cultivated in particular by Paolo da Firenze, is a mixed Italian–French type (found only in Italy) in which the superius and tenor are texted while the contratenor forms an untexted middle voice. One or two of the three-voice ballatas (such as *Amar sì li alti* and *Partesi con dolore*), pieces which can be considered late works, have a distinctly melodic top voice, and underlying harmonies that occasionally come close to fauxbourdon, as in ex.5.

If one were to apply a hypothetical scheme of dating to the various facets of style within Landini's work, a pattern such as the following would emerge: up to *c*1370 (including the earliest ballatas), assimilation of the older Trecento style; *c*1370–80/85, French influence, notably upon the three-voice ballatas; *c*1385–97, a synthesis of Italian and French features, and an increase of vertical harmonic effect. In these late works Landini pointed towards the music of the 15th century.

4. POETRY. With the exception of the verses about William of Ockham mentioned above and two further moralizing poems in Latin and Italian attributed to the composer in the same manuscript, a sonnet written in reply to Franco Sacchetti, and two ballatas explicitly attributed in a literary source (*I-Rvat* Chigi L.IV.131), there is scarcely a poem to which Landini's authorship can be securely attached. Nonetheless, the texts of the clearly autobiographical pieces at least presumably come from him, and some of the ballatas named by Taucci, too. These, along with the texts that he set by Sacchetti, Cino Rinuccini and Bindo d'Alesso Donati, belong to the Italian tradition of the late *stil novo*, but they also reflect the typically Florentine taste for bourgeois poetry (as witnessed by the senhals).

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Der Squarcialupi-Codex Pal. 87 der Biblioteca medicea laurenziana zu Florenz, ed. J. Wolf (Lippstadt, 1955) [W]; see K. von Fischer: 'Zu Johannes Wolfs Uebertragung des Squarcialupi-Codex', *Mf*, ix (1956), 77–89, and L. Schrade: 'Der Squarcialupi-Codex', *Notes*, xiii (1955–6), 683
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Poetry edition: *Poesie musicali del Trecento*, ed. G. Corsi (Bologna, 1970), pp.xlviii–l, 127–237

Incipit	*No. of vv*	*E*	*S*	*W*	*Remarks*
			VIRELAIS		
Adiu, adiu, dous dame (2 versions)	3, 2	169	192	298	
			BALLATAS		
Abbonda di virtù	2	39	90	279	
A le' s'andrà lo spirto (2 versions)	3, 2	40	166	227	Senhal: 'Sandra' or 'Alexandra'
Altera luce ed angelic'aspetto	2	42	91	281	
Altri n'avrà la pena	2	43	68	239	Text: Sacchetti; lauda contrafactum: 'Preghian la dolce Vergine'
Ama, donna, chi t'ama	2	44	24	298	Text: ?Landini; Prudenzani, no.48?; lauda contrafactum: 'Ami ciascun cristian'
Amar sì li alti	3	171	176	280	'Ballata per Mona marsilia di Manetto davanzati, fecela fare Lionardo Sassetti' (*I-Rvat* Chigi.L.IV.131)
Amor ch'al tuo sugetto (2 versions)	3, 2	174	183	241	Senhal: 'Madalena'
Amor con fede seguito	2	46	56	218	
Amor, in te spera'	3	176	141	—	
Amor in uom gentil	3	178	153	270	
Angelica biltà	2	48	54	204	
Ara' tu pietà mai	2	291	69	240	Text inc.; laude contrafacta: 'Merzé con gran pietà', ?'Volgi li occhi tuoi in qua'
Benché crudele siate	2	49	59	228	
Benché la bionda treza	2	292	88	271	Text incomplete
Benché ora piova	2	50	93	284	
Cara mie donna	3	180	188	291	
Caro signor, palesa	3	183	126	295	
Che cosa è questa, Amor	3	186	164	295	Senhal: 'Cosa'
Che fai? che pensi?	2	51	92	283	See Corsi no.145
Che pena è questa al cor (2 versions)	3, 2	188	162	218	Instrumental version, *I-FZc* 117; erased ascription in *F-Pn* it.568
Chi più le vuol saper	2	52	55	208, 304	
Chi pregio vuol	2	53	30	282	
Come a seguir	2	55	45	274	
Con gli occhi assai	2	56	46	282	Text: C. Rinuccini; erased ascription in *F-Pn* it.568 Prudenzani, no.34
Contemplar le gran cose	3	191	177	273	Text: ?Landini
Conviensi a fede	3	193	150	271	
Cosa null'ha più fe'	3	196	158	221	Senhal: 'Cosa'
D'Amor mi biasmo	2	58	10	253	Erased ascription in *F-Pn* it.568
Da poi che va mia donna	2	60	94	285	
Da poi che vedi'l mie fedel	2	61	81	264	
Da po' ch'a te rinasce	2	62	84	268	
Debbe l'animo altero	3	198	186	254	Text incomplete
Deh, che mi giova	2	64	79	262	
Deh, non fugir da me	2	65	40	250	
Deh, pon quest'amor giù	2	67	4	250	Senhal: 'Cosa'; Prudenzani, no.34; dialogic text; 'Ballata di Franc° degli organi' (*I-Rvat* Chigi L.IV.131)
Deh, volgi gli occhi	2	70	31	255	?Lauda; lauda contrafactum: 'Di virtù gratie e doni'

Incipit	*No. of vv*	*E*	*S*	*W*	*Remarks*
De sospirar sovente	2	69	80	263	Dialogic text; lauda contrafactum: 'Batista da Dio amato'
Divennon gli ochi	3	200	172	—	
Dolce signor	2	71	53	—	
Donna, che d'amor senta	2	72	82	265	Lauda contrafactum: 'Laudian Giesù piatoso'; Prudenzani, no.35?; cited by Anonymus 5 (*CoussemakerS*, iii, p.396); erased ascription in *F-Pn* it. 568
Donna, con vo' rimane	2	74	72	249	
Donna, i' prego Amor	3	202	152	252	
Donna, la mente mia	2	75	36	—	
Donna, la mie partenza	2	77	83	267	
Donna, languir mi fai	2	78	78	262	
Donna, l'animo tuo	2	79	9	269	
Donna, 'l tuo partimento (2 versions)	3, 2	204	106	263	Ct by ?Landini
Donna, perché mi spregi	2	294	73	251	Text incomplete
Donna, per farmi guerra	3	206	160	255	
Donna, se 'l cor t'ho dato	2	80	21	274	Text: ?Landini
Donna, s'i' t'ho fallito	2	81	1	284	Lauda contrafactum: 'Donna, s'i' son partito' (and other 15th-century laude); erased ascription in *F-Pn* it.568; Prudenzani, no.48
Donna, tu prendi sdegno	2	83	75	256	
Duolsi la vita	2	84	74	252	
Ecco la primavera	2	85	58	258	Lauda contrafactum: 'Preghian Gesù con lieta cera'
El gran disio (2 versions)	3, 2	209	146	257	Later setting in *E-E* IV.a.24
El mie dolce sospir	3	212	123	259	
Fatto m'ha serv', Amore	2	86	77	260	
Fior di dolceza	2	88	76	260	
Fortuna ria (2 versions)	2, 3	89	27	258	3-part version *E-Sc* 5-2-25, no.2a/b (see Gallo, 1968); Ct and alius T by ?Landini; erased ascription in *F-Pn* it.568 (text cited in Bologna document, 1416; see Fiori)
Gentil aspetto	3	214	134	223	'Balla del medes° Franc°' (*I-Rvat* Chigi L.IV.131)
Già d'amore speranza	2	91	97	289	
Già ebbi libertate	2	92	43	—	
Già non biasimo Amor	3	218	170	311	
Già perch'i' penso	2	94	2	310	
Giovine donna vidi star	2	95	98	290	Senhal: 'Selvaggia'
Giovine vaga, non senti'	2	97	96	288	
Giunta vaga biltà	3	220	124	289	
Gli occhi che 'n prima	2	98	20	261	Text: ?Landini
Gran pianto a gli ochi	3	222	128	224	Prudenzani, no.34
Guarda una volta	3	224	110	292	Senhal: 'Tancia'
I' fu' tuo servo, Amore	2	99	47	301	Text: ?Landini
Il suo bel viso	2	100	44	243	
I' non ardisco	2	102	41	—	Text: Rinuccini
In somma altezza	2	103	103	312	
I' piango, lasso	2	105	61	230	Text: ?Landini
I' priego Amor (2 versions)	3, 2	226	190	293	
I' vegio ch'a natura	2	106	63	231	
La bionda treccia	2	107	18	209	Laude contrafacta: 'Or che non piangi', 'O Gesù Cristo padre'
La dolce vista (2 versions)	3, 2	229	108	265	Ct by ?Landini
L'alma legiadra	2	109	34	278	
L'alma mie piange	3	232	148	219	Prudenzani, no.34
La mala lingua	2	111	70	240	*I-Fn* Magl.VII.1078 transmits the beginning of a second strophe
La mente mi riprende	3	236	132	266	
L'antica fiamma	2	112	12	278	
L'aspetto è qui	2	114	86	268	

Incipit	*No. of vv*	*E*	*S*	*W*	*Remarks*
Lasso! di donna	3	238	138	222	Contrafactum: 'Dilectus meus misit', *F-Sm* 222
Lasso! per mie fortuna	3	240	180	220	
L'onesta tuo biltà	2	116	89	277	
Ma' non s'andrà	2	118	50	242	Senhal: 'Sandra'; 'Ballata per Mona Sandra moglie del ... cavallaro de nostri Signori' (*I-Rvat* Chigi L.IV.131); erased ascription in *F-Pn* it.568
Muorti oramai, deh	3	242	178	216	
Ne la mia vita	3	245	120	308	
Ne la partita pianson	2	120	48	237	
Ne la più cara parte	2	121	102	310	
Ne la tuo luce	2	123	57	227	
Né 'n ciascun mie pensiero	3	247	168	238	
Nessun ponga speranza	3	249	174	294	
Nessun provò già mai	2	124	95	286	
Non avrà mai pietà	3	252	144	225	Text: B. d'Alesso Donati; inst version, *I-FZc* 117
Non creder, donna	2	126	6	232	Text: Sacchetti; laude contrafacta 'Preghian la dolce vergine', 'Ciascun che 'l regno di Gesù disia'
Non do la colp'a te	3	255	122	226	
Non per fallir	2	128	14	306	
Ochi dolenti mie	2	130	60	229	
O fanciulla giulia	3	257	154	287	Text: ?Landini: 'Ballata facta per Mona Contessa figlia di boccasenno de bardi e moglie di Cavalcante Cavalcanti' (*I-Rvat* Chigi L.IV.131); erased ascription in *F-Pn* it.568
Ognor mi trovo	2	131	62	230	
Oimè 'l core!	2	134	71	244	Erased ascription in *F-Pn* it.568
Or è tal l'alma mia	2	132	23	242	Senhal: 'Oretta' (Lauretta); lauda contrafactum: 'O Vergine Maria'
Or su, gentili spirti	3	260	184	244	Text: ?Landini; text inc. in *I-Fl* 87, with Senhal 'Petra', but cited in *Il Paradiso degli Alberti* with complete text and Senhal 'Cosa'
Partesi con dolore	3	262	136	276	Text inc., possibly ballade form (Baumann, 1975)
Per allegrezza del parlar	2	136	17	286	Laude contrafacta: 'Per l'allegrezza del nostro Signore', 'Ciascun fedel cristian per riverenza'
Perché di novo sdegno/ Vendetta far dovrei/Perché tuo servo	3	265	142	297	Triple ballata
Perché virtù	2	137	42	—	Text: Sacchetti
Per la belleza	2	138	99	299	
Per la mie dolze piaga	3	268	185	247	
Per seguir la speranza	3	271	112	302	
Per servar umiltà	2	140	8	309	
Per un amante	2	141	100	303	
Più bella donn'al mondo	2	143	52	—	
Po' ch'amor ne' begli ochi	2	145	26	307	
Po' che di simil	2	296	66	236	Text incomplete
Po' che da te mi convien	?3, 2	147	16	246	Unique Ct in *I-La* 184; laude contrafacta: 'Po' che v'ho posto', 'Ciascun che 'l regno di Gesù disia'
Po' che partir convienmi	3	273	118	300	Lauda contrafactum: 'Po' che da morte nessun si ripara'; erased ascription in *F-Pn* it.568
Posto che da l'aspetto	3	276	156	275	
Quanto più caro fai (2 versions)	3, 2	279	130	248	Erased ascription ('franciscus'/'Bartolino') in *F-Pn* it 568
Quel sol che raggia	3	282	114	236	

Incipit	*No. of vv*	*E*	*S*	*W*	*Remarks*
Questa fanciulla, Amor	3	285	116	234	Inst version, *F-Pn* n.a.fr.6771; contrafacta: 'Kyrie', *D-Mbs* 14274 (olim 3232-); 'Agnus', Guardiagrele, S Maria Maggiore MS 1, f.192*v*, see Cattin etc, 1972; 'Est illa', *F-Sm* 222 [lost]; lauda contrafactum: 'Creata fusti, o Vergine Maria'; used by Oswald von Wolkenstein for 'Mein hertz das ist versert' (see Göllner, 1964); (cited in Bologna document 1416, see Fiori)
S'andrà sanza merzé	2	149	37	304	Senhal: 'Sandra'
Se la nimica mie	2	151	101	306	
Se la vista soave	2	153	64	233	
Selvagia, fera di Diana	3	287	182	232	Erased ascription in *F-Pn* it.568
Se merzé, donna	2	155	38	—	
Sempre girò caendo	2	298	104	314	Text incomplete
Se pronto non sarà	2	157	32	313	
Sia maladetta l'ora	2	159	19	314	
S'i' fossi certo	3	289	140	235	Erased ascription in *F-Pn* it.568
S'i' ti son stato	2	161	22	246	Lauda contrafactum: 'Sempre laudata e benedetta sia'; erased ascription in *F-Pn* it.568
Tante belleze	2	162	67	238	
Vaga fanciulla	2	163	29	300	
Va' pure, Amor	2	165	25	315	Lauda contrafactum: 'O falso amore privato di pace'
Viditi, donna, già vaga	2	166	105	316	
Vita non è più misera	2	167	28	305	Lauda contrafactum: 'Vita, chi t'ama in croce morto sia'; text mentioned in Giovanni Sercambi's *Novelle*, XCVII (see Rossi)
			MADRIGALS		
Deh, dimmi tu	3	22	216	206	Canon T–Ct (caccia-madrigal)
Fa metter bando	2	3	192	200	
Lucea nel prato	2	5	204	210	
Mostrommi amor	2	7	200	204	Text: ?Landini
Musica son che mi dolgo/Già furon/Ciascun vuol	3	26	213	197	Triple madrigal
Non a Narcisso	2	9	198	205	Senhal: 'Anna'
O pianta vaga	2	11	196	212	
Per la'nfluenza	2	13	202	208	
Sì dolce non sonò	3	31	210	201	Isorhythmic (see Fischer, 1975)
Somma felicità	2	15	206	211	Text: ?Sacchetti
Tu che l'opera altrui	2	17	194	199	Text: ?Landini
Una colomba candida	2	19	208	215	
			CACCIAS		
Così pensoso	3	35	219	213	Pesca
			LOST WORKS		
Né te né altra voglio amar	?	—	—	—	'Canzonetta' (=ballata); text: Sacchetti: MS of poems mention Landini as composer; laude contrafacta: 'Altro che te non voglio', 'Con sicurtà ritorna', 'O Signor Iesù', 'Come se' da laudar'

DOUBTFUL WORKS

Incipit	No. of vv	E	S	W	Remarks
			MOTETS		
Principum nobilissime	?3	—	222	—	*I-Pu* 1106, only 1v extant (see Plamenac, 1955)
Florencia, mundi speculum	?3	—	—	—	1v in *I-MDAegidi*, another in *I-Fl* 2211; ed. in PMFC, xiii
Leonarde, pater inclite	?3	—	—	—	*I-MDAegidi*, only 1v extant
Marce Marcum imitaris	3	—	—	—	Biblioteca dell'Abbazia, Grottaferrata, 197; see Günther (1970)
			BALLATAS		
Accurr'uomo	2	—	—	—	Erased ascription in *F-Pn* it.568 (see Günther, 1966); ed. in PMFC, xi
Io sono un pellegrin	2	—	—	—	ed. in PMFC, xi, and CMM, viii/3, p.51; see also ibid., p.iii; Prudenzani, no.25
Mort'è la fè	2	—	—	—	Erased ascription in *F-Pn* it.568 (see Günther, 1966); ed. in PMFC, xi
Cose non è	3	—	—	—	ed. in PMFC, xi (see Ziino, 1988)

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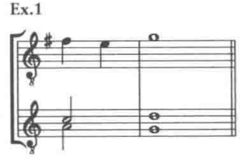
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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Landini, Giovanni Battista (*fl* 1630–35). Florentine music printer. He appears to have taken over the firm of PIETRO CECCONCELLI.
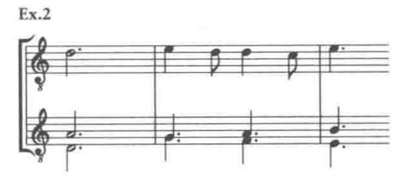
Landini cadence [Landino 6th] (Ger. *Landinoklausel*, *Landinosext*). A name often used for a cadential formula in which the sixth degree of the scale is interposed between the leading note and its resolution on the tonic or final degree (ex.1). Many examples appear in the ballate of Francesco Landini (ex.2 and 3, but it is particularly common in polyphony of the 15th and early 16th centuries.

Ex.1
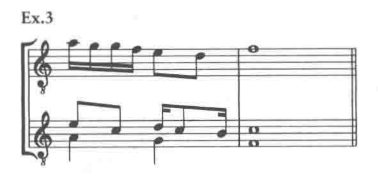


The pattern is perhaps inevitable because contrapuntal theory of the Middle Ages required that a cadence should include two voices moving outwards to an octave (or perhaps a 5th), and composers were driven to add variety

Ex.2
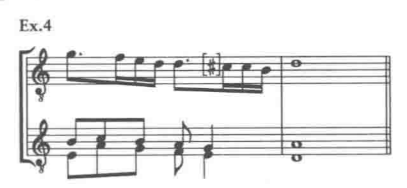


Ex.3
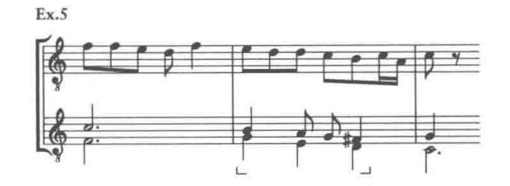


by embellishing the progression: several different kinds of embellishment pattern can be found in the music of that time, most of them giving prominence to the sixth degree which had the advantage of giving a perfect 5th with the lower voice in all such cadences. Exx.4, 5 and 6 show the three most common types of the cadence, all taken from the songs of Binchois.
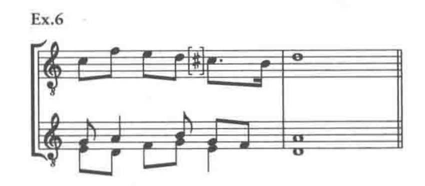
Ex.4



Ex.5



Ex.6



In general the term has been used with extreme caution in scholarly writing: it is normal to put it in quotes, to qualify it as 'the so-called Landini cadence', or to find a synonym such as 'under-third cadence'. But the name, though it has no medieval authority, may not be entirely inappropriate: certainly the figure appears earlier in the

monophonic ballate of Gherardello da Firenze, for example; but Landini seems to have been the first composer to use the pattern at all systematically in the manner described above (see M. Long: 'Landini's Musical Patrimony: a Reassessment of some Compositional Conventions in Trecento Polyphony', *JAMS*, xl (1987), 31–52).

A.G. Ritter (*Zur Geschichte des Orgelspiels*, Leipzig, 1884, p.5) gave what seems to be the earliest description of such a cadence as being characteristic of Landini: he felt that Landini's reputation as an organist merited a place in the history of organ music but he had access to only one work by the composer, the ballata *Non avrà mai pietà*, printed in Kiesewetter's influential and pioneering *Schicksale und Beschaffenheit* (1841). On the basis of that piece alone Ritter attempted to describe Landini's musical style and drew attention to the cadence in ex.1. His book had such success, in terms of both subsequent editions and its influence on other handbooks, that the label has remained current, though evidence of that currency must be sought in the more transitory literature rather than in the standard scholarly works.

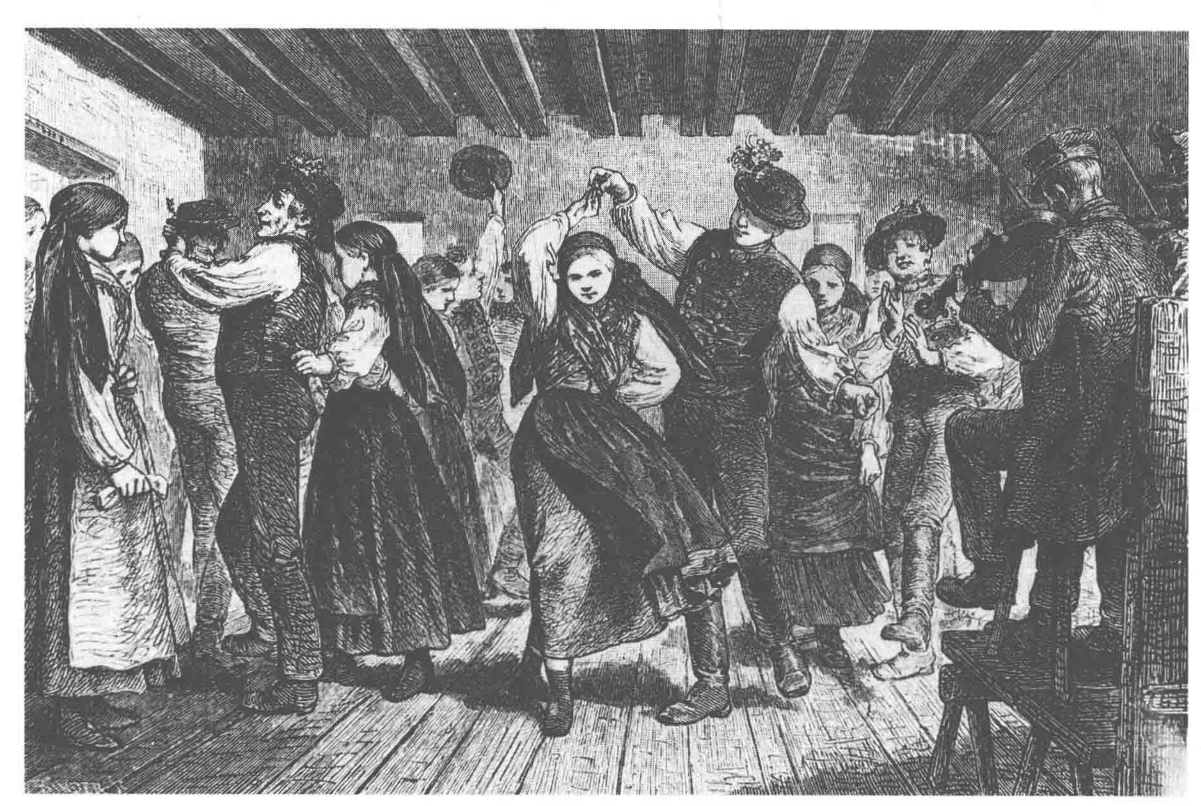
DAVID FALLOWS

Landis, Clericus de (*fl* 14th century). French composer. He is known only from a composition in *NL-Uu* 1846[2] (olim 37), in which he is described as 'bone memorie'. The composition is a three-voice rondeau, *Des dont que part*, with text in the top voice only (ed. in CMM, liii/1; MMN, xv, 1985; facs. in E. Schreurs, ed.: *Anthologie van muziekfragmenten uit de Lage Landen*, Peer, 1985). It is noteworthy for its use of syncopation in C time, as well as for the use of imitation between top voice and tenor at the opening of the two principal sections.

GILBERT REANEY
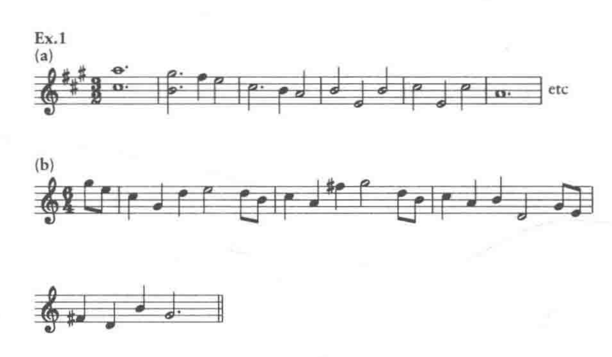
Ländler (Ger.). A folkdance in 3/4 time of varying speed: generally fast in the west (Switzerland and the Tyrol) and slow in the east (Styria, Upper and Lower Austria). Before the dissemination of the waltz, mazurka and polka in the 19th century, the ländler was the most common folkdance in Austria, south Germany and German Switzerland. It also existed in Bohemia, Moravia, Slovenia and northern Italy, and in some areas it is still popular today. The dance itself is much older than the name; in the 18th century it was simply called 'Tanz', often prefixed by a region, for example 'Salzburger Tänze', 'Ländlerische Tänze' and Beethoven's 'Mödlinger Tänze'. In the 19th century the term 'Ländler' gained widespread use, but some regions retained their distinctive terms ('Steirische Tänze' in Styria and Kärnten, 'Steirer' in Salzkammergut, 'Wickler' in Salzburg.

The Austrian court traditionally staged popular feasts called 'Wirtschaften', 'Königreiche' and 'Bauernhochzeiten' – dramatic representations of scenes from peasant life in which members of the imperial family appeared in costumes of peasants and hunters. These entertainments were in the nature of *bals champêtres* with folksongs and folkdances. Ex.1 shows a 'Brader' dance (after the Prater, one of Vienna's largest pleasure gardens) contrasted with a ländler, both from the 17th century. Composers such as J.H. Schmelzer wrote ballet suites containing ländlers for these festive occasions, and later both Haydn and Mozart wrote *Teutsche* or German Dances for the masked balls



Ländler: engraving by Binder, mid-19th century

Ex.1
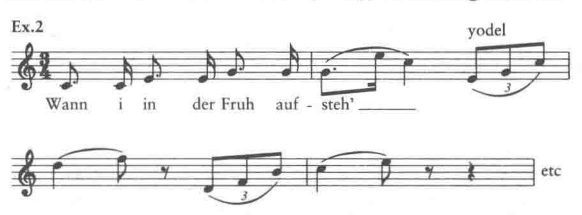


given by the court during Carnival at the Redoutensaal in the Hofburg.

The historical coherence of the ländler is primarily musical rather than choreographical. Most ländler's are for individual couples, but there are exceptions, for example the 'Schuhplattler' which is danced by a group of men. Hopping and stamping may be found in some areas but more widespread is the use of arm figures. In Upper Austria, Styria and in parts of Switzerland partners hold each other by one or two hands; in some areas partners do not hold each other at all.

The choreographic pattern of the ländler is left–right–left–right–left–right on the six crotchets of two bars, usually with every beat accented; in certain regions it is accompanied by 'Paschen' or rhythmic hand-clapping. The music consists of two strains eight or (later and under the influence of the waltz) 16 bars long, usually with each part repeated at least once. It is nearly always in a major key, is markedly diatonic, and the melody shows a tendency towards arpeggio figures, which may have influenced Alpine folksong. The ländler was usually played by two violins and a double bass, cymbal and clarinet, although today it is usually played by an accordion. The dance song (variously called 'Schnadahüpfl', 'Gstanzl', 'Tanzl'), when the dancers sing or yodel to the ländler, can be in crotchets, or with many quavers (like the ländler). Vocal descendants of the ländler retain the musical form but are slower and not used for dancing. Silcher's *Ännchen von Tharau* (ex.2), a folksong from the

Ex.2



Tyrol, is a descendant of the 'Schnadahüpfl'. Individual ländlers are sometimes gathered together to form a ländler chain, examples of which are provided by Schubert's dances for piano D145, 366, 681 and 734. In Upper Austria the lengthening of the third crotchet in the bar has developed in to a ländler in common time. By tradition the ländler music is played from memory, yet many players have 'Partien' or 'Schnoasn', notebooks in which they enter various ländlers, sometimes in a much abbreviated form and according to key. These musical 'stenographs' are never complete and, moreover, do not contain rhythmic variants and embellishments. Zoder is said to have possessed a collection of over 11,000 ländler melodies. The practice is now extinct.

The ländler was used by such Austrian symphonists as Haydn, Mozart, Bruckner and Mahler, whose minuet or scherzo movements are frequently ländler-like. The Carinthian tune in Berg's Violin Concerto is a true ländler melody, as is the waltz in Act 1 of Weber's *Der Freischütz*. Some of Brahms's songs are in ländler style, including *Der Schmied*, *Sonntag*, *Wiegenlied* and *Vergebliches Ständchen*.

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MOSCO CARNER/R

Lando, Stefano (*b* Naples, *c*1530; *d* Naples, April 1571). Italian composer. Cerreto mentioned him as one of 'the excellent composers from the city of Naples, now no longer living'. In 1559 he was appointed keeper of the vihuelas at the royal palace of Naples, and was also chamber musician to the Duke of Alcalà, Viceroy of Naples. His *Primo libro de madrigali a quattro voci* (Venice, 1558, incomplete) contains 39 madrigals; five three-voice *napolitane* appeared in contemporary collections (RISM 1566[9], 1566[10], 1570[18]). He may also be the composer of six works for two to four instruments (in *I-Rn* 156/1–4).

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PIER PAOLO SCATTOLIN

Landolfi, Carlo Ferdinando (*b* *c*1710; *d* Baveno, 22 Nov 1784). Italian violin maker. He worked in Milan from about 1750 onwards. It is not known who taught him the art of violin making but he may have been associated with G.B. Guadagnini, who went there in 1749. His instruments draw much more from the Guadagnini workshop than from the earlier Milanese makers. By the mid-1750s he was producing his best violins, elegant in design and neat in workmanship, though with strong personal character. The varnish is rich in appearance, sometimes the deep red of the Venetians but more often a lighter orange-brown. His violins are desirable tonally, but mostly not in the same class as those of Guadagnini. Equally interesting are his violas, varying in size from a minute 38·1 cm body length, to a good 38·9 cm model and an occasional splendid pattern just over 40·6 cm. In comparison, Landolfi cellos are invariably small, though still good instruments.

Landolfi's main pupils were Pietro Giovanni Mantegazza and his own son Pietro Antonio Landolfi (*b* *c*1730; *d* Baveno, 13 Nov 1795). Some of Pietro Antonio's instruments were spoilt by their rather high build and a harder varnish than that used by his father. The younger Landolfi's influence is increasingly noticeable in the

Landolfi instruments after 1760, but his enthusiasm for the craft seems to have waned from 1770.

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CHARLES BEARE/CARLO CHIESA

Landon [née Fuhrmann], **Christa** (*b* Berlin, 23 Sept 1921; *d* Funchal, Madeira, 19 Nov 1977). Austrian musicologist. She studied the piano and organ with Bruno Seidlhofer, theory with Joseph Marx and Alfred Uhl and the harpsichord with Isolde Ahlgrimm at the Vienna Music Academy, and had private lessons in analysis with Webern. After passing the final harpsichord examination (1948), she worked for the Haydn Society in Boston and Vienna (1949–58), collaborating with H.C. Robbins Landon, then her husband, on publications and research. In 1959 she began working as a freelance editor, specializing in editions of Haydn (symphonies and cassations), Mozart (serenades) and Bach (Brandenburg Concertos, etc.). With Walther Dürr and Arnold Feil she was general editor of the new Schubert edition (1964–77), contributing herself two volumes containing symphonies and the piano music for four hands, and helping to revise (in 1978) Deutsch's 1951 thematic catalogue of Schubert's works. In the course of her editorial work she discovered about 50 sheets of hitherto unknown Schubert autographs in Vienna (see *ÖMz*, xxiv, 1969, pp.299–323; Eng. trans., *MR*, xxxi, 1970, pp.215–31); she published two rediscovered songs *Vollendung* and *Die Erde* (Kassel, 1970). With Alexander Weinmann she also discovered a proof copy of Beethoven's Piano Sonata op.111 with corrections in the composer's hand (see *FAM*, xxvi, 1979, pp.281–94). She also wrote on Haydn (see *Haydn-Studien*, iv, 1978, pp.113–17) and her articles on Schubert have been reprinted in *Christa Landon zum Gedächtnis* (Tübingen, 1978; incl. list of writings). She was killed in an aeroplane crash.

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RUDOLF KLEIN

Landon, H(oward) C(handler) Robbins (*b* Boston, 6 March 1926). American musicologist. After studying music theory with Alfred Swan, composition with Harl McDonald and English literature with W.H. Auden at Swarthmore College (1943–5), and music with Karl Geiringer and Hugo Norton at Boston University (1945–7, MusB 1947), he worked as a music critic for American papers in England, France, Holland and Austria (1947–9). In 1949 he founded the HAYDN SOCIETY, of which he became secretary general (1949–51), and which planned a complete edition of Haydn's works. He edited the *Haydn Yearbook* from its inception in 1962. He has held appointments as professor of music at Queens College, New York (1969), and regis professor at the University of California at Davis (1970); he was John Bird Professor of Music at the University of Wales, Cardiff (1978–93) and a fellow of Lady Margaret Hall, Oxford (1979). He has been awarded honorary doctorates by Boston University (1969), Queen's University, Belfast (1974), Bristol University (1981) and the New England Conservatory (1989). He was presented with the Siemens Prize (1991) and the Medal of Honour of the Handel and Haydn Society (1993).

Landon started publishing material on Haydn and critical editions of his music in the late 1940s. His book *The Symphonies of Joseph Haydn* (1955) discusses new chronologies and texts, setting the works in the broad context of 18th-century music and of Haydn's output as a whole. He continued to draw fresh public and scholarly attention to other Haydn works, notably the masses and operas, several of which he published in new editions, stimulating performances and provoking a reappraisal of Haydn as a dramatic composer. The culmination of his work on Haydn was the five-volume *Haydn: Chronicle and Works* (1976–80); it and the book on the symphonies represent major landmarks in Haydn studies. He has also contributed to Mozart scholarship and has done much work on the sources of Austrian 18th-century music in general. Some of his work, for example *1791: Mozart's Last Year* (1988) and *Vivaldi: Voice of the Baroque* (1993), is directed towards a broader public – *1791* in particular has been widely translated and much reprinted. Some of his work (particularly on composers slightly outside his specialist field, for example Vivaldi, J.C. Bach and Beethoven) has been criticized for lacking the scholarly precision that distinguished his earlier research, particularly that on Haydn.

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PAULA MORGAN

Landormy, Paul (Charles René) (*b* Issy-les-Moulineaux, 3 Jan 1869; *d* Paris, 17 Nov 1943). French musicologist and composer. He was an *agrégé des lettres* of the Ecole Normale and taught philosophy in Roanne and Bar-le-Duc; he later wrote on Socrates and Descartes. He began to study music in Paris in 1892, taking singing lessons from Giovanni Sbriglia and Pol Plançon whose niece, a pianist, he married in 1897. From 1902 he worked with Romain Rolland organizing courses in music history at the Ecole des Hautes Etudes, where he also founded and directed the acoustics laboratory (1904–7). Landormy was a regular contributor to *Le temps* and in 1918 was appointed music critic of *La victoire*. He also served as secretary of the music section of the Paris International Exhibition (1937) and as editor-in-chief of the series Collection des Chefs d'Oeuvre de la Musique Expliqués, to which he contributed a volume on Gounod's *Faust*. His compositions include piano pieces and songs.

WRITINGS

Commentary on: R. Descartes: *Discours de la méthode* (Paris, 1899)
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JOHN TREVITT

Landowska, Wanda (*b* Warsaw, 5 July 1879; *d* Lakeville, CT, 16 Aug 1959). Polish keyboard player and composer. She was a champion of 17th- and 18th-century music and the leading figure in the 20th-century revival of the harpsichord. Her date of birth has been variously given, but on her passport is 5 July 1879.

She played the piano from the age of four; her first teachers were Jan Kleczyński and then, at the Warsaw Conservatory, Aleksander Michałowski, both Chopin specialists. In 1896 she went to Berlin and studied composition under Heinrich Urban, but was, in her own words, 'refractory to rules'. From this period date some songs, *Kolysanka* for voice and piano and *Paysage triste* for string orchestra. She won two prizes in 1903 in the Musica International Competition with a piano piece and a song, causing Massenet to declare 'Elle a du talent, beaucoup de talent'. She had already shown an enthusiasm for Bach (then played mostly in transcriptions), and was beginning to make a reputation as a pianist. In 1900 she moved to Paris, married Henry Lew (an authority on Hebrew folklore, killed in a car accident in 1919) and with his help threw herself energetically into research on every aspect of 17th- and 18th-century music and its

interpretation. She played Bach concertos (on the piano) at the Schola Cantorum, with which she was associated for the next decade, but became increasingly convinced that only the harpsichord was really appropriate to this period. She first played the harpsichord in public in 1903 and subsequently made concert tours in Europe (including Russia, where Tolstoy was interested in her playing and her ideas), at the same time assiduously writing what she herself later recognized as 'belligerent' articles to overcome the resistance widely shown towards the harpsichord, largely on account of the feeble tone of the available instruments. In 1909 she published her book *Musique ancienne*, and three years later at the Breslau Bach Festival triumphantly introduced a large new two-manual harpsichord built to her own specification by Pleyel. In 1913 she began a harpsichord class at the Hochschule für Musik in Berlin, where she and her husband were detained as civil prisoners on parole during World War I.

Immediately after the war Landowska played a harpsichord continuo in the *St Matthew Passion* – for the first time in the 20th century – in Basle, where she held masterclasses before returning to Paris, which she made her home; she lectured at the Sorbonne and gave classes at the Ecole Normale. With four Pleyel harpsichords, she made her first visit to the USA in 1923, appearing with the Philadelphia Orchestra under Stokowski and making her first gramophone records (she had made some piano rolls in 1905); she also toured extensively in other countries. In 1925 she settled at Saint-Leu-la-Fôret (north of Paris) where she founded an Ecole de Musique Ancienne which attracted students from all over the world to private and public courses; the summer concerts held in its concert hall (built 1927) were to become celebrated. There, in 1933, she gave the first integral performance of Bach's Goldberg Variations. When the Germans approached Paris in 1940 – anti-aircraft fire can be heard in her recording of Scarlatti sonatas – she had to abandon the school, her library of over 10,000 volumes and her valuable collection of instruments; after several months at Banyuls-sur-Mer, near the Spanish border, she went to New York, where in February 1942 she was rapturously received for her performance of the Goldberg Variations. She toured widely in the USA, performing and teaching, and found a new home in Lakeville, Connecticut. At the age of 70 she recorded the complete Bach '48'.



Wanda Landowska at the harpsichord

Decorated by both the French and Polish governments, Landowska was also held in the highest esteem by the entire musical world. Concertos were written for her by Falla and Poulenc (*Concert champêtre*); many of her pupils later became eminent harpsichordists, and she exercised an even wider influence through her numerous writings and recordings. She developed modern harpsichord technique, particularly in matters of fingering, and laid emphasis on good touch and on the acquisition of a true legato and of variety of articulation. Her own playing was characterized by its vigour and sparkling vitality, which contrasted with her seemingly frail figure and the unobtrusive way she glided on to a platform, although she radiated a deep and serene confidence. She gave spirit precedence over letter, and did not hesitate to add such things as superfluous *petites reprises* in Bach's Goldberg Variations. If her registrations, in her many recordings, appear over-coloured for later taste, these arise partly from the nature of the instrument she used and, like the vehemence of many of her writings, seemed necessary at the time to counter objections to the 'bloodlessness' of the harpsichord.

Her writings reveal the thoroughness of preparation and the imaginative insight she brought to her performances; an extensive selection of these (many of them reworkings of previous material) is to be found in *Landowska on Music* (New York, 1965), edited by her disciple Denise Restout. It includes a list of her compositions (among them the *Pologne* variations for two pianos, several arrangements of Polish folksongs and a *Liberation Fanfare* in honour of Charles de Gaulle) and a discography (which is complete except for the Mozart and Poulenc items issued by the International Piano Library, IPL 106–7).

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H. Schott: 'Wanda Landowska: a Centenary Appraisal', *EMc*, vii (1979), 467–72
D. Restout: 'Wanda Landowska', *Women Composers: Music Through the Ages*, ed. S. Glickman and M.F. Schleifer, vi (New York, 1999), 382–8 [incl. list of compositions]
Landowska: Uncommon Visionary, videotape (New York, 1999)

LIONEL SALTER

Landowski, Marcel (*b* Pont-l'Abbé, Finistère, 18 Feb 1915). French composer and administrator. As a high-ranking official in the Ministry of Culture from the 1960s he was a moving spirit in the reorganization of music in France, and was thus one of the central figures in French musical life during the last three decades of the 20th century. He is the son of the sculptor Paul Landowski, whose famous statue of Christ overlooks the bay of Rio de Janeiro, and the great-grandson of the violinist and composer Henri Vieuxtemps. Landowski decided to become a composer at the age of seven, during an end-of-term concert at the Marguerite Long school where he was a star pupil. When he was 13 his father encouraged him to show his first scores to the composer Raoul Laparra. Four years later he entered the Paris Conservatoire, where he studied harmony with Paul Fauchet, counterpoint and fugue with Noël Gallon, conducting with Gaubert and composition with Busser. He also studied conducting with Pierre Monteux, who conducted some of the first performances of Landowski's works, including *Les sorcières* and *Les sept loups* (both 1937).

Even in 1937, when he was still a student, Marcel Landowski made his independent mark as a composer with works that successfully eschewed Conservatoire academicism. He continued to reject dogmatic precepts, serialism notably: the only influence he has acknowledged is that of Honegger, with whom, since their first meeting in 1941, he enjoyed a lasting friendship. Landowski has always preferred to subordinate his style to the dramatic content of his scores. Respecting classical forms and faithful to tradition, he has expressed himself most fully in stage music, especially operas like *Le rire de Nils Halerius*, *Le fou*, *L'opéra de poussière* and *Montségur*, and in such works as his symphony *Jean de la Peur*, his *Messe de l'Aurore* and *Un enfant appelle*, written for Mstislav Rostropovitch and Galina Vishnevskaya, to whom he also dedicated his opera *Galina*.

In 1960 Landowski embarked upon an administrative career, initially as director of the conservatoire of Boulogne-Billancourt, the district in the Parisian region where he lived. In 1964, after two years as music director of the Comédie-Française, the writer André Malraux, Minister of Culture in General de Gaulle's government, appointed him inspector-general of music education, and then entrusted the department of music in the Ministry of Cultural Affairs to him. From 1970 to 1975 he was director of music, opera and dance. In the course of these ten years in the Ministry he pursued a policy of renovating and decentralizing music teaching, reforming the opera in France – most notably by appointing Rolf Liebermann to direct the Opéra in Paris – founding festivals and symphonic ensembles, including the Orchestre de Paris which he entrusted in 1967 to his old friend Charles Münch, and encouraging the state to support musical creativity. From 1977 to 1979 he pursued the same policy as director of cultural affairs for the city of Paris. Since 1975 he has been a member of the Institut de France at the Académie des Beaux-Arts, of which he became permanent secretary in 1986, and in 1994 he was appointed chancellor of the Institut de France, a post he occupied until 1999. In 1991 he became chairman and managing director of Editions Salabert, and he is also active in the Association Musique Nouvelle en Liberté, which he founded with the aim of promoting creativity in the musical institutions of France.

WORKS
(selective list)

OPERAS

Le rire de Nils Halerius (légende lyrique et choréographique, 3, G. Caillet and Landowski), 1944–8, Mulhouse, Opéra, 19 Jan 1951

Le fou (drame lyrique, 2, 5 tableaux, Landowski and P. de La Tour du Pin), 1948–55, Nancy, 1 Feb 1956

Rabelais, François de France (opéra-ballet, 1), 1953, Tours, 26 July 1953

Le ventriloque (comédie lyrique et choréographique, 1, Landowski and P. Arnold), 1954–5, Paris, Sarah Bernhardt, 6 Feb 1956

L'opéra de poussière (drame lyrique, prol, 2, 4 tableaux, G. Caillet and Landowski), 1958–62, Festival d'Avignon, 25 Oct 1962

Les adieux (drame lyrique, 1, Landowski), 1959, Radio Luxembourg, Nov 1959; staged, POC, Théâtre de la Ville, 8 Oct 1960

Le pont de l'espérance (oratorio scénique, 6 tableaux, Landowski and A. de Lamartine), 1980, Vaison-la-Romaine, Antique, 8 Aug 1980

Montségur (drame lyrique, 2, 11 tableaux, G. Caillet, G.-P. Sainderichin and Landowski, after Le Duc de Lévis-Mirepoix), 1980–85, Toulouse, Halles aux Grains, 1 Feb 1985

La prison (récit musical et dramatique, 3 pts, Landowski), 1981, Aix-en-Provence, Pavillon Vendôme, 18 July 1983

La sorcière du placard au balais (mini-opéra pour enfants, 1, Landowski, after P. Gripari), 1983, concert perf., Sèvres, 2 May 1983; staged, Boulogne-Billancourt, 8 March 1984

La vieille maison (conte musical, 2, 11 tableaux, Landowski), 1987, Nantes, Opéra, 25 Feb 1988

P'tit Pierre et la sorcière du placard aux balais (opéra pour enfants, Landowski, after P. Gripari), 1991, Colmar, 7 May 1992

Galina (op, 15 tableaux, Landowski), 1995, Lyons, Opéra, 17 March 1996

BALLETS

Abîmes (2, Y. Bonnat), Essen, Opera, 12 Feb 1959

Le fantôme de l'opéra (2, R. Petit, after G. Leroux), 1979, Paris, Opéra, 22 Feb 1980

Les hauts de Hurlevant (2, 7 tableaux, R. Petit, after E. Brontë), 1982, Paris, Champs-Elysées, 28 Dec 1982

INCIDENTAL MUSIC

Le petit Poucet (féerie, 4, 10 tableaux, after C. Perrault), perf. 1949; Un dieu a dormi dans la maison (G. Figueiredo), 1952; Paris a dix mille ans (spectacle pyrotechnique), 1952; Le songe d'un nuit d'été (W. Shakespeare), 1953; Retour par Dunkerque (J. Chabannes), 1955; Prestige de Toulouse (son et lumière, le Duc de Lévis-Mirepoix), 1956; Reflets de Lyon (son et lumière), 1958; Sortilèges (son et lumière), 1960; Candide (P. Cardinal, after Voltaire), 1962; Le Cid (P. Corneille), 1963; Cyrano de Bergerac (E. Rostand), 1964

FILM SCORES
[directors' names in parentheses]

Etoiles de demain (R.G. Grand), 1942; Trente jours au-dessus des nuages (Chanas), 1942; Les beaux jours du Roi Murat (T. Pathé), 1946; Mandrin (R. Jayet), 1947; La femme sans passé (H. Calef), 1948; Gigi (J. Audry), 1948; Lyonnière, terre captive (Zimbacca), 1948; La Norvège sous les Vikings, 1948; Premier prix du conservatoire (Grand), 1948; Le secret de Monte-Cristo (A. Valentin), 1948; Sombre dimanche (Audry), 1948; Square du Temple (Zimbacca), 1948; Agnès de rien (P. Billon), 1949; L'homme aux mains d'argile (L. Mathot), 1949; La lanterne des morts (J. de Casembroot), 1949; Chéri (Audry), 1950; La rue sans loi (M. Gibaud), 1950; Jocelyn (de Casembroot), 1951; Maria du bout du monde (J. Stelli), 1951; Art Rhénan (M. Gibeau), 1952; La vie de Jésus (Gibeau), 1952; La millième fenêtre (R. Menegoz), 1959; Bonaparte (J. Vidal), 1962

VOCAL

With orch: Les sept loups (ballade, after J.W. von Goethe), female chorus, orch, 1937; Les sorcières (ballade, after W. Shakespeare: *Macbeth*), female chorus, orch, 1937; 3 mélodies (R. Tagore), S, orch, 1938; Rythmes du monde (orat, Landowski), solo vv, spkr, chorus, orch, 1939–41; Brumes (sym. poem, P. Verlaine, de La Tour du Pin), spkr, orch, 1943; La quête sans fin (orat, Landowski), spkr, chorus, orch, 1943–4; Jésus, là, es-tu? (cant., A. Marc), A, female chorus, str, perc, 1948; Chant de solitude, 4 solo female vv, orch, 1960; Les notes de nuit (conte symphonique, G. Caillet, Landowski), child spkr, orch, 1961; Aux mendiants de ciel, S, orch, 1966; Messe de

l'Aurore (P. Emmanuel), S, T, B, chorus, orch, 1977; Un enfant appelle (M. Noël), S, vc, orch, 1978; La symphonie de Montségur, S, Bar, orch, 1987; Les leçons de ténèbres, S, B, vc, chorus, org, inst ens, 1991, arr. (S, B, solo vc, chorus, orch)/(S, B, solo vc, org); Chant de paix: écoute ma voix (Pope John Paul II), S, Bar, children's chorus/mixed chorus, orch; Help-Help Vatelot (Landowski), S, vc, chorus, small orch

Other: 3 révérances à la mort (Tagore), S, pf, 1946; Le lac d'Undeneur (de La Tour du Pin), solo C, 1948–9; 4 chants d'innocence (A. Marc), female chorus, 1952; Les deux soeurs (M. Noël), 4 solo vv, 1986; Le silence (R.M. Rilke), 1v, org, 1993; Les Rois Mages (C. Bobin), children's/female chorus, fl, tpt, 1994

ORCHESTRAL

Poème (Pf Conc. no.1), 1939–40; Vc Conc., 1944–5; Edina, sym. poem, 1946; Le petit Poucet, sym. suite, 1946 [arr. of pf pieces]; Jean de la Peur (Sym. no.1), 1949; 3 histoires de la prairie, 1950; Conc., ondes martenot, orch, 1954; Bn Conc., 1957, arr. bn, str orch, 1990; La passante, sym. suite, 1958 [from film score to La femme sans passé]; Mouvement, str, 1960; L'orage, sym. poem after painting by Giorgione, 1960; Pf Conc. no.2, 1963; Sym. no.2, 1964; Les espaces (Sym. no.3), 1965; Fl Conc. no.1, fl, str, 1968; Au bout du chagrin, une fenêtre ouverte, tpt, orch, tape, 1976; Le fantôme de l'opéra, sym. suite, 1979 [from ballet]; L'horloge, sym. poem, 1982; Improvisation, trbn, orch, 1983; Les orchestrades, 1985; Sym. no.4, 1988; 4 préludes pour l'Opéra des Bastilles, vn, str, timp ad lib, 1989; Concertino, trbn, str, 1990; Adagio cantabile, ob, eng hn, perc, str, 1991; Symphonie concertante, org, orch, 1993; Que ma joie demeure, vn, str, 1994; Vn Conc., 1995; Un chant, vc, orch, 1996; A Sainte Dévote, 1997; Ouverture pour un opéra imaginaire, fanfare, 4 hn, 4 tpt, 3 trbn, timp, 2 perc, 1997; Fl Conc. no.2, 1998; Sym. no.5 'Les lumières de la nuit', 1998

CHAMBER AND SOLO INSTRUMENTAL

Sonatine, pf, 1940; 2 nocturnes, pf, 1945; Trio, hn, tpt, pf, 1954–5; En trottinant sur le sentier, pf, 1959; Concerto en trio, ondes martenot, perc, pf, 1975 [arr. of Conc., ondes martenot, orch, 1954]; Cahier pour quatre jours, tpt, org, 1977; Souvenir d'un jardin d'enfance, ob, pf, 1977, arr. ob, str orch, 1990; Blanc et feu, brass qnt, 1985; Sonate brève, vc, 1985; Petit chanson de l'amitié, 4 vc, 1987–91; Sonate en duo, cl, pf, 1992; Pas de deux en deux variations, vn, pf, 1993; La méditation de Jean-Pierre, fl, pf, 1995; Quatuor dit l'Interrogation, str qt, 1995; Etude de technique et de sonorité, vn, pf, 1996; Paris sur orgues, org, 1997; Villéda et le coeur de chêne, vn, hp, 1998; Le petit Poucet, 6 pieces, pf

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BRUNO SERROU

Landré, Guillaume (*b* The Hague, 24 Feb 1905; *d* Amsterdam, 6 Nov 1968). Dutch composer. The son of Willem Landré, he received his early musical training from his father and from Zagwijn. He went on to study law at Utrecht University, while at the same time a composition pupil of Pijper. Landré fulfilled several functions in public musical life, including president of the Genootschap van Nederlandse Componisten, vice-president of the ISCM and a member of the Donemus Foundation, of the Stichting de Nederlandse Opera and of the Concertgebouw Orchestra, of which, from 1952 to 1955, he also acted as artistic director. He was an authority in the field of authors' rights and played an active role in both national and international authors' rights organizations.

His style was at first influenced by Pijper, as evident, for example, in the Piano Trio (1929). Landré adopted the then current principle of avoiding note repetition, and based many of his subsequent compositions on 12-note rows (as for instance in his Third Symphony), without, however, adhering to a strict dodecaphonic technique. In his later orchestral works he sometimes used titles which refer to specific formal or technical devices (e.g. *Anagrammen* and *Permutazioni sinfoniche*). Nevertheless, the content or character of the works remains similar to that of his symphonies, and is often highly expressive. In 1964 he received the Sweelinck Award in recognition of his lifetime's work.

WORKS
(*selective list*)

STAGE

Ops: De snoek [The Pike] (3, E. van Lockhorst), 1934, Amsterdam, 1938; Jean Lévecq (1, G. Smit, after G. de Maupassant: *Le retour*), 1963, Amsterdam, 6 June 1965; La symphonie pastorale (prol, 3, epilogue, C. Rostand, after A. Gide), 1964, Rouen, Arts, 31 March 1968

ORCHESTRAL

Sym. no.1, 1932; Suite, str, pf, 1936; 4 Pieces, 1937; Concert Piece, 1938; Vc Conc., 1940; Sinfonietta, vn, orch, 1941; Sym. no.2, 1942; Sinfonia sacra in memoriam patris, 1948; Sym. Music, fl, orch, 1948; 4 mouvements symphoniques, 1949; 4 Miniatures on H.E., cl, str, 1950; Sym. no.3, 1951; Chbr Sym., 1952; Sonata festiva, chbr orch, 1953; Sym. no.4, 1955; Caleidoscopio, 1956; Permutazioni sinfoniche, 1957; Cl Conc., 1958; Variations on an Eulenspiegel Theme, 2 vn, orch, 1958; Concertante, cb, cl, orch, 1959, arr. b cl, orch, 1961; Anagrammen, 1960; Sonata per orchestra da camera, 1961; Variazioni senza tema, 1967; La symphonie pastorale, interludes, 1968

VOCAL

Egidius waer bestu bleven [Where Have You Been], female chorus, 1929; Piae memoriae pro patria mortuorum, chorus, tpt, orch, 1942; Groet der martelaren [The Martyrs' Greeting] (L. Braat), Bar, orch, 1944; Berceuse voor moede mensen (A. de Vries), 3vv, chbr orch, 1952

CHAMBER AND SOLO INSTRUMENTAL

4 str qts: 1927; 1943, rev. 1959; 1949; 1965

Other: Sonata, vn, pf, 1927; Pf Trio, 1929; Wind Qnt, 1930; 4 Miniaturen, cl, str, 1950; Moment musical, pf, 1950; Sextet, fl, cl, str qt, 1959; Wind Qnt, 1960; Quartetto piccolo, 2 tpt, hn, trbn, 1961

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W. Paap: 'In memoriam Guillaume Landré', *Sonorum speculum*, no.37 (1968), 1–5
C. Rostand: 'La symphonie pastorale: Opera by Guillaume Landré', *Sonorum speculum*, no.34 (1968), 1–16
J. Wouters: 'Guillaume Landré', *Dutch Composers' Gallery* (Amsterdam, 1971), 88–103

MARIUS FLOTHUIS

Landry, Richard [Dickie] (*b* Cecilia, LA, 16 Nov 1938). American saxophonist and composer. He received the BME from the University of Southwestern Louisiana in

1962 and studied the flute with Arthur Lora in the early 1960s. He was well known as a member of the Philip Glass Ensemble from 1968 until 1981, during which time he appeared in all of the ensemble's concerts and recordings, including the seminal *Einstein on the Beach* (1979). In the early 1970s he began pursuing his own solo career, performing throughout Europe, the Americas, Russia, India and Japan. He has also worked with other performing and visual artists, including David Byrne, Laurie Anderson, Robert Rauschenberg, Paul Simon, Robert Wilson and Richard Serra. In 1973 he developed a new electronic performance process – quadraphonic delay – that enables him to perform with four mirror images or echoes of himself. This technique is best demonstrated in his solo album *15 Saxophones* (1976). His improvisational compositions combine the various styles and idioms of jazz, classical and contemporary music; his most significant through-composed work is the Mass for Pentecost Sunday (1987).

Landry was also one of the early pioneers of video art. His videotapes, showing him in performance, often with close-up images of his hands or mouth, have been exhibited in museums and galleries throughout the world. These works include *1, 2, 3, 4,* (1969), *Sax I* (1970), *Sax II* (1972), *Quadraphonic Delay Suite* (1973) and *Divided Alto* (1974).

Principal recording companies: Chatham Square, Northern Lights

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CHARLES PASSY/JON GIBSON

Landsberg, Ludwig (*b* Breslau, 1807; *d* Rome, 6 May 1858). German musician and collector. After beginning his career as a tenor in the chorus of the Royal Opera House in Berlin, he settled in Rome and lived there for 24 years. He studied the piano and organized successful amateur concerts. He also devoted himself intensively to the study of early music and musical literature. His wide knowledge helped him to amass a valuable library, drawn from all over Italy and Germany. At his death, his heirs conveyed part of the collection to Breslau and part to Berlin, and catalogues were prepared to enable it to be acquired by music lovers. But many of the choicest items appear to have vanished (this statement is derived from Fétis, who seems to have known Landsberg by correspondence and received from him a manuscript catalogue on which he based his comparisons). Nevertheless, some of the greatest treasures, including a number of Beethoven sketchbooks, found their way into the Königliche Bibliothek (later called the Preussische Staatsbibliothek) in Berlin; most of them remain in the collections of the Deutsche Staatsbibliothek and the Staatsbibliothek der Stiftung Preussischer Kulturbesitz in Berlin.

ALEC HYATT KING

Landsbergis, Vytautas (*b* Kaunas, 18 Oct 1932). Lithuanian musicologist. He studied at the J. Gruodis Music School (from 1946) and later at the Lithuanian State Conservatory (from 1950). He taught the piano and was an accompanist at the M.K. Čiurlionis Music School (1952–5), after which he became a lecturer (1957–63) and, having gained the doctorate in musicology in 1969, professor (1978–90) at the Lithuanian State Conservatory. He was in addition a lecturer and associate professor at both the Vilnius Pedagogical Institute (1957–74) and the affiliated conservatory departments in Klaipėda (1974–8). Landsbergis was chairman of the Lithuanian Reform movement Sajudis from 1988 to 1990, during the troubled times preceding Lithuania's independence from the Soviet Union. On independence he was made President of Parliament – the Head of State of Lithuania (1990–92) and served as co-chairman of the Council of Baltic States. He has remained a powerful political figure as leader of the opposition (1992–6) and chairman of the Seimas (Parliament) of the Republic of Lithuania (1996–). He has been awarded many honorary degrees, at the Loyola University in Chicago (1991), Weber State University in Ogden, Utah (1992), and at the universities of Kaunas (1992) and Klaipėda (1997). Among various other awards he has received are the Lithuanian SSR Award (1975; 1988) and the Norwegian People's Peace Prize (1991).

Despite his political activities, Landsbergis has continued to pursue his career as a musicologist. He has written on a number of Lithuanian composers, for example Balys Dvarionas and Česlovas Sasnauskas, but his particular interest is the work of M.K. Čiurlionis, on which he is the leading expert. He has recorded (EMI 1998, CD) and produced editions of Čiulionis's works for piano (Leningrad, 1975, 2/1980; Cracow, 1978; Vilnius, 1985, 1990, 2/1997) and choir (Leningrad, 1983) and has prepared studies that examine his life and music, art, written (word) creation. In 1987 he was elected chairman of the M.K. Čiurlionis Society, and in 1995 he became chairman of the organizing committee for the international M.K. Čiurlionis piano and organ competition.

WRITINGS

Pavasario sonata [Spring sonata – essays and researches] (Vilnius, 1965)
Sonata vesnï: tvorchestvo M.K. Ciurlionisa [Spring sonata: Čiurlionis's creation-monograph] (Leningrad, 1971, 2/1975)
ed.: *M.K. Čiurlionis: Laiskai Sofijai* [Čiurlionis: Letters to Sofija] (Vilnius, 1973) [documentary biography]
Čiurlionio dailė [Čiurlionis' art] (Vilnius, 1976)
Česlovas Sasnauskas. Bibliografija [Česlovas Sasnauskas. Bibliography] (Vilnius, 1978)
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Česlovo Sasnausko gyvenimas ir darbai [The life and work of Česlovas Sasnauskas) (Vilnius, 1980)
Vainikas Čiurlioniui: menininko gyvenimo ir kurybos apybraizos [The wreath for Čiurlionis: essays on life and work of artist] (Vilnius, 1980)
'Eugeniusz Morawski ogladany z innej perspektywy' [Another view of Morawski], *Ruch muzyczny*, iii (1981), 12–14
'Twórczosc fortepianowa Balysa Dvarionasa: stylizacja i autentyzm' [The piano music of Dvarionas: style-links and authenticity], *Zeszyty naukowe: Akademia Myzycna im. Stanislawa Moniuszki w Gdansku*, xxiii (1984), 243–53
Čiurlinio muzika [Čiurlionis's music] (Vilnius, 1986)
'Morze w twórczosci Eduardasa Balsysa' [The sea in Balsys's output], *Zeszyty naukowe: Akademia Myzycna im. Stanislawa Moniuszki w Gdansku*, xxvi (1987), 267–71
Geresnes muzikos trŏskimas [The desire for better music – collection of essays and critics] (Vilnius, 1990)
'Eine ungewühnliche Oper: Grüner Vogel Strazdas von Bronius Kutavicius', *Sowjetische Musik im Licht der Perestroika*, ed. H. Danuser, H. Gerlach and J. Köchel (Laaber, 1990), 201–6
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'The Spring sonata'; 'Art as an historical problem'; 'The symbolism of sounds', *Čiurlionis: Painter and Composer*, ed. S. Goštautas (Vilnius, 1994), 373–89; 443–51; 466–69
ed.: M.K. Čiurlionis: *Žodžio kūryba* [The creation of word – poetry and prose] (Vilnius, 1997)

Jahre der Entscheidung. Litauen auf dem Weg in die Freiheit: Eine politische Autobiographie (Ostfildern vor Stuttgart, 1997)

JOHN TYRRELL

Landshoff, Ludwig (*b* Stettin [now Szczecin, Poland], 3 June 1874; *d* New York, 20 Sept 1941). German musicologist and conductor. He studied music with Thuille, Heinrich Urban and Reger and musicology with Friedlaender and Oskar Fleischer at Berlin University and with Sandberger at the University of Munich, where he took the doctorate in 1900 with a dissertation on Johann Rudolf Zumsteeg. He was subsequently an opera conductor at the theatres in Aachen (1902–4), Kiel (1912–13), Breslau (1913–15) and Würzburg (1915–20), and music director of the Munich Bachverein (1918–28), where he performed a wide variety of music, including that of Bach's sons, Pergolesi, Hasse and Jommelli as well as contemporary works. When the municipal subsidy was stopped in 1928 he moved to Berlin; his activity there was confined to occasional broadcasts, lectures at the Lessing Hochschule and library research. He emigrated to Italy in 1936 and later to Paris (1938) and to New York (1941).

Landshoff's reputation rests chiefly on his research into the vocal music of the 17th and 18th centuries. His most important work was his Alte Meister des Bel Canto, a collection in five volumes that printed for the first time (and furnished with comprehensive bibliographical and historical notes) vocal works by Carissimi, Luigi Rossi, Mario Savioni and others. He made many other editions of vocal and instrumental works by Domenico Gabrielli, J.S. Bach, J.C. Bach, C.P.E. Bach, Vivaldi, Zelter, Zumsteeg, Fasch, Haydn and Rossini. In his studies of the problems of accompaniment and performance he aimed at reaching a wide audience while attempting to give an authentic representation of the original style.

WRITINGS

Johann Rudolf Zumsteeg (1760–1802): ein Beitrag zur Geschichte des Liedes und der Ballade (diss., U. of Munich, 1900; Berlin, 1902)

'Über das vielstimmige Accompagnement und andere Fragen des Generalbass-spiels', *Festschrift zum 50. Geburtstag Adolf Sandberger* (Munich, 1918), 189–208

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'Die Aufführungspraxis Bachscher Chorwerke', *Die Musik*, xxi (1928–9), 81–97

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Alte Meister des Bel Canto: eine Sammlung von Arien aus Opern und Kantaten, von Kanzonen, Kanzonetten, Opern- und Kammerduetten, i–v (Leipzig, *c*1915)

C.F.C. Fasch: *Ariette mit 14 Variationen, Andantino mit 7 Variationen: für Cembalo oder Klavier*, NM, xxxviii (1929)

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ALFRED GRANT GOODMAN

Lane [Levy], **Burton** (*b* New York, 2 Feb 1912; *d* New York, 5 Jan 1997). American songwriter. At the age of 15 he was engaged as a pianist-songwriter by the music publishers Remick & Co., serving an apprenticeship that prepared him for a songwriting career on Broadway and in Hollywood, during which he collaborated with such noted lyricists as Loesser, E.Y. Harburg and Lerner. His earliest compositions were songs for musical stage revues including *Three's a Crowd* (1930), *The Third Little Show* (1931) and *Earl Carroll Vanities* (1931). From 1933 to 1954 he lived in California where he wrote songs for approximately 30 films, including 'Everything I Have is Yours' (*Dancing Lady*, 1933), 'How About You' (*Babes on Broadway*, 1941) and 'Too Late Now' (*Royal Wedding*, 1951). During this period he also returned to work on Broadway, providing scores for *Hold On To Your Hats* (Harburg, 1940), *Laffing Room Only* (Lane, 1944) and *Finian's Rainbow* (Harburg, 1947). In the last of these, a mixture of fantasy and satire and Lane's greatest success, his sense of melodic wit ('Something Sort of Grandish'), harmonic invention ('Old Devil Moon') and popular grace ('How Are Things in Glocca Mora?') found its most consistent outlet. While his subsequent output was relatively small, Lane's meticulous craftsmanship remained evident in his two Broadway theatre scores, *On a Clear Day You Can See Forever* (1965) and *Carmelina* (1979), both collaborations with Lerner, and the animated musical film *Heidi's Song* (Cahn, 1982).

Stylistically Lane's work is perhaps best understood in terms of the great flowering of American popular song that took place in the second quarter of the 20th century. He also sought to protect songwriters from piracy of their work, and from 1957 to 1967 he was the president of the American Guild of Authors and Composers (now the Songwriters Guild of America).

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CBY 1967

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W. Craig: *Sweet and Lowdown* (Metuchen, NJ, 1978)

S. Green: *The World of Musical Comedy* (New York, 1960, enlarged 4/1980)

H. Meyerson and E. Harburg: *Who Put the Rainbow in 'The Wizard of Oz'?* (Ann Arbor, 1993)

LARRY STEMPEL

Lane, (Sidney) Eastwood (*b* Brewerton, NY, 22 Nov 1879; *d* Central Square, NY, 22 Jan 1951). American composer. He studied Belles Lettres at Syracuse University, a course that included a weekly class in music, but did not complete the degree. In 1910 Alexander Russell, whom he had met at Syracuse, became the concert director of the Wanamaker Auditorium, New York, and invited Lane to work as his assistant. Lane married Modena Scovill, a professor of music theory at New York University in 1933. He retired in 1935 but continued composing.

Largely self-taught, Lane familiarized himself with the works of MacDowell, Debussy and others from piano rolls played on an Ampico player piano. He regarded composition as a hobby and showed little interest in compositional theory. He found the process of notating a work an agonizing chore and would customarily commit entire pieces to memory before writing them down. His compositions, primarily for solo piano, reflect a profound interest in American legends, folk music and literature. Occasionally the influences of Asian and medieval music are also present. Although strongly influenced by MacDowell's style, Lane employed a rich harmonic language that was all his own. A resourceful and idiosyncratic treatment of thematic material is also characteristic of his work.

WORKS

Pf: In Sleepy Hollow (1913); 5 American Dances (1919); Adirondack Sketches (1922); The Blue-Robed Mandarins, suite (1922) [from Mongoliana]; Sea Burial, suite (1925), orchd F. Grofé [from Eastern Seas]; Persimmon Pucker (1926), orchd Grofé; Sold Down the River, ballet suite (1928); Abelard & Heloise, Girl on Tiptoe, Caravan from China (1933) [from Pantomimes]; Fourth of July, suite (1935); Variation (1939) [from 29 Modern Piano

Interpretations of 'Swanee River']; Here are Ladies! (1944); Jesuit's Journey, suite, c1947, unpubd

Songs: The Little Fisherman (1918); Summer Glow (1919); Gray Winds, Dream Laden (1920); Liza, c1920; They've Hung Bill Jones, c1920

Principal publishers: J. Fischer, Robbins

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NORMAN P. GENTIEU

Laneare [Laneer]. *See* LANIER family.

Lanetin, Charles-François-Honoré. *See* DUQUESNOY, CHARLES-FRANÇOIS-HONORÉ.

La Neuville, Martin Joseph. *See* ADRIEN, MARTIN JOSEPH.

Lanfranco, Giovanni Maria (*b* Terenzo, nr Parma, *c*1490; *d* Parma, late Nov 1545). Italian theorist. In the dedication of the first book of his *Scintille di musica* he names Lodovico Milanese as his organ teacher (perhaps in Lucca after 1512); the expression 'mio Burtio Parmegiano' may indicate that he studied music with Nicolò Burzio or simply denote friendship. He was *maestro di cappella* at Brescia Cathedral from 1528 to about 1536, when he assumed the same post in Verona. According to Pietro Aaron, he was forced to flee Verona in 1538 for having violated a boy. He became an Augustinian monk at a small monastery near Bergamo, but two years later returned to Parma to become *maestro di cappella* at the Chiesa della Madonna della Steccata, where he remained until his death.

Lanfranco's *Scintille di musica* is the earliest comprehensive treatise on music theory in Italian. Written deliberately in the 'universale Italiana favella' (i.e. *lingua cortigiana*), it was aimed at beginners, with the emphasis on practice. It is divided into four books. The first deals with the elements of music: the three genera, hexachords and properties, the Guidonian hand, clefs, mutation, intervals, chant notation, note values and text underlay. The second, dedicated to his nephew Genesio Lanfranco, explains mensural notation and proportions (of intervals and notes), with numerous examples. His explanation of the beat in various mensurations is especially valuable, as is his discussion of fitting words to music, the earliest major statement on the subject. The third part, dedicated to a singer at Brescia Cathedral, is a brief discourse on the modes in plainchant, following the doctrine of Marchetto of Padua. The last part, dedicated to two singers, deals with counterpoint as Lanfranco taught it to his choristers. This is improvised counterpoint, learnt through the contrapuntal hand. Seemingly as an afterthought, Lanfranco then added a substantial and important section on the tuning of instruments: keyboard (with instructions for tempering 5ths, 4ths and 3rds), bowed string instruments (with and without frets), harps, citterns, and lutes.

A second treatise, *Terentiana*, referred to frequently in the *Scintille*, has not survived, if ever completed; unlike the *Scintille* it was to be written in pure Tuscan, for more advanced students. In it there was to have been further discussion of the modes.

Lanfranco's only known composition is an enigmatic canon on a humanistic text, sent to Adrian Willaert in 1531 as a peace offering after having offended the master. The *Rimario* is a catalogue of Petrarch's rhymes.

WRITINGS

Rimario di tutti le voci usate dal Petrarca nel fine de' versi, raccolte tutte ordinatamente de M. Lanfranco Parmegiano (Brescia, 1531; also attached to a 1554 edition of Petrarch, ed. Girolamo Ruscelli)

Scintille di musica (Brescia, 1533/*R*; Eng. trans. in Lee)

2 letters, *I-Rvat* Vat.lat.5318, f.192*r* (to Adrian Willaert, 20 Oct 1531), f.254*r* (to Pietro Aaron, 10 Aug 1534) (ed. in *SpataroC*, nos.106 and 104)

COMPOSITION

Threicium memorat, 5vv, enigmatic canon 4 in 1 plus a fifth voice (facs. and edn in *SpataroC*, 959–69)

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N. Pelicelli: 'Musicisti in Parma nei secoli XV–XVI', *NA*, viii (1931), 132–42, esp. 138–9

B. Lee: *Giovanni Maria Lanfranco's 'Scintille di Musica' and its Relation to 16th-Century Music Theory* (diss., Cornell U., 1961) [incl. trans. of *Scintille di musica*]

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D. Harrán: 'New Light on the Question of Text Underlay Prior to Zarlino', *AcM*, xlv (1973), 24–56

M. Lindley: 'Early 16th-Century Keyboard Temperaments', *MD*, xxviii (1974), 129–51, esp. 144–51

D. Harrán: *Word-Tone Relations in Musical Thought from Antiquity to the Seventeenth Century* (Neuhausen, 1986), 130–56, 197–209

BONNIE J. BLACKBURN

Lang, B(enjamin) J(ohnson) (*b* Salem, MA, 28 Dec 1837; *d* Boston, 4 April 1909). American pianist, conductor, organist, teacher and composer. Lang's career as a conductor was of signal importance in Boston's musical life. After early studies with his father, Benjamin Lang, and Francis G. Hill in Boston, he became organist and choirmaster of a Boston church at the age of 15. He went to Europe in 1855 to study composition in Berlin and piano with Alfred Jaëll and Liszt. He made his first public appearance in Boston immediately after his return in 1858, and from the early 1860s was prominent as a pianist. He promoted many new works, including Tchaikovsky's First Concerto and Brahms's Second, which he played with the Boston SO (he had been the conductor at the world première of the Tchaikovsky concerto in Hans von Bülow's Boston concert in 1875); in two 'Bach Concerto Concerts', in December 1898 and January 1899, he played on an Erard harpsichord imported from Paris.

He was a solid orchestral conductor and unsurpassed as a choral director, in which area he was Boston's principal exponent for four decades. He made his début in Boston on 3 May 1862 with the local première of Mendelssohn's *Die erste Walpurgisnacht.* His major contribution as a choral conductor came from his work with the Apollo Club, a men's singing society found in 1871, and the Cecilia Society, a mixed chorus established in 1874, both of which he formed and led for several years. The early repertory of both choirs consisted mostly of German works, some of which were given their first Boston (or even first American) performances under Lang. From about 1880 he began to introduce much more American music, including works composed especially for the singers, such as Dudley Buck's *The Nun of Nidaros*, George E. Whiting's *March of the Monks of Bangor* and Chadwick's *The Viking's Last Voyage*.

Lang's many connections with singers and instrumentalists in Boston and his remarkable abilities as an organizer made possible two of his most elaborate contributions to Boston's musical life: the first complete

performances there of Berlioz's *La damnation de Faust* (1880) and *Parsifal* in concert form (1891). An ardent Wagnerian, Lang visited Wagner in July 1871 and offered his assistance in publicizing the Bayreuth Festival in America. In 1876 he was an honoured guest at the first performance of the *Ring* in Bayreuth.

Lang was active as an organist all his life, and had a reputation as a magnificent improviser. He played an important part in the planning of the organ in Boston's Music Hall, and he performed in the inaugural concerts for the instrument in 1863. From 1859 to 1895 he was the organist of the Handel and Haydn Society. He also devoted much time to teaching, and his pupils included Arthur Foote, who began piano and organ lessons with him in 1874, Ethelbert Nevin and W.F. Apthorp. He was imaginative in the invention of new exercises and promoted 'the principle of sensible relaxation at a time when few teachers ... had awakened to the importance of this' (Foote).

Lang composed, though he published little; even with the ensembles he conducted, he rarely performed his own music. Yet he produced an oratorio, *David*, as well as symphonies, overtures, piano pieces, church music, and songs. Yale awarded him an honorary MA in 1903. Lang's family, correspondence, and diaries, together with some scrapbooks of programmes from 1861 to 1906, are in the Boston Public Library.

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G. Henschel: *Musings and Memories of a Musician* (New York, 1919/*R*), 268ff

A. Foote: *An Autobiography* (Norwood, MA, 1946/*R*)

STEVEN LEDBETTER

Lang, Bernhard (Ingomar) (*b* Linz, 24 Feb 1957). Austrian composer. He studied at the Bruckner Conservatory in Linz (1972–5), at the Graz Musikhochschule (jazz, 1975–83, composition, 1982–8), where his teachers included Dobrowolski, Pressl and Georg Friedrich Haas, and privately with Gösta Neuwirth. He also studied philosophy and German studies at Graz University (1976–81). In 1989 he attended the Darmstadt summer courses, where he encountered Cage and Lachenmann. He has taught at the Graz Conservatory (1984–9) and the Graz Musikhochschule (from 1989), and worked on composition software for CADMUS (Computer Aided Design for Musical Applications). He has also served as an arranger and pianist for various jazz ensembles (1977–81), and realized projects that transcend the boundaries between genres.

Composition techniques such as the non-intentional and constructivist aspects of Josef Matthias Hauer's 12-note system and the diminutions of late medieval polyphony reflect a link between Lang's work as a composer and his work for CADMUS. His music also reflects his experiences of performance art and installations, as well as his work in jazz, improvisatory, punk and rock music, though without actual borrowing of the idioms themselves. His aesthetic, which integrates noise and music, stands at a point of intersection between the music of Cage and Lachenmann on the one hand, and rock music and free improvisation on the other. Furthermore, the complexity and intricacy of the notation in Lang's scores force the transformation of instrumental virtuosity into something closer to improvisation. His high degree of technical extravagance and organization contrasts with the varied and fragile nature of his musical results. (*LZMÖ*)

WORKS
(*selective list*)

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Other works: Zeitmasken, str qt, 1986; Kohelet, solo vv, chorus, orch, 1987; Relief, fl, va, hp, 1988; Romanze, pf, 1988; Stele, 2 pf [tuned a quarter-tone apart], 1988; Mozart 1789, actress, 9 tape rec, 1989, collab. Ritsch; Niemandsland (film score), 1989, collab. Ritsch; Zwischen Morgen und Mitternacht, str qt, pf, 1989; Modern Monsters, 12 pieces, vc, pf, 1990; Sonett 1 (C. Baudelaire), chorus, 1990; Sonett 2 (C. Loidl), chorus, 1990; Kleine Welten, str qt, 1991; Qt, fl, 1991; Brüche, cl, str qt, prep pf, 1992; Küstenlinien, 2 pf, perc, 1992; Lá-bas à S, 2 t sax, va, orch, 1993; Rondell-Remise, Mez, va, chbr ens, 1993; Felder, 2 essays, str, 1994; Icht I (Loidl), Mez, 8 insts, 1994; Versuch über Drei Traumkongruenzen von Günther Freitag, actor, 1 female v, vc, 1995; 60FOR G, sax qt, 1996; Hommage à Martin Arnold 2, orch, 1996; Schrift 1, fl, 1996, rev. as Schrift 2.1, 1998; Schrift 2, vn, 1996; Schrift 3, accdn, 1997; Differenz/Wiederholung I, fl, vc, pf, 1998; Schrift/Frag. 4, tpt, hn, trbn, 1998; Differenz/Wiederholung I.2, fl, vc, accdn

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BERNHARD GÜNTHER

Lang, David (Avery) (*b* Los Angeles, 8 Jan 1957). American composer. He attended Stanford University (AB 1978), the University of Iowa (MM 1980) and Yale University (DMA 1989); his principal teachers included Lou Harrison, Martin Bresnick, Leland Smith, Jacob Druckman, Roger Reynolds and Morton Subotnick. He also studied at Tanglewood with Henze. While at Yale, Lang became involved in Bresnick's concert series Sheep's Clothing, which took an eclectic and unconventional approach to the presentation of new works. He drew heavily on such non-doctrinaire attitudes when he co-founded, with Michael Gordon and Julia Wolfe, the Bang on a Can festival in New York (1981). Also involved in theatre music, he became composer-in-residence at the American Conservatory Theater, San Francisco, in 1992.

Lang's works, while readily accessible to the ear, are derived from highly mathematical and intensely detailed formal structures. He sees his compositions as dividing into two categories: static works exhibiting a postminimalist flat form, such as *Orpheus Over and Under*, *Slow Movement* and *Face So Pale*; and developmental works, such as *Spud* and *Are You Experienced?*. *Orpheus Over and Under* for two pianos maintains a sadly soothing minimalist surface comprised of quick repeated notes and tremolos. The rhythmic entrance of pitches in the work, however, is strictly controlled down to the semiquaver by golden section proportions. Similarly, the virtuoso *Illumination Rounds* for violin and piano is in a progressive variation form; semiquavers, constituting 55-note number sequences, are shaped into phrases by conforming to numerical patterns determined by the Fibonacci series.

While complex organizational systems often operate on microstructural levels, larger gestures in Lang's works are more intuitively dramatic. The colourful titles of his compositions reflect this (*Eating Living Monkeys*, *Spud*) as do their occasional references to pop music. *Are You Experienced?*, named after a Jimi Hendrix tune, contains narration that begins: 'I know you were looking forward to hearing this piece, but something terrible has just happened. While we were busy setting up, someone crept up silently behind you and dealt a quick blow to the side of your head'. The music then throbs like a head wound, simulating a disconcerted stream of consciousness. Three operas number among Lang's theatre works, the most important being *Modern Painters*, based on the life of the 19th-century art critic John Ruskin.

WORKS

Stage: Judith and Holofernes (puppet chbr op, Lang), 1989; Hecuba (incid music), female vv, 1994; Modern Painters (op, M. Hoelterhoff), 1995; The Tempest (incid music), 4 male vv, str qt, 1995; The Difficulty of Crossing a Field (op, M. Wellman), 1999

Orch: Eating Living Monkeys, 1985–7; Bonehead, 1990; International Business Machine, 1990; Fire and Forget, 1992; Under Orpheus, 1994; Grind to a Halt, 1996; The Passing Measures, solo b cl, female vv, orch, 1998

Chbr: Hammer Amour, solo pf, 2 fl, 2 cl, 2 hn, tpt, trbn, perc, 1978, rev. 1989; Illumination Rounds, vn, pf, 1981; Frag, fl, ob, bn, 1984; Spud, fl, ob, cl, hn, timp, vn, va, vc, db, 1986; Dance/Drop, bn, bar sax, pf, synth, perc, 1987 [arr. fl, b cl, vn, vc, pf, perc, 1997]; Are You Experienced?, nar, solo elec tuba, fl, ob, cl, bn, hn, tpt, trbn, elec gui, pf + synth, perc, va, vc, db, 1987–9; Burn Notice, fl/vn, vc, pf, 1989; Vent, fl, pf, 1990; Bitter Herb, vc, pf, 1992; Face So Pale, 6 pf, 1992; Fire and Forget, 11 str, opt. perc, 1992; Music for Gracious Living, nar, str qt, 1992–6; My Evil Twin, 3 cl, 2 hn, 2 va, 2 vc, hp, elec org, elec b gui, perc, 1992–6; Slow Movt, 2 fl, a sax, t sax, bar sax, perc, accdn, 2 synth, 2 elec gui, elec b gui, elec vn, elec vc, 1993; Cheating, Lying, Stealing, b cl, vc, pf, perc, 2 antiphonal brake drums, 1993–5; Wreck/Wed, str qt, 1995; Follow, vn, bn, elec gui, synth, perc, 1996; I Fought the Law, fl, ob, cl, tpt, vn, va, vc, db, perc, 1996; Slip, vn, bn, elec gui, synth, perc, 1996; Hell, nar, 2 ob, 2 cl, 2 bn, 2 hn, db, perc, 1997; Trample Young Lion, b cl, t sax, tpt, trbn, str qt, db, pf, 2 perc, 1997

Solo inst: While Nailing at Random, pf, 1983; Orpheus Over and Under, pf 4 hands, 1989; The Anvil Chorus, perc, 1991; Press Release, b cl/bn, 1992; Memory Pieces, pf, 1992–7; Thorn, fl, 1993; Miracle Ear, toy pf, 1996; Broken Door, pf, 1997; Scraping Song, perc, 1997

Vocal: By Fire, SATB, 1984

Recorded interviews in *US-NHob*

Principal publishers: Chester, Red Poppy

KYLE GANN

Lang, Eddie [Dunn, Blind Willie; Massaro, Salvatore] (*b* Philadelphia, 25 Oct 1902; *d* New York, 26 March 1933). American jazz guitarist. He studied the violin formally for 11 years and learnt guitar from his father, a guitarist and instrument maker. With the violinist Joe Venuti, his former schoolmate in Philadelphia, he formed a successful and long-lived partnership, and the two played together in the early 1920s in Atlantic City, New Jersey. By 1924, when he recorded with the Mound City Blue Blowers, Lang had moved to New York. There he performed and recorded frequently with, among others, Red Nichols, Jean Goldkette, Frankie Trumbauer, the Dorsey brothers, Paul Whiteman and above all Venuti, with whom he made a series of duet recordings (1926–8), including the noteworthy *Stringing the Blues* (1926, Col.), their recomposition of *Tiger Rag*. He also recorded some duos with Lonnie Johnson (1928–9) and, under the pseudonym Blind Willie Dunn, two titles (1929) with a group called the Gin Bottle Four (which included Johnson and King Oliver). After playing with Whiteman (1929–30) Lang became Bing Crosby's accompanist.

Lang was the first well-known solo jazz guitarist and, from the mid-1920s, was widely influential. His career coincided with the development of recording techniques suited to the acoustic guitar, which, partly through his influence, supplanted the banjo as a jazz instrument. He was highly regarded for his single-string solos and his accompaniments, which usually interspersed chords and single-string lines in the middle register. While some contemporary black guitarists were better soloists, Lang's accompaniments resulted in interesting textures (but with rather undirected lines at times); he was a good rhythm guitarist with a fine technique and attained a consistently high level of performance.

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B. McRae: 'A B Basics, no.49: Eddie Lang', *Jazz Journal*, xxiv/11 (1971), 15 only

J. Ferguson: 'Eddie Lang: Father of Jazz Guitar', *Guitar Player*, xvii/8 (1983), 78–85, 88, 122 [incl. discography]

JAMES DAPOGNY/R

Láng, István (*b* Budapest, 1 March 1933). Hungarian composer. He studied composition with Viski and later Szabó at the Liszt Academy of Music, Budapest (1950–58). He was later musical director of the State Puppet Theatre (1966–84). In 1973 he joined the staff of the Liszt Academy, chamber music branch, and was guest lecturer at the University of Colorado and at the University of New Mexico, CNM Mexico City. He has received the Erkel Prize (1968, 1975), was made Artist of Merit (1985) and has won the Bartók-Pásztori Prize (1994).

A leading representative of the generation of Hungarian composers born in the 1930s, Láng has forged a personal style which assimilates aleatorism and serialism and which frequently builds on motivic cells. In the 1960s he was absorbed in writing for the stage, and a sense of theatre also informs Láng's chamber and solo instrumental works, among them *Monodia* for clarinet, which is intended for stage or concert performance. His opera for television, *Álom a színházról* ('Dream about the Theatre', 1980–81), abandons conventional narrative in favour of creating a bizarre sense of the unreal; the personalities of the characters, for example, change freely between scenes.

Another of Láng's preoccupations has been cyclic form. His early pieces (e.g. the Concertino and the Chamber Cantata) are typically in two movements, but later he came to cast his music in sequences of short movements constructed from small motifs, or 'micro-organisms'. This is shown in the second wind quintet and the third string quartet. In several works the proportions of the movements are determined by mathematical series – for example, the Fibonacci-type series in *Gyász-zene* ('Funeral music') and *Laudate hominem* (5–6–11–17–28). Other features of his work are the careful balancing of free and strict parts in those works which employ aleatory writing, and the extreme, yet always musical, exploitation of instrumental possibilities in chamber pieces. Later works in addition experiment with electronic music, as in *Esteledés* ('Nightfall', 1997), which manipulates sounds of a trumpet and Korean bell.

WORKS

(selective list)

Stage: Mario és a varázsló [Mario and the Magician] (dance drama, A. Pernye, Láng, after T. Mann), 1962; Hiperbola (ballet, I. Eck), 1963; A gyáva [The Coward] (op, Láng, after I. Sarkadi), 1964–8, rev. 1998; Csillagra-törők [Starfighters] (ballet-cant., I. Ágh), 1971; Álom a színházról [Dream about the Theatre] (TV op, after I. Mándy), 1980–81; Bekerítve [Rounded Up] (TV op, after I. Bächer), 1988–9

Orch: Xyl Concertino, 1961, rev. 1967; Variazioni ed allegro, 1965; Gyász-zene [Funeral Music], 1969; Impulsioni, ob, inst groups, 1969; Három mondat a Rómeó és Júliából [3 Sentences from Romeo and Juliet], str, 1969–70; Conc. bucolico, hn, orch, 1969–70; Sym. no.2, 1972–4; Vn Conc., 1976–7; Double Conc., cl, hp, orch, 1979; Sym. no.3, 1981–2; Sym. no.4, 1983; Org Conc., 1987; Sym. no.6, 1993–4

Solo vocal-orch: 3 Orch Songs (O. Orbán), S, orch, 1984–5; Sym. no.5, S, orch, 1991–2; Sym. no.7, S, orch, 1995–6

Other vocal: Chamber Cantata, S, cl, vc, perc, pf, 1962; Laudate hominem (cant., Sophocles, A. József), chorus, 1968; In memoriam N. N. (cant., J. Pilinszky), chorus, 1971; Hullámok [Waves], S, vib, 1975

Chbr: Duo, 2 fl, 1963; 2 wind qnts, 1963, 1966; Str Qt no.2, 1966; Cassazione, brass sextet, 1971; Duo, 2 trbn, 1972; Rhymes, fl, cl, pf, va, vc, 1972; Constellations, ob qt, 1974–5; Solo, 6 fl, 1975; Wind Qnt no.3, 1975; Str Qt no.3, 1978; Chagall elszáll az ő alvó Vityebszke fölött [Chagall Flies Away over his Sleeping Vitebsk], perc qt, 1985; Affetti, cl, vn, vc, hp, 1986; Intarzia egy Bartók-témára [Intarsia around a Bartók Theme], str trio, 1989; Sonata, vn, pf, 1990; Sonata, vc, pf, 1992–3; Viviofa, va, bn, vib, 1995

Solo inst: Sonata, vc, 1960; Monodia, cl, 1965; Dramma breve, a fl, 1970; Intermezzi, pf, 1972; Villanások [Flashes], vn, 1973; Improvizáció, cimb, 1973; Monologue, hn, 1974; Organissimo, org, 1982; Soliloquium, hpd, 1982; Libero, trbn, 1984; Aria di coloratura, trbn, 1984; Linea melodica, ob, 1987; Interpolations, bn, 1988; Canto, fl, 1994; Glances back, va, 2000

Elec: Surface Metamorphosis, 1974, realized M. Maros, 1975; Off and On, hp, live elecs, tape, 1996; Esteledés [Nightfall], tpt, Korean temple bell, live elecs, 1997; Találkozás egy fiatalemberrel [Meeting with a Young Man], nar, SA, fl, tpt, hpd, hp, elecs, 1997; Concertino, S, tr, hp, vn, va, vc, elecs

Principal publisher: Editio Musica Budapest

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ANTAL BORONKAY/RACHEL BECKLES WILLSON

Lang, Johann Georg (*b* Schweissing [now Svojšín], *c*1722; *d* Ehrenbreitstein, 17 July 1798). German composer of Bohemian descent. As a youth he studied the keyboard and violin in Prague. In 1746 he began service in the orchestra of the Prince-Bishop of Augsburg (Joseph, Landgrave of Hesse-Darmstadt). After mid-1749 he embarked on a three-year trip to Italy and for a year studied counterpoint at Naples with Francesco Durante and Girolamo Abos. By 1758 he was Konzertmeister of the prince-bishop's orchestra. In 1768 Clemens Wenzeslaus, Elector of Trier, succeeded to the bishopric of Augsburg and took over the orchestra, moving some of its personnel to Ehrenbreitstein, his electoral residence; Lang was made Konzertmeister there in 1769 and remained even after the elector moved across the Rhine into the new palace at Koblenz in 1786. Lang's official duties included leading the strings and advising the elector's *Musikintendant*, Baron von Thünnefeld, on orchestral administration. In 1794 the elector abandoned both his residences because of the advancing French Republican forces, but Lang remained at Ehrenbreitstein. He was buried there in the Kreuzkirche.

Lang's orchestral output consists mainly of keyboard concertos and symphonies. One of his early concertos has been erroneously attributed to Haydn and several symphonies to J.C. Bach and others. Among his instrumental pieces are many ensemble sonatas with obbligato keyboard and quartets with obbligato flute. Lang's larger vocal works are mostly sacred, including masses, litanies and *Te Deum* settings. The stylistic evolution of the keyboard concertos shows the changing musical taste at Koblenz between 1769 and 1784; particularly after 1775 greater textural flexibility, slower harmonic rhythm, and more broadly arched melodies become clearly characteristic. A parallel development occurred in the symphonies (mostly from the late 1750s and 1760s), which were praised by a correspondent to Baron von Eschstruth's *Musikalische Bibliothek* (5 June 1784) as 'fluent and in accord with the rules'.

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lost works mostly listed in catalogues: see BrookB

ORCHESTRAL

29 hpd concs.: 2 as opp.4–5 (Offenbach, 1776); 1 (London, *c*1785); 1 in *D-Bsb*, falsely attrib. J. Stamitz (London, *c*1775), and Haydn, *CH-E*; Concerto da caccia, *D-Bsb*, *Rtt*; 24 others incl. 13 in *Bsb*, 2 in *Dl*, 2 in *SWl*, 1, E♭, in *Bsb*, doubtful, 8 lost

8 other concs.: 3 for fl, *Rtt*; 1 for fl, lost; 1 for vn, *HR*; 3 for vn, *A-ST*

38 syms., incl.: 6 (Augsburg, 1760), 3 (Speier, 1782), 12 in *D-Rtt*, 10 in *DO* (incl. 2 falsely attrib. 'Bilz'), 15 in *A-ST*, 3 in *KR*, 3 in *CH-FF*, 3 in *Zz*, 3 in *CZ-Pnm*, 3 in *D-Bsb*, 2 in *CZ-Bm*, 2 in *D-Mbs*, 1 in *W*, 1 in *CZ-Pnm* (falsely attrib. Körgle [?Körzl] in *A-GÖ* and Ordoñez in *BrookB*, no.194), 4 falsely attrib. [J.C.] Bach in *A-Wgm*, 1 falsely attrib. Gispi [?Bach], lost; 1 ed. W. Höckner, *Kleine Sinfonie Schule*, v (Berlin-Lichterfelde, *c*1940); 1 ed. W. Höckner (Leipzig, n.d.); 3 ed. in The Symphony 1720–1840, ser. C, i (1983)

CHAMBER

9 qts, kbd, fl, str: 6 as op.3 (Offenbach, 1775), no.6 arr. solo hpd, *GB-Lbl*; 1 as Concertino, G, *D-Mbs*; 2 lost

25 acc. sonatas (kbd, str, unless otherwise stated): 6 (London, 1774); 6 as op.6 (Offenbach, 1779); 2 short works (Speier, 1782); 4 as op.7 (Offenbach, 1782–3), no.4 hpd/pf 4 hands, vn, vc; 3 as op.9 (Speier, 1783); 1 in *Dl*; 3 lost

21 works for kbd solo: 4 sonatas (Nuremberg, 1758–63); Fuga prima a 3, org (Nuremberg, 1764); 3 sonatas, sonata movt, *B-Bc*; Sonata, *CZ-Pnm*; 5 short works (Speier, 1782–3); 6 works, as Divertimento, *D-Bsb*

2 sonatas, vn, vc (London, *c*1775); 3 trios, 2 vn, b, lost

VOCAL

3 masses, *D-TRb*; Mass, *CZ-Pnm*; Mass, lost; Tantum ergo, lost; 1 (?2) lit(s), 1 lit of Loreto, 1 TeD, all lost

1 secular song (Bayreuth, *c*1788), doubtful; 2 songs and MS collection, *A-Wn*, mentioned in *EitnerQ*; song(s) in Melodien zum Taschenbuch für Freunde des Gesanges (Stuttgart, 1796), spurious

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S. Davis: 'The Hunt, the Keyboard, and J.G. Lang's *Concerto da caccia*', *MR*, xxxix (1978), 167–77

S. Davis: 'J.G. Lang and the Early Classical Keyboard Concerto', *MQ*, lxvi (1980), 21–52

SHELLEY DAVIS

Lang, Josephine (Caroline) (*b* Munich, 14 March 1815; *d* Tübingen, 2 Dec 1880). German composer. She was first taught music by her mother, and made her début at the age of 11, playing a set of piano variations by Henri Herz. Her earliest compositions date from 1828. In 1830 she met Mendelssohn, who wrote a glowing report to his family (letter of 6 October 1831). He gave her lessons in theory and recommended that she study in Berlin, but Lang's father decided against it. Mendelssohn remained enthusiastic about Lang, and his opinion was shared by his sister Fanny (letter of 13 July 1841). During the 1830s Lang taught singing and the piano, sang in the Königliche Vokalkapelle and composed. In 1837 Schumann praised her music in a review of *Das Traumbild* op.28 no.1. Her courtship by her future husband, the poet Christian Reinhold Köstlin, led to an outpouring of lieder in the summer of 1840, but after their marriage in 1842 she wrote only a few works. 14 years later, when Köstlin died, Lang turned with renewed zeal to composition, and with the help of friends, notably Ferdinand Hiller, she found publishers. Of her 46 published opus numbers, almost all are lieder. In 1882 Breitkopf & Härtel issued a posthumous collection of 40 lieder, many previously unpublished. Lang identified strongly with her compositions, declaring them 'my diary'. Most of her songs, which number approximately 150, deal with love or nature. Her melodies are often daring and show the insight of a singer, while the accompaniments usually function independently. Her son Heinrich Adolf Köstlin (*b* Tübingen, 4 Sept 1846; *d* Cannstatt, 4 June 1907), was a theologian who wrote on the history of music, especially evangelical church music, and left a memoir of his mother.

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M.J. Citron: 'Introduction on Lang', *Historical Anthology of Music by Women*, ed. J. Briscoe (Bloomington, IN, 1987), 109–10

MARCIA J. CITRON

Lang, K(athryn) D(awn) [lang, k d] (*b* Edmonton, AL, 2 Nov 1961). Canadian singer-songwriter. Her professional name is k d lang. She learnt the piano and the guitar as a child, and began songwriting in her early teens. Having studied music at Red Deer College, Alberta, she found her métier when she was cast in *Country Chorale* (1982), a 1950s-style musical. The writer Raymond Storey suggested that Patsy Cline might be a suitable model for her character. Lang had never heard of her but was soon obsessed. In the following years, she presented herself as a country punk whose androgynous image defied category. The album *A Truly Western Experience* (Homestead, 1984) attracted a cult following in Canada and a gig in 1985 at the Bottom Line, New York, finally secured a contract with Sire Records. Though she was unhappy with the resulting album, *Angel with a Lariat* (1987), it found a ready audience with the fans of Nanci Griffith and Lyle Lovett, who were then re-inventing the country music sound.

She achieved more widespread success with her next album, *Shadowland* (1988), which was recorded in Nashville and produced by Owen Bradley, creator of the Nashville sound. It combined the sultry sounds of cabaret and old-style country to become a crossover success. Even so, in the USA Lang's music was allowed little radio exposure and it was the Canadian Country Music Association that was the first to honour her. She subsequently won two Grammy awards for *Crying* (1987), a duet with Roy Orbison, and *Absolute Torch and Twang* (1989), but received no recognition from Nashville. The latter was recorded in Vancouver with her own choice of musicians and featured a skilful blend of old and new country with elements of jazz, Latin and 1950s pop, and the recurring influence of Cline. *Ingénue* (1992) was Lang's international breakthrough: a polished hybrid of jazz, pop and country, the album won a cluster of awards. Introspective and melancholic, it redefined k d lang and, in dealing with the subject of unrequited love, she was finally able to acknowledge her sexuality. As the first openly lesbian pop icon the announcement propelled her career to new heights. Her 1997 release, *Drag*, a collection of songs concerned with smoking, showed a return to those qualities that brought her initial success: long controlled phrases, the use of wide dynamic range and a direct and intense tone manipulated with great sensitivity.

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LIZ THOMSON

Lang, Margaret Ruthven (*b* Boston, 27 Nov 1867; *d* Boston, 30 May 1972). American composer. She studied the piano and composition with her father, Benjamin Johnson Lang, and wrote her first works at the age of 12. She studied the violin with Louis Schmidt in Boston, continuing with Franz Drechsler and Ludwig Abel in Munich (1886–7), where she also studied counterpoint and fugue with Victor Gluth. On her return to Boston she worked on orchestration with George Chadwick. Her father continued to act as her teacher and mentor: Lang submitted for publication only those works that pleased him and, as conductor of the Cecilia and Apollo Clubs, he was regularly able to include his daughter's works in his programmes.

The first works by Lang to receive public performance were five songs included in a Boston recital by Myron W. Whitney on 14 December 1887, which received favourable reviews from local critics. Her song *Ojalá* was performed at a concert of representative American works given at the Trocadéro during the Paris Exposition of 1889; this established her reputation, and the same song was repeated at the inauguration of the Lincoln Concert Hall in Washington, DC, on 26 March 1890. The soprano Mrs Gerrit Smith gave the first of many concerts solely of works by Lang in New York two years later. Many leading singers performed Lang's songs including Ernestine Schumann-Heink, who favoured *An Irish Love Song* as an encore.

Lang was the first woman in the USA to have a work played by a major orchestra. On 7 April 1893 the Boston SO under Nikisch gave the première of her *Dramatic Overture* op.12. The same year her overture *Witichis* op.10 received three performances at the World's Columbian Exposition, Chicago, conducted by Theodore Thomas and Max Bendix. The *Ballade* op.36 received its première on 14 March 1901 at the Women in Music Grand Concert given by the Baltimore SO. *Wind* op.53 was commissioned by Victor Harris for his St Cecilia Club of New York, and was regularly included in the group's programmes. Lang's last work appeared in 1919. She remained interested in new music, however, and continued to attend concerts of the Boston SO, which gave a concert in honour of her 100th birthday.

Unlike her contemporaries, Lang made use of a restrained harmonic vocabulary with judicious use of dissonance. A number of her works draw on Scottish and Irish elements (for example, the *Six Scotch Songs* and *An Irish Mother's Lullaby*). Others contain onomatopoeic effects and humour (*The Jumblies*). Many, such as *Day is Gone*, are strophic and brief; the *Nonsense Rhymes* are witty miniatures. Several works, including *Wind*, explore Impressionist sonorities within a tonal frame. Manuscripts by Lang, together with printed music and correspondence, are in the Arthur P. Schmidt Collection at the Library of Congress; the Boston Public Library has multiple family scrapbooks, as well as printed music.

WORKS
(selective list)

all printed works published in Boston

Choral: The Jumblies (E. Lear), B, male chorus 4vv, 2 pf, op.5 (1890); The Wild Huntsman, 1v, 4vv, orch, lost; TeD, 4vv, org, op.34 (1899); Praise the Lord, O my Soul, S, A, T, B, male chorus 4vv; The Lonely Rose (cant., P.B. Marston), S, female chorus 4vv, pf, op.43 (1906); Grant, we Beseech Thee, Merciful Lord, 4vv, org, op.51 (1912); The Night of the Star (cant., D.A. McCarthy), 4vv, orch, op.52 (1913); Wind (J. Galsworthy), female chorus 8vv, op.53 (1913); In praesepio (R.L. Gales), 4vv, org ad lib, op.56 (1916); The Heavenly Noël (Gales), Mez, female chorus 4vv, orch, op.57 (1916); 8 others

Orch (all lost): Witichis, ov., op.10, perf. 1893; Dramatic Ov., op.12, perf. 1893; Sappho's Prayer to Aphrodite, Mez, orch, perf. 1895; Armida, S, orch, op.24, perf. 1896; Phoebus' Denunciation of the Furies at the Delphian Shrine, B, orch; Totila, ov., op.23; Ballade, d, op.36, perf. 1901; incid. music to E. Rostand: *The Princess Far Away*, perf. 1906

Chbr: Pf Qnt, 1879; Evening Chimes, vn, pf, op.29, perf. 1898; Str Qt

Pf: Petit roman, op.18 (1894); Rhapsody, op.21 (1895); Meditation, op.26 (1897); Springtime, op.30 (1899); Revery, op.31 (1899); A Spring Idyll, op.33 (1899); The Spirit of the Old House: Elegy, op.58 (1917); One Summer Day, [op.59] (1919); 3 Pieces for Young Players, [op.60] (1919)

Songs (for 1v, pf, unless otherwise stated): Ghosts (R. Munkittrick) (1889); Ojalá (G. Eliot) (1889); Lament (S. Galler), op.6 no.3 (1891); The Grief of Love (J.A. Symonds), op.19 no.2 (1894); 6 Scotch Songs, op.20; An Irish Love Song, op.22 (1895); An Irish Mother's Lullaby (M.E. Blake), with vn obbl, op.34 (1900); The Hills o' Skye (W. McLennan), op.37 no.3 (1901); Day is Gone (J.V. Cheney), op.40 no.2 (1904); Nonsense Rhymes and Pictures (Lear), op.42 (1905); More Nonsense Rhymes and Pictures (Lear), op.43 (1907); Spring, op.47 (1919); *c*140 others

Principal publisher: A.P. Schmidt

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J. Cline: *Margaret Ruthven Lang: her Life and Songs* (diss., Washington U., 1993)

ADRIENNE FRIED BLOCK

Lang, Paul Henry [Láng, Pál] (*b* Budapest, 28 Aug 1901; *d* Lakeville, CT, 21 Sept 1991). American musicologist of Hungarian birth. He studied at the Budapest Academy of Music, graduating in 1922. His teachers there were Kodály (composition), Hans Koessler (counterpoint), Leó Weiner (chamber music) and Wieschendorf (bassoon). On leaving the academy he was appointed assistant conductor at the Budapest Opera and played the bassoon in several orchestras. In 1924, encouraged by Kodály and Bartók, he decided to study musicology. As Budapest did not offer courses in this field he enrolled at the University of Heidelberg, where he became a pupil of Kroyer; he also studied comparative literature with Ernst R. Curtius and Friedrich Gundolf. The last two were responsible for starting him on the path of cultural history which he followed throughout his career. In the autumn of the same year he transferred to the Sorbonne, from which he received a degree in literature (1928); his chief teachers were Pirro (musicology), Henri Focillon (art history), Fernand Baldensperger, Félix Gaiffe (literature) and Victor Basch (aesthetics). During his four years in Paris, Lang also played the bassoon professionally, conducted choral societies, served as accompanist to singers and assisted Prunières in editing the *Revue musicale*. In the spring of 1928 he was named a Junior Scholar to the United States by the Rockefeller Foundation and taught music for a year at Vassar College (1930–31). This was followed by an appointment to Wells College (1931–3), and while teaching there he worked on a doctoral dissertation in French literature and philology (*A Literary History of French Opera*, 1934) under James Frederick Mason at Cornell University. He also continued his studies in musicology with Kinkeldey.

Lang, who became an American citizen in 1934, took an active and influential part in the musical life of his adopted country. In 1933 he began to teach at Columbia University, where from 1939 to 1969 he was full professor of musicology and trained several generations of musical scholars. His monumental *Music in Western Civilization* (1941) is one of the outstanding 20th-century contributions to cultural history and probably his major achievement. In it he lucidly expounded the history of music by placing it firmly in its artistic, social and political contexts. As editor of the *Musical Quarterly* (1945–73) he continued the development of this journal of international importance with literary as well as scholarly contributions, and he opened its pages to contemporary music, notably in the feature called 'Current Chronicle'. He also served from 1954 to 1963 as chief music critic of the *New York Herald Tribune* and brought to this task a historical knowledge rare in American journalism. He held many positions of importance: in 1934 he was one of the founders of the American Musicological Society and from 1955 to 1958 president of the International Musicological Society. He received degrees in music and letters from Temple and Northwestern universities, the University of Western Ontario and the New England Conservatory of Music; he was also a fellow of the American Academy of Arts and Sciences.

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CARLETON SPRAGUE SMITH

Lang, Philip (Emil) J(oseph) (*b* 17 April 1911; *d* 22 Feb 1986). American orchestrator, arranger and composer. He studied at Ithaca College (1931) and then the Juilliard Graduate School. At WOR radio Lang worked under the music director Alfred Wallenstein and as arranger and assistant conductor for Morton Gould's radio programmes. During World War II he was an ensign in charge of music for the US Maritime Service. Lang's earliest theatre orchestrations include those for Gould's *Billion Dollar Baby* (1945) and Berlin's *Annie Get Your Gun* (1946). The following two decades were divided between the specialized craft of theatre scoring and his composing or arranging for America's educational market. Among the most successful of his dozens of Broadway credits are *High Button Shoes* (composer: Styne, 1947), *Can-Can* (Porter, 1953), *My Fair Lady* (Loewe, 1956), *Camelot* (Loewe, 1960), *Hello Dolly!* (Herman, 1964) and *Mame* (Herman, 1966). The variety of Lang's Broadway assignments, both operetta-flavoured and splashy, uninhibited shows, testifies to his versatility. His work with Robert Russell Bennett on Loewe's *My Fair Lady* and *Camelot* also shows a keen ability to obtain a unified style while on a collaborative assignment.

With Herb Martin, Lang completed a musical of his own, *Places, Please* (pubd. Chicago, 1978). He also helped to score the film version of *Hello Dolly!* and the soundtracks for *The Molly Maguires* and *The Night They Raided Minsky's*. Among his postwar contributions to the growing American school band movement were many transcriptions, notably of orchestral works by Gould and Leroy Anderson, along with a few original pieces including *Trumpet and Drum* (1950) and *Circus Time* (1950), both for wind band. His *Scoring for the Band* (New York, 1950) is a succinct and valuable study of American concert-band instrumentation and writing in the mid-twentieth century.

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GEORGE J. FERENCZ

Langa, Francisco Soto de. *See* SOTO DE LANGA, FRANCISCO.

Langdon, Michael [Birtles, Frank] (*b* Wolverhampton, 12 Nov 1920; *d* Hove, E. Sussex, 12 March 1991). English bass. He joined the Covent Garden chorus in 1948, making his solo début in 1950 as the Nightwatchman (*The Olympians*) in Manchester. Graduating to principal roles, he created Lieutenant Ratcliffe in *Billy Budd* (1951), the Recorder of Norwich in *Gloriana* (1953), the He-Ancient in *The Midsummer Marriage* (1955) and the Doctor in *We Come to the River* (1976). His other roles included Osmin, Sarastro, Fafner, Hunding, Hagen, Daland, Don Basilio, Rocco, Kecal, Varlaam, the Grand Inquisitor (*Don Carlos*), Bottom, Waldner (*Arabella*) and Ochs, his best-known part, which he studied in Vienna with Jerger and sang more than 100 times. Langdon was a notable Claggart (*Billy Budd*) in a production for television and on Britten's recording. He had a large, rather dry-toned voice, equally suitable to comic or tragic parts. On retiring from the stage he became director of

the National Opera Studio (1978–86). His autobiography, *Notes from a Low Singer*, was published in 1982.

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ALAN BLYTH

Langdon, Richard (*b* Exeter, *c*1729; *d* Exeter, 8 Sept 1803). English organist and composer. He came of a family long connected with the music of Exeter Cathedral, and was probably the grandson of Tobias Langdon, a priest vicar-choral there. He himself became lay vicar-choral and organist of Exeter Cathedral in June 1753 and also Master of the Choristers in 1762. In 1761 he took the Oxford degree of BMus. He resigned his posts at Exeter in October 1777 and in November of that year was appointed organist of Ely Cathedral, moving thence to Bristol Cathedral in 1778 and to Armagh Cathedral in 1782. He left Armagh in poor health in 1794 and appears to have retired to Exeter, where he died. In June 1784 one Richard Langdon was appointed organist of Peterborough Cathedral but it is apparent that he did not take up duty there. (W. Shaw: *The Succession of Organists*, Oxford, 1991)

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Cupid and Chloe (cant.) (*c*1755)
6 Sonatas, hpd, op.3 (1765)
12 Songs and 2 Cantatas, op.4 (*c*1770)
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12 Glees, 3–4vv, op.6 (*c*1780)
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WATKINS SHAW

Lange, Aloysia. German soprano. *See* WEBER family, (4).

Lange, de. Dutch family of musicians.

(1) **Samuel de Lange (i)** (*b* Rotterdam, 9 June 1811; *d* Rotterdam, 15 May 1884). Organist and composer. He studied the organ and piano with Pruys and J.B. van Bree and from 1827 was organist of several Rotterdam churches, where he became celebrated for his recital series. From 1844 he taught at the newly founded school of the Rotterdam section of Toonkunst. His compositions, in the style of Mendelssohn, are mainly for the organ and include sonatas, fantasias, variations and transcriptions.

(2) **Samuel de Lange (ii)** (*b* Rotterdam, 22 Feb 1840; *d* Stuttgart, 7 July 1911). Organist and composer, son of (1) Samuel de Lange (i). After early studies with his father, J.F. Dupont and Verhulst, he took organ lessons in Vienna in 1859 from Winterberger, a Liszt pupil, while on a concert tour with his younger brother. In Lemberg (L'viv) he taught at the conservatory, where he also studied the piano with Karol Mikuli. The brothers returned in 1862 to Rotterdam where Samuel was appointed teacher at the Toonkunst music school, director of the Toonkunst choir and organist of the Waalse Kerk. He played an influential part in the Dutch Bach renaissance, organizing and conducting orchestral concerts as well as playing keyboard instruments in solo and chamber music; he also promoted the organ works of Muffat, Frescobaldi, Liszt and Brahms. From 1877 to 1884 he lived in Cologne, where he taught the organ at the conservatory and was also a choral conductor. On returning to the Netherlands he became director of the Toonkunst music school of The Hague; in 1893 he left to teach at the Stuttgart Conservatory, which he directed from 1900 to 1908. He composed in a wide range of genres, and also published an edition of Muffat's *Apparatus musico-organisticus* (Leipzig, 1888).

(3) **Daniël de Lange** (*b* Rotterdam, 11 July 1841; *d* Point Loma, CA, 31 Jan 1918). Composer, educationist and writer on music, son of (1) Samuel de Lange (i). He studied the cello with A.F. Servais at the Brussels Conservatory, where he was also in Berthold Damcke's composition class. From 1858 he toured eastern Europe with his brother, teaching the cello at the conservatory in Lemberg (L'viv), 1860–62. He returned to Rotterdam in 1862 and taught at the Toonkunst music school. He lived in Paris as an organist and choir conductor from 1864 to 1870, meeting Berlioz, Bizet, Lalo and Massenet, then settled in Amsterdam as a teacher and orchestra and choir conductor. In 1873 he established a music school at Zaandam and from 1875 to 1911 directed the Leiden section of Toonkunst; he sat on the society's general committee (1876–1908) and served on the board of the Vereeniging voor Noord Nederlands Muziekgeschiedenis (1881–1913). From 1884 he taught at the Amsterdam Conservatory (of which he was a co-founder), succeeding Frans Coenen as director (1895–1913). In 1914 he became director of the music department of the Isis Conservatory in Point Loma, California.

De Lange's chief importance lies in his championship of early Renaissance polyphony. In 1881 he founded in Amsterdam a choir of ten soloists with which he toured the Netherlands. In 1885 he gave a concert at the International Inventions Exhibition in London, and in 1892 he was invited to Vienna where he directed another *a cappella* choir, this time with 18 soloists, at the Internationale Ausstellung für Musik- und Theaterwesen. A successful tour of western Europe followed. He also promoted contemporary and Asian music. From 1875 to 1913 he wrote music criticism for the newspaper *Het nieuws van den dag*. His editions include the doubtful *St Matthew Passion* ascribed to Obrecht (UVNM, xviii, 1894). In his compositions de Lange combined progressive tendencies with echoes of early polyphonic techniques.

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(*selective list*)

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JAN TEN BOKUM

Lange, Francisco [Franz] **Curt** [Kurt] (*b* Eilenburg, 12 Dec 1903; *d* Montevideo, 3 May 1997). Uruguayan musicologist of German origin. He studied at Leipzig, Berlin, Munich and Bonn universities, taking an architect's diploma at Munich (1927) and the doctorate at Bonn (1929) with a dissertation on the polyphony of the Netherlands; his teachers included Nikisch, Sandberger, Bücken, van den Borren, Oeser, Hornbostel and Sachs. In 1930 the Uruguayan government invited him to help organize the country's musical life and he settled in Montevideo, adopting Uruguayan citizenship and working energetically on a variety of projects. He was a founder of the State Broadcasting System (SODRE) and the State Record Library, and was SODRE's music adviser (1930–48); he introduced musicological studies at the Instituto de Estudios Superiores (1933), and in Montevideo started the 'Americanismo musical' movement to promote music and musicians of the Americas: the first Ibero-American Music Festival (Bogotá, 1938) and Inter-American Conference in the Field of Music (Washington DC, 1939) were organized under its auspices. For several years he worked on music organization and education in Argentina, Brazil, Peru and Colombia. In 1935 he began to publish the *Boletín latino-americano de música*, dealing with the various musical traditions of the Americas. He also founded the Instituto Interamericano de Musicología (1938) at Montevideo, which published some 66 works by Latin American composers under the auspices of Editorial Cooperativa Interamericana de Compositores (1941–56). In connection with this, he published with Hans J. Koellreutter the short-lived review *Música viva* (Rio de Janeiro, 1940–41), and under the institute's auspices and in collaboration with Juan Bautista Plaza the *Archivo de música colonial venezolana* (1941–2), the first organized Latin American historical collection (12 volumes). In 1948 Lange was invited to establish the department of musicology at the National University of Cuyo in Mendoza, Argentina, where he founded and edited the *Revista de estudios musicales* (1949–56) and a series of contemporary Latin American music.

Lange's main contribution to musicological research was his extensive exploration of colonial archives in Argentina and Brazil, supported by grants from over 20 foundations and governments. In Minas Gerais he discovered a particularly rich 18th-century musical culture, developed exclusively by mulattos, and edited many scores of its religious music for his Monumenta Musicae Brasiliae; further volumes of valuable documentation resulted from his work on Brazilian archives. This research was amplified by further study in Spain and Portugal. Between 1933 and 1970 he organized hundreds of concerts of this music throughout South America, the USA and Europe, and thus contributed more than any other individual to the dissemination of Latin American music. He was also active in disseminating European and North American culture in South America: he mounted many concerts of new music from the USA in Montevideo and Rio de Janeiro, and to extend Latin American knowledge of international bibliography translated numerous studies into Spanish. As a visiting lecturer he taught throughout Europe and the USA, and he was the Latin American representative of most European and North American musicological organizations. In 1985 the state conferred on him the Gabriela Mistral Prize.

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G. Béhague, ed.: *Latin American Music Review*, xviii/2 (1997) [incl. 'Francisco Curt Lange (12 December 1903 – 3 May 1997)
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GERARD BÉHAGUE

Lange, Gregor [Langius, Hieronymus Gregorius] (*b* Havelberg, Brandenburg, *c*1540; *d* Breslau [now Wrocław], ? 1 May 1587). German composer. He matriculated at the University of Frankfurt an der Oder in 1573 and in 1574 became the university Kantor. He appears to have contracted an incurable disease about 1580, since shortly afterwards he was obliged to relinquish his position; in the last dedication he wrote, in 1585, he stated that his hands and feet were completely paralysed. From 1583 he lived at Breslau, where he was supported by the town council; he spent the final period of his life in the Hieronymus Hospital there.

Lange was highly esteemed by his contemporaries, who ranked him with Lassus and Lechner, and his reputation endured until the 19th century. The influence of Lassus is evident in the swiftly developing structures and penchant for modulation in Lange's music; the motet *Vae misero mihi* from the 1584 collection, for example, is remarkable for its unusual chromatic modulations. In other respects, however, his work was outmoded, particularly in its rapid alteration of vocal groupings and the brevity of its themes. His Latin motets, 45 of which were published in his collections of 1580 and 1584, enjoyed considerable favour. His three-voice German songs are less attractive than those of Regnart, for they are somewhat stiff and lacking in melody, but they were popular enough for the first book (1584) to be reprinted four times and the second (1586) twice before the end of the 16th century; in 1615 they reappeared with sacred texts by Henning Dedekind and in arrangements for five voices by Christoph Demantius that are of greater musical merit.

WORKS

Editions: *G. Lange: Eine ausgewählte Sammlung Motetten*, 4, 5, 6, 8vv, ed. R. Starke, PÄMw, xxv (1901/*R*) [24 motets]
F. Bose, ed.: *Neue deutsche Lieder mit drei Stimmen von Gregor Lange* (Berlin, 1968)

SACRED VOCAL

[19] Cantiones aliquot novae, 5, 6vv (Frankfurt an der Oder, 1580)
Liber secundus [26] cantionum sacrarum, 4–6, 8vv, cum adjuncto in fine dialogo, 10vv (Nuremberg, 1584)
4 sacred works, 1646[3]; 2 motets intabulated for lute, 1584[14]

SECULAR VOCAL

Neuer deutscher Lieder ... der erste Theil, 3vv (Breslau, 1584) [arr. 5vv by Demantius (Leipzig, 1614)]
Der ander Theil neuer deudscher Lieder, 3vv (Breslau, 1586) [arr. 5vv by Demantius (Leipzig, 1615)]
4 songs, intabulated for lute, 1584[14]

OCCASIONAL

Gamedion (Audi dulcis amica mea) in honorem Adami Bolforosii, 5vv (Frankfurt, 1574)
Wedding work, 5vv, in J. Belitz: Epithalamia (Frankfurt, 1580)

Cantiones due, quarum altera in honorem nuptiarum D ... Martini Nosleri ... et Evae D. Basilij Mehlhornij ... altera in eiusdem gratiam & honorem ... composita est, 6vv (Frankfurt, 1582)
Nuptiis ... Henrici Schmid ... et Catharinae ... Christophori ... cantio gratulatoria composita (Breslau, 1584)
Bekentnis der Sünden, und Gebet umb gnedige Linderung der vorstehenden Not und Gefahr ... de ... Stadt Bresslau, 4vv (Breslau, 1585)
Prudens simplex, simplex prudens: symbolum Francisci Virlingi Diaconi, 5vv (Breslau, 1585), lost (cited in Starke, 1889)
Epithalamion melos ... Iohanni Hennmanno, medicinae doctori, ac ... eius sponsae Mariae, 5vv (Breslau, 1586)

For MS works incl. 2 masses, Lat. motets, Ger. sacred and secular works, see *EitnerQ* and Starke (1899)

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H. Osthoff, ed.: *Das deutsche Chorlied vom 16. Jahrhundert bis zur Gegenwart*, Mw, x (1955; Eng. trans., 1955)
I. Gallwitz: *Die Neuen deutsche Lieder von 1584 und 1586 des Gregorius Langius und deren Bearbeitung durch Christoph Demantius und Henning Dedekind* (diss., U. of Vienna, 1960)

BERNHARD STOCKMANN

Langeleik. Fretted Norwegian box zither. It resembles the *Scheitholt* depicted by Praetorius (*Theatrum instrumentorum*, 1620), having only one melody string and three to seven drone strings. An instrument dated 1524 is known from the Gjøvik district, and there are several literary references to the *langeleik* dating from about 1600. It was commonly used for domestic rural music-making from this time until the mid-19th century. Its use was fairly widespread, the greatest number of old instruments being found in Telemark and Oppland. The Valdres district still has an unbroken tradition of *langeleik* playing, and there has been a strong revival in the Gjøvik district (*see* NORWAY, fig.2).

Older instruments are hollowed out from one piece of wood; the newer instruments from Valdres are made as boxes, often with different kinds of wood used for the top, sides and bottom. The playing technique differs considerably from that of similar instruments outside Norway: the middle three fingers of the left hand stop the melody string and also rapidly strike (on ascending) and pluck (on descending) the notes between the rhythmic plectrum strokes of the right hand. The melodic idiosyncrasies of *langeleik* music may be related to this technique (see Ledang, 1974). Modern instruments have the frets placed to produce a major scale; a few instruments are made with movable frets to produce other intervals. On early specimens, however, it is difficult to establish common patterns in the spacing of the frets, and the old instruments have featured in research related to scale and mode in Norwegian traditional music. Eggen (1923) attempted an evaluation of *langeleik* scales. Sevåg (1974), using a greater number of early instruments, concluded that a heptatonic scale structure with a relatively fixed framework of tonic, 5th and octave can be abstracted. Other intervals vary as much as 60 cents.

See also NORWAY, §II, 3 and ZITHER, §3.

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For further bibliography *see* ZITHER

REIDAR SEVÅG/TELLEF KVIFTE

Lange-Müller, Peter Erasmus (*b* Frederiksberg, 1 Dec 1850; *d* Copenhagen, 26 Feb 1926). Danish composer. He came from a wealthy and musical family of scientists, clergymen and academics and was taught the piano from an early age by Gottfred Matthison-Hansen. After leaving school in 1870 he enrolled at Copenhagen University (to read political science) and at the conservatory, where he was taught the piano by Edmund Neupert, but ill-health soon forced him to give up his studies. Throughout his life he suffered from constant headaches, which affected both his personal relations and his musical development. He was largely self-taught, and his isolation meant that he could more readily develop the original and untraditional characteristics of his music; he withdrew from official musical life except between 1879 and 1883, when he was conductor of the Koncertforening that he had helped to found. Shortly after his marriage in 1892 he moved to a beautiful country estate in northern Zealand, and the surroundings there deeply influenced his creative work.

Lange-Müller was a Romantic by temperament and artistic inclination. His style was strongly influenced by the music of his countrymen Hartmann and Heise and by that of Schumann, but he evolved an individual late Romantic style built around emotionally concentrated tonal effects on a dark harmonic background, reminiscent of Brahms and contemporary French developments – an expression of nostalgia that was not directly followed up in Danish music. His substantial output is dominated by vocal music. The Piano Trio op.53 is one of his best instrumental pieces, but his lack of technical training becomes apparent in the sometimes awkward orchestration of his larger works. As a composer of songs he had no equal among his Danish contemporaries; his wide choice of texts and acute sensitivity to the mood of each poem enabled him to create a vocal style whose subtlety was without precedent in Danish music. He found a source of sympathetic inspiration in his friend, the poet Thor Lange, whose varied imagery and reworkings of Russian and other Slav folk poetry influenced Lange-Müller's musical expression. He hoped for success as a composer of opera, as is shown by his numerous efforts in that genre, but his most ambitious work, the opera *Vikingeblod*, was also his greatest disappointment; the critics found the style and subject outdated, and this judgment may partly account for the decline in his output after 1900 and its virtual cessation by 1910. By that time, however, his songs with piano and works such as the *Madonnasange* op.65 and the music for *Der var engang* ('Once upon a time') op.25 had secured the widespread acceptance and popularity of his music. The younger generation of Danish composers regarded him with respect and veneration.

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Edition: *P.E. Lange-Müller: Sange* (Copenhagen, 1911–12)
all printed works published in Copenhagen
MSS in DK-Kk

STAGE

first performed at Copenhagen, Royal Theatre, unless otherwise stated

op.	
7	Tove (Spl, 2, Lange-Müller), 1878, abridged vs (1879)
13	I Mester Sebalds have [In Master Sebald's garden] (incid music, S. Bauditz), 1880, abridged vs (1881)
15	Fulvia (incid music, H.V. Kaalund), 1881, abridged vs (1881)
22	Spanske studenter (op, 2, V. Faber), 1883, vs (1883)
25	Der var engang [Once upon a time] (incid music, H. Drachmann), 1887, abridged vs (1887)
30	Fru Jeanna (tragic op, 4, E. von der Recke), composed 1886; 1891, vs (1892)
32	Gildet paa Solhaug [The Feast at Solhaug] (incid music, H. Ibsen), composed 1888; Christiania, 1897, abridged vs (1888), songs (1894)
41	Ved Bosporus [At the Bosporus] (incid music, Drachmann), 1891, abridged vs (1893)
42	Peter Plus (incid music, E. Christiansen), 1891, 2 songs (1891)
43	Die schlimmen Brüder (incid music, P. Heyse), Weimar, 1891, serenade, vn, pf (1922)
44	Hertuginden af Burgund [The Duchess of Burgundy] (incid music, von der Recke), abridged vs (1892)
48	Letizia (incid music, Christiansen), Copenhagen, Dagmar, 1898, songs (1893–8)
50	Vikingeblod (op, 4, Christiansen), composed before 1897; 1900, vs (1897)
51	Sommernat paa sundet [Summer night on the sound] (O. Benzon), 1894 [prelude to Anna Bryde]
55	Middelalderlig [Medieval] (melodrama, Drachmann), 1896, abridged vs (1903)
59	Renaissance (melodrama, Drachmann), 1901, vs (1903)

CHORAL

op.	
5	Tonernes flugt [The tones' flight] (H. Hertz), Novemberstemning [November mood] (H. Høst), both for mixed vv, 1876, acc. pf 4 hands (1913), with orch acc. (1914–15)
9	Niels Ebbesen (C. Gandrup), Bar, male vv, orch (1878), rev. 1924
10	Tolv kor- og kvartetsange, male vv (1879)
21	Tre salmer, mixed vv, orch (1883)
29	Zwei Madonnalieder (P. Heyse, after Sp. orig.), Mez, female vv, orch (1895)
36	Kantate ved universitetets fest, June 1888 (H. Drachmann), mixed vv, orch, vs (1911)
60	1848 (E. von der Recke), cant., Bar, male vv, wind, vs (1919)
62	Arion (Recke), T, mixed vv, orch, perf. 1899, vs (n.d.)
65	Tre Madonnasange (T. Lange), mixed vv (1900)
71	H.C. Andersen-kantate (Recke), solo vv, mixed vv, orch (1906)
73	Agnete og havmanden [Agnete and the merman] (E. Blaumüller), chorus, orch, vs (1910)

SONGS

5 sange af Sulamith og Salomon (B.S. Ingemann), op.1 (1874); Menuet og marsch (H.V. Kaalund, F. Paludan-Müller), 2 songs, low v, op.2 (1874); 3 digte (V. Bergsøe), op.4 (1875); 8 sange (Ingemann), op.6 (1876); 6 sange efter det russiske (T. Lange), op.11 (1879); Fem danske sange (C.F.K. Molbech, C. Hauch, Kaalund), op.14 (1882); 5 norske sange (B. Bjørnson, H. Ibsen, C. Welhaven), op.16 (1882); 6 folkeviser (trans. Lange), op.18 (1883); Naar sol gaar ned [At sunset] (Lange), 4 songs, op.19 (1883); Skumring [Twilight] (Lange, after L. Tolstoy), 4 songs, op.20 (1883); Bjørnen, hinden, junkeren [The bear, the hind, the squire], op.23 (1884)

7 sange (Recke), op.24 (1884); 6 ernste Lieder (H. Heine, H. Heyse), op.27 (1895); 6 anciennes chansons d'amour, op.28 (1885); 4 digte (C. Richardt, Molbech, Kaalund), op.31 (1887); 8 folkeviser (trans. Lange), op.34 (1888); 5 Romanzen und Balladen (L. Uhland), op.35 (1889); 3 sange (Lange, after Pol. and Russ. orig.), op.38 (1890); 6 sange af Min kaerligheds bog (K. Gjellerup), op.40 (1890); [3] Sange ved havet [Songs by the sea] (H. Drachmann), op.54 (1896); 4 sange af Cosmus (E. Christiansen), op.57 (1898); 4 sange (L. Holstein), op.61 (1899); 17 viser og sange (Lange), op.64 (1899); 3 digte (Jacobsen), op.74 (1908); 9 sange (Recke), op.75 (1908); [5] Vandringsmandens sange [Songs of travel] (C. Bahnson), op.77 (1910); 12 smaasange (1901)

INSTRUMENTAL

Orch: Sym. 'Efteraar' [Autumn], d, op.17, 1879–81, arr. pf 4 hands (1881); Sym., d, op.33, 1889, rev. 1915; 2 suites, I Alhambra, op.3 (1875) and Weyerburg, op.47, arr. pf 4 hands (1894); Romance, vn solo, op.63 (1899); Vn Conc., C, op.69 (1904)

Chamber: Pf Trio, F, op.53 (1898); 3 fantasistykker, vn, pf, op.39 (1891); works for pf 2 hands, incl. 12 klaverstykker, op.8 (1877), Danse og intermezzi, op.49 (1894), 7 skovstykker [Forest pieces], op.56 (1898), En efteraarsfantasi [An autumn fantasia], op.66 (1900), Daempede melodier [Soft melodies], op.68 (1904), Smaa klaverstykker for børn [Little pf pieces for children] (1911); Meraner-Reigen, pf 4 hands, op.26 (1886)

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NIELS MARTIN JENSEN

Langer [née Knauth], **Susanne Katherina** (*b* New York, 20 Dec 1895; *d* Old Lyme, CT, 17 July 1985). American philosopher. After studying philosophy at Radcliffe College (PhD 1926) and (briefly) at the University of Vienna, she taught at various institutions between 1927 and 1954, when she was appointed professor at Connecticut College. She remained there as a research scholar after her retirement in 1962.

Between 1940 and 1960 Langer's publications centred on a philosophy of art derived from a theory of musical meaning in which music played an important role. She responded to trends she observed in Ernst Cassirer's *Philosophie der symbolischen Formen* (Berlin, 1928–9), Charles Peirce's theory of signs, Alfred North Whitehead's *Symbolism, its Meaning and Effect* (Charlottesville, VA, 1927/*R*) and Wittgenstein's *Tractatus logico-philosophicus* (London, 1922/*R*; Gero. orig. in *Annalen der Naturphilosophie*, xiv, 1921). Noting their thematic connection, she declared the study of symbolism a 'New Key' in the thought of her era (1942). In developing her own philosophy of symbols, Langer uses music as paradigm of a symbol system whose symbols are presentational rather than discursive, having meaning but not the power to assert anything about states-of-affairs in the world. She does so in order to counter Wittgenstein, who denied 'meaning' to non-discursive (or 'non-propositional') forms, and viewed the excluded artistic forms of verbal utterances as 'expressive', in the sense that a scream of pain might be. A 'presentational symbol', she argued, need not be discursive in order to convey a meaning, and its lack of propositional content need not be taken as a symptom of the emotionally cathartic. Music presents a content which neither expresses an emotional state felt by the composer, nor elicits an emotional response in the

hearer. Instead, it is a symbolic 'formulation and representation of emotions, moods, mental tensions and resolutions – a "logical picture" of sentient, responsive life'. Music's capacity for presenting emotional states is attributed to its dynamic shape, or patterns of tension and resolution, which Langer takes to be correlated with those of emotional life. Music is not, however, limited to the presentation of familiar states, but 'articulates subtle complexes of feeling that language cannot even name' calling for a response of reflective 'insight' (1942, pp.222–3).

Langer extended her aesthetics to become a philosophy of mind (1967–72). The strength of her position lies in its challenge to philosophies which privilege the linguistic over other modes of semiotic activity, and the propositional over other modes of mental life, including feeling. Its weakness lies in a lack of precision in the basic definition of terms ('symbol' in Langer's scheme would more usually be referred to as 'icon' in current semiotics) and the absence of a precise working-out of the supposed correlation between the presentational shapes of music and those of emotional life.

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F.E. SPARSHOTT/NAOMI CUMMING

Langford, Gordon (Maris Colman) [Colman, Gordon Maris] (*b* Edgware, 11 May 1930). English arranger, composer and pianist. He was an accomplished pianist from childhood, playing a Mozart concerto in a public concert at the age of 11, and winning a Middlesex scholarship to the RAM where he also studied trombone. Early attempts at composition were influenced by Debussy and Ravel, and later by the Russian Romantics, Rachmaninoff and Skryabin. His first BBC broadcast as a pianist was in 1951 while serving with the Royal Artillery Band. By the 1960s, after a variety of engagements as both player and arranger, Langford had established himself as a respected pianist in concerts and on numerous broadcasts such as 'Music in the Air' and 'Friday Night is Music Night'. His reputation as an arranger and composer also grew steadily.

In 1971 he won an Ivor Novello Award for his march from the *Colour Suite*, and became more involved in brass band music. At the same time he was increasingly in demand to orchestrate West End musicals and feature films, and also contributed mood music to publishers' recorded music libraries. He has written many arrangements for the King's Singers and the Philip Jones Brass Ensemble. In 1994 the BBC commissioned *Grand Fantasia on 'La bohème'* for the centenary of the Proms, and in the same year he received the Gold Badge of Merit from the British Academy of Songwriters, Composers and Authors.

WORKS
(*selective list*)

Orch: Beautiful Haven; Capriciello, str orch; Chanson d'été; A Christmas Fantasy; Cirrus, rhapsody, pf, orch; Colour Suite; Comedietta, ov; Concertino, tpt, orch; Friendly Street; Grand Fantasia on 'La bohème'; Greenways; Hebridean Hoedown; Royal Daffodil; Spirit of London, ov; Theme and Diversions, accdn, orch
Brass band and concert band: Carnival Day March; Facets of Glass; Leviathan March; London Miniature; Metropolis, ov; The Peacemakers; Prince of Wales March; Proclamation, b trbn, brass band; Rhapsody, cornet, brass band; Rhapsody, trbn, brass band; A Summer Scherzo
Chbr: Andante and Rondo on Flemish Themes, chbr ens; Ballade, vln, pf; Divertimento, sax qt; Sonatina, vln, pf

DAVID ADES

Langgaard, Rued [Rud] (**Immanuel**) (*b* Copenhagen, 28 July 1893; *d* Ribe, 10 July 1952). Danish composer and organist. His father, Siegfried Langgaard, was a piano teacher and composer, and his mother, Emma Foss, a pianist. He received early instruction from his parents, and was taught the organ and musical theory by private teachers, including C.F.E. Horneman (1903–7). At the age of 11 he made a remarkable début in Copenhagen as an organist and improviser, and in 1908 a performance of an early cantata, for soloists, chorus and orchestra, attracted attention. Between 1908 and 1913 he travelled regularly to Berlin with his parents; contacts there led to his hour-long Symphony no.1 (1908–11) being performed by the Berlin PO in 1913 in a concert devoted to his works. This was the greatest outward success of the composer's career; in Denmark the musical community regarded the highly productive but reserved and solitary composer with considerable scepticism. In 1921–3 Langgaard's symphonic works aroused some interest in Germany, where two of his most progressive compositions, *Sfaerernes musik* ('Music of the Spheres') (1916–18) and the Symphony no.6 (1919–20), were given their premières. But a true breakthrough failed to materialize, and after his opera *Antikrist* was turned down by the Royal Theatre in Copenhagen in 1925, he reacted sharply by turning his back on modernism and openly criticizing Danish musical life, not least Nielsen's significant aesthetic influence on it. He never gained sufficient sympathy for his music to establish himself in Danish musical life, becoming instead an isolated figure who developed a rigid and unhappy relationship of opposition to the musical authorities and the spirit of the time. His uncompromising view of music, coloured by religion and symbolism, did not concur with the anti-Romantic and sober attitude which became dominant in Denmark around 1930. He battled for many years to obtain a position as organist, and only in 1940 became cathedral organist in Ribe, far from the centre of Danish musical life in Copenhagen.

Collage-like features, expressive of desperation and fragmentation, and a preoccupation with visions of destruction make Langgaard's music distinctive, despite the often late Romantic and at times demonstratively retrospective nature of his musical language. He often went to extremes to achieve expressiveness, and his works frequently transcend traditional perceptions of musical form and temporal progression. His many pastiche-like compositions, seen purely in isolation, are of debatable artistic merit, but they have a place in his individual, symbolist universe. His works overall can be seen as a commentary on time, on the Classical-Romantic tradition and on the isolation of the composer.

Langgaard's vast output of more than 400 compositions falls into four phases. Up until 1916 his works were late Romantic in idiom, influenced by composers such as Liszt and Richard Strauss; between 1916 and 1924 late Romanticism, refined in sound, was mixed with expressive modernism, inspired in places by Nielsen but also anticipating Hindemith and Bartók. The principal works of this period are the Symphonies nos.4 and 6, *Sfaerernes musik*, *Antikrist*, *Afgrundsmusik* ('Music of the Abyss') for piano and the String Quartets nos.2 and 3. In a long intermediate phase (1925–45), Langgaard attempted to re-establish his Romantic point of departure, to 're-tell', as it were, music as he remembered it from his childhood about the turn of the century. He adopted a consciously 'anonymous' style which took the music of Wagner and Gade as its starting-point. The principal work in this period was the two-hour-long *Messis* (*Høstens tid*) ('Messis [Harvest Time]') for organ, which draws on the entire range of expression of the Romantic era. In the fourth and final phase, from about 1945 onwards, absurdity and fragmentation found their way into Langgaard's world, and the composer's desperation is expressed in works such as the nightmarish six-minute Symphony no.11 'Ixion' (1944–5). In the distinctive piano piece *Le béguinage* (1948–9), stylistic elements of Schumann, Debussy and salon music are combined with modernist effects in a collage-like mixture.

Only about half of Langgaard's output was performed during his lifetime, and most works only on a single occasion. The opera *Antikrist*, eight of his 16 symphonies and other major works were not performed until interest in his music was reawakened in about 1968. *Sfaerernes musik* in particular contributed towards this renewal of interest, since it anticipated the avant-garde music of the 1960s in both its compositional technique and its concentration on the spatial and purely sonorous aspects of the music. In the 1990s Langgaard's works and the symbolist musical world from which they emerged were again surveyed and discussed, and numerous recordings have helped provide a varied picture of the paradoxical and complex composer, confirming his position among the outsiders of the 20th century. His music, which has generated considerable scholarly interest, often radiates elemental creative power, making an immediate impression. Langgaard's art and his personal fate sets Danish musical history into relief, and in a wider perspective his works provide 'an inexhaustible source for the enrichment and renewal of the usual view of music', as the musical historian Godtfred Skjerne – the only one to do so in Langgaard's own time – was able to foresee in 1916.

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(*selective list*)

Opera: Antikrist/Fortabelsen [Antichrist/Perdition] (Langgaard), 1921–3, rev. 1926–9

Orch: Sym. no.1 'Klippepastoraler' [Pastorals of the Rocks], 1908–11; Sfinx [Sphinx], 1909–10, rev. 1913; Sym. no.2 'Vaarbrud' [Breaking of Spring], S, orch, 1912–14, rev. 1926–33; Sym. no.4 'Løvfald' [Leaf-Fall], 1916, rev. 1920; Sym. no.6 'Det himmelrivende' [The Heaven-Rending], 1919–20, rev. 1926; Sym. no.10 'Hin torden-bolig' [Yon Hall of Thunder], 1944–5; Sym. no.11 'Ixion' (1944–5); Sym. no.14 'Morgenen' [Morning], chorus, orch, 1947–8, rev. 1951; Sym. no.15 'Søstormen' [The Sea Storm], Bar, male chorus, orch, 1937, 1949

Vocal: Sfaerernes musik [Music of the Spheres], Mez, chorus, org, orch, off-stage orch, off-stage 1916–18; I blomstringstiden [In the Flowering Time], S, str qt, 1917; Tonebilleder [Tone Pictures], 1v, orch, 1917; Rosengaardsviser [Rosengaard Ballads], chorus, 1919; Endens tid [The Time of the End], solo vv, chorus, orch, 1921–3, rev. 1939–40, 1943; Fra dybet [From the Deep], chorus, orch, 1950, rev. 1952

Chbr: Str Qt no.2, 1918; Sonata no.2 'Den store mester kommer' [The Master Cometh], vn, pf, 1920–21; Str Qt no.3, 1924; Ecrasez l'infâme, vn, pf, 1949; Sonata no.4 'Parce nobis, Jesu!', vn, pf, 1949

Pf: Vanvidsfantasi [Insanity Fantasy], 1916, 1947, rev. 1949; Insektarium, 1917; Afgrundsmusik [Music of the Abyss], 1921–4; Flammekamrene [The Flame Chambers], 1930–37; Fri klaversonate [Free Piano Sonata], 1945–6; Le béguinage, 1948–9

Org: Preludio patetico, 1913; Messis/Høstens tid [Messis/Harvest Time], drama in 3 evenings, 1935–7; Som lynet er Kristi genkomst [As Lightning Cometh Christ Again], 1948

Principal publishers: Samfundet til Udgivelsen af Dansk Musik, Egtved, Engstrøm & Søndring, Hansen, Ries & Erler

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B. Wallner: 'Om Rued Langgaard og Sfaerernes musik', *DMt*, xliii (1968), 174–9

B. Wallner: *Vår tids musik i Norden: från 20-tal till 60-tal* [Nordic music of today: from the 1920s to the 1960s] (Stockholm, 1968)

B. Viinholt Nielsen: *Rued Langgaards kompositioner: annoteret vaerkfortegnelse* [Langgaard's compositions: an annotated catalogue of works] (Odense, 1991)

B. Viinholt Nielsen: *Rued Langgaard: biografi* (Copenhagen, 1993)

L. Lesle: 'Sonnenwahn, Himmelsriss und Donnerwohnung', *Das Orchester*, xliii/9 (1995), 2–9

B. Viinholt Nielsen: 'An Ecstatic Outsider: Rued Langgaard, 1893–1952', *Fontes*, xlii/1 (1995), 36–50

Rued Langgaard website (B. Viinholt Nielsen) <www.Langgaard.dk> [incl. work-list, bibliography and discography]

BENDT VIINHOLT NIELSEN

Langhans, (Friedrich) Wilhelm (*b* Hamburg, 21 Sept 1832; *d* Berlin, 9 June 1892). German writer, composer and violinist. He showed an inclination to be a performer at an early age and was enrolled at the Leipzig Conservatory from 1849 to 1852, studying the violin with David and composition with Hauptmann and Richter. Subsequently he played in the Gewandhaus Orchestra, Leipzig, from 1852 to 1856, during which time he also took further violin instruction from Alard in Paris. He was appointed Konzertmeister at Düsseldorf in 1857; the following year he married Louise Japha, a pianist from Hamburg (and a pupil of the Schumanns) with whom he gave joint recitals. He was active as a violinist and teacher in Hamburg (1860), Paris (1863) and Heidelberg (1869), where he received the doctorate in 1871. He moved to Berlin in 1871, teaching music history and theory at Kullak's Neue Akademie der Tonkunst from 1874, then at Scharwenka's newly founded conservatory from 1881.

Langhans's published compositions, including the Concert Allegro for violin and orchestra, violin studies, a

sonata, string quartet and songs, are mainly forgotten. His major contribution was as a writer on music: he was a critic for the *Neue Berliner Musikzeitung*, a correspondent for the *Neue Zeitschrift für Musik*, the editor of the Berlin music journal *Echo* (1873–9) and a contributor to Mendel's *Musikalisches Conversations-Lexikon*. Many of his writings are coloured by his admiration for Wagner. He recommended reforms in music education, advocating that music be given a status comparable to that of other disciplines in the Gymnasium, and was a champion of academic freedom in the secondary educational system, which he felt should be run on similar lines to those of the university. His contribution to Italian music was recognized by honorary memberships in musical academies in Florence, Rome and Bologna.

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Das musikalische Urtheil und seine Ausbildung durch die Erziehung (Berlin, 1872, 2/1886)
Die Königliche Hochschule für Musik zu Berlin (Leipzig, 1873)
Zum dritten Male die Königliche Hochschule(Berlin, 1874)
Die Musikgeschichte in zwölf Vorlesungen(Leipzig, 1878, 2/1879; Eng. trans., 1886)
Die Geschichte der Musik des 17., 18. und 19. Jahrhunderts in chronologischem Anschlusse an die Musikgeschichte von A.W. Ambros (Leipzig, 1884–7)
I lavori di Riccardo Wagner considerati dal lato pedagogico (Florence, 1887)
Friedrich Chopin als Mensch und als Musiker (Leipzig, 1890) [trans. of F. Niecks: *Frederick Chopin as a Man and Musician* (London, 1888)]
Der Endreim in der Musik (Leipzig, 1892)

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Obituary, *Neue Berliner Musikzeitung*, xlvi (1892), 322–3
A. von Hanstein, ed.: *Musiker-und Dichterbriefe von Paul Kuczynski* (Berlin, 1900)
N. Linke: '"Mündigkeit" als musikdidaktischer Begriff: Wilhelm Langhans: Das musikalische Urteil und seine Ausbildung durch die Erziehung (1872)', *Zeitschrift für Musikpädagogik*, ii/3 (1977), 29–32

GAYNOR G. JONES

Langhedul. Flemish family of organ builders. Active about 1475 to 1635, they were one of the prominent families in Ypres during that period, and particularly significant in the early development of the French Baroque organ.

Victor (*d* ?1513) was one of the great organ builders at the turn of the 16th century, as can be concluded from the importance of the churches for which he worked (Courtrai, Saint Omer and Lille). After his death his clients were taken over by Matthijs de Wulf [Matthieu le Leup] (*fl* 1515–22), husband of one of his four daughters.

Michiel the elder, Victor's son, went to England in his youth, probably to allow Matthijs de Wulf to work unhindered; while there he improved and enlarged the organ at Trinity Chapel, Salisbury Cathedral (1530–31). Apparently Michiel returned to Ypres after the early death of his brother-in-law and continued the family business from 1534 to *c*1570. His name is linked with a great number of organs, including many which he built new, though all are within the narrow geographical range of south-west Flanders and surroundings: Ypres, Courtrai (1534, 1546, 1570), Bruges (1535), Veurne (1536, 1557), Saint Omer (1546), Bergues (1548, 1557), Nieuwpoort (1553, 1557), Dunkirk (1555, 1559), Poperinghe (1569). And as very many village churches in the 16th century had organs, a large number in west Flanders must naturally be ascribed to Michiel. Towards the end of his life he was particularly occupied with the restoring of organs destroyed during the religious troubles of 1566.

Jan (*d* Ghent, 6 Feb 1592), son of Michiel the elder, was active at first in the same area (Courtrai, Ypres), but war, the temporary regime of the Calvinists and economic confusion forced him to move, in 1583 to Lille, and in 1585 to Paris. His Paris organ restorations (St Benoît, the Ste Chapelle, Couvent des Augustines, St Eustache) and the new instrument he built in St Jacques-de-la-Boucherie show several important innovations: a balanced *plein jeu*, a progressive Cornet of four, five and six ranks, and a rich complement of reed stops. He received the title 'Organ Builder to the King of France' for his work in the Ste Chapelle, part of the royal palace. Jan left Paris sometime after 15 October 1590 and returned to Ypres; his last works are found especially in Ghent and were produced in partnership with Guillames [Guillaume] (*fl* Ghent, 1590–95), probably his son. Jan is buried in the Dominican church, the only church in Ghent whose organ survived the religious uprisings.

Guillames' methods are especially known from a pair of plans for a new organ in St Baaf Cathedral, Ghent (*c*1590), which he submitted but which were not realized. They closely resemble the instruments constructed by his father in Paris.

Matthijs [Mattheus, Matthieu, Mateo] (*b* Ypres; *d* Brussels, 1635–6), son of Jan, was perhaps the most important organ builder of the family. It is likely that he was with his father during the latter's Paris years; when Jan decided to return to Flanders, Matthijs went to Spain. From 1592 to 1599 he was the organ tuner (*templador*) for the Spanish court. From mid-1599 to mid-1605 he was again in Paris, where his family's reputation brought him immediate work: restoration of organs in St Jean-en-Grève, the Cimetière des Innocents, Hôpital du St Esprit-en-Grève, St Benoît, Chapelle St Leu and St Jacques-de-la-Boucherie, and provision of a new *Rückpositiv* organ and a modernized great organ for St Eustache (1604–5). Matthijs's most important organ was the new one he built for St Gervais (1601–2), which provided the basis for the later instrument of the Couperin family. This organ still contains an amount of important pipework by Matthijs, including some with his signature.

It was Jan and Matthijs, together with CRESPIN CARLIER, who laid the groundwork for the classic French organ of the 17th and 18th centuries. In 1605 Matthijs returned to Ypres, from where he built the organ in Hondschoote (1611), the *Rückpositiv* of which is still preserved. About 1613 he settled in Brussels and became court organ builder to the Archdukes Albertus and Isabella. While there, he built organs in a wide radius including Saint Omer, Antwerp and Tongeren, as well as one for the Spanish court at Madrid.

Other family members are: Michiel the younger, son of Michiel the elder, resident of Ypres, organ builder and organist, mentioned in 1610 as organist at Hazebrouck; and two other Jans. One was choirmaster of Antwerp Cathedral about 1570. Another was city magistrate at Ypres, and though himself a Calvinist was able to save the organs of the main church there (certainly products of his family) from destruction during the Calvinist interregnum of 1578. He was a signatory of the Union of Utrecht (1579); after the restoration of Catholicism in 1584, he fled to England, where he died in Norwich.

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N. Dufourcq: *Le livre de l'orgue français 1589–1789*, i: *Les sources* (Paris, 1969)
P. Hardouin: 'A propos de l'orgue dit des Couperin', *Renaissance de l'orgue*, no.4 (1969), 27–9
P. Hardouin: 'Facteurs d'orgues flamands en France sous Henri IV', *Renaissance de l'orgue*, no.8 (1970), 8–11 [Jean Langhedeul]; *Connaissance de l'orgue*, no.4 (1973), 18–22 [Mathieu Langhedul]
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MAARTEN ALBERT VENTE

Langhveldt [Langveld], **Joris van.** *See* MACROPEDIUS, GEORGIUS.

Langius, Hieronymus Gregorius. *See* LANGE, GREGOR.

Langlais, Jean (*b* La Fontenelle, 15 Feb 1907; *d* Paris, 8 May 1991). French organist and composer. He studied at the Institution des Jeunes Aveugles in Paris with Blazy (piano), Mahaut (harmony) Marchal (organ). Marchal prepared him for Dupré's class at the Conservatoire, where he was, with Messiaen, one of Dukas' last composition pupils; he took a *premier prix* in organ (1930) and a *second prix* in composition (1934). Lessons with Tournemire during this period were decisive. In 1932 he was appointed organist of St Pierre-de-Montrouge; he also joined the staff at the blind school where he had studied, teaching composition and organ, and conducting the choir in Palestrina, Bach and Josquin. In 1945 he followed in the line of Franck and Tournemire as organist of Ste Clotilde, a position he held until 1987.

He made his first visit to the USA in 1952, and repeatedly returned for concerts (including more than 300 recitals) and teaching engagements until 1981. Many of his works have been written for America. His Solemn Mass 'Orbis factor' had its first performance in 1969 at the National Shrine of the Immaculate Conception in Washington, DC, before an audience of around 7000. His earlier Mass 'Salve regina', though, was first sung in Notre Dame, Paris, at Christmas 1954.

As an organ composer, Langlais followed the tradition of Tournemire. A quarter of his works are based on Gregorian melodies, treated with great inventiveness and enhanced by rich polymodal harmonies. Almost all his music was intended to express his religious faith. From 1962 to 1975 he taught at the Schola Cantorum in Paris, and gained a reputation as one of the best teachers of improvisation in the world, drawing pupils from many countries.

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(*selective list*)

Org: 3 poèmes évangéliques, 1932; 24 pieces, 1933–9; 3 paraphrases grégoriennes, 1934; Sym. no.1, 1942; 9 pieces, 1943; Suite brève, 1947; Suite médiévale, 1947; Suite française, 1948; Incantation, 1949; 4 postludes, 1950; Hommage à Frescobaldi, 1951; Suite folklorique, 1952; Organ Bk, 1956; 8 pièces modales, 1956; 3 characteristic pieces, 1957; Triptyque, 1957; Office pour la Sainte Famille, 1957; Office pour la Sainte Trinité, 1958; American Suite, 1959; Essai, 1962; 3 méditations, 1962; 12 petites pièces, 1962; Homage to Jean-Philippe Rameau, 1963; Livre oecuménique, 1968; 3 voluntaries, 1969: 3 implorations, 1970; 5 chorales, 1971; Offrande à Marie, 1972; Supplication, 1972; Suite baroque, 1973; 5 méditations sur l'apocalypse, 1974; 8 chants de Bretagne, 1975; 3 esquisses romanes, 1976; 3 esquisses gothiques, 1977; Mosaïque, 1977; Sym. no.2, 1977; Offrande à une âme, 1979; Progression, 1979; In memoriam, 1985; Talitha Koum, 1985; 12 versets, 1986; Christmas Carol Hymn Settings, 1988; Contrastes, 1988; Mort et résurrection, 1989
Orch: 3 Org Concs.: 1949, 1961, 1971
Chbr: Qt, org, str trio, 1936; 7 chorales, tpt/ob/fl, org/pf, 1973; Sonatine, tpt, pf, 1978; 9 pieces, tpt, org/pf, 1986
Choral: Messe solennelle, chorus, org, 1951; Missa in simplicitate, chorus, org, 1953; Mass 'Salve regina', 3 T, unison male chorus, 2 org, 8 brass, 1954; 3 psalms, 4 solo vv, chorus, org, brass, timp, 1965; Solemn Mass 'Orbis factor', SATB, org, 1969; Festival Alleluia, SATB, org, 1971; 3 oraisons, 1v/unison chorus, org, fl/vn, 1974

Principal publishers: Bornemann, Costallat, Durand, Elkan-Vogel, Philippo

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K. Thomerson: *Jean Langlais: a Bio-Bibliography*, Bio-Bibliographies in Music, x (New York, 1988)
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XAVIER DARASSE/MARIE-LOUISE JAQUET-LANGLAIS

Langlé, Honoré (François Marie) (*b* Monaco, 1741; *d* Villiers-le-Bel, nr Paris, 20 Sept 1807). French composer, singing teacher and theorist. A scholarship from Prince Honoré III of Monaco paid for his musical education at the Conservatorio della Pietà dei Turchini in Naples from 1756 to 1764. After managing the theatre and the noblemen's concerts in Genoa (1764–8), he made a career as a teacher and composer in Paris, where his first works were performed at the Concert Spirituel. Drawn by the theatre, he wrote several stage works, but only two of them were performed. *Antiochus et Stratonice*, a skilfully orchestrated work, shows early hints of Romanticism. The score of *Corisandre* demonstrates the composer's solid technique and characteristic style: highly coloured orchestration and an alternation of action scenes with poetic reflections. Langlé was appointed professor of singing at the Ecole Royale de Chant et de Déclamation at its founding in 1784 and kept his appointment through its reorganization in 1791 and again in 1795, when it became the Conservatoire. From about 1797 he also served as librarian there until his retirement to Villiers-le-Bel in 1802. During the early years of the Revolution he was an *éditeurmusicien* in the Parisian National Guard.

Langlé's compositions were far less successful than his theoretical and didactic works, through which he is largely

remembered today. He had a receptive mind and wide knowledge which led him to be nicknamed 'the Fontenelle of music'.

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Antiochus et Stratonice (opéra, 3, Durosoi), Versailles, 30 Dec 1786, *F-Pn* (Paris, 1786)

Corisandre, ou Les fous par enchantement (comédie-opéra, De Linières and A.F. Lebailly, after Voltaire: *La pucelle*), Paris, Opéra, 8 March 1791, *Po* (Paris, 1791)

Unperf. works, scores in *Pn*: Oreste et Tyndare, 1783; Soliman et Eromine (Mahomet II), 1792; L'auberge des volontaires, 1793; La choix d'Alcide, 1800; Médée; Tancrède; Les vengeances

OTHER WORKS

[6] Symphonies militaires, wind insts, op.1 (Paris, 1776)

Motets, 1774–6: Dies irae, De profundis, Pater noster, Cantate Domino, Te Deum

La mort de Lavoisier (hiérodrame, C. Desaudroy), Paris, Lycée des Arts, 1794, *Pn*

Déclaration des droits de l'homme et du citoyen (Mentelle), 1v, b (Paris, 1794)

Romance sur la liberté des hommes de couleur (d'Auguste), 1v, bc, in Musique à l'usage des fêtes nationales, ii (Paris, 1794)

Hymne à Bara et Viala, 1v, bc, in Musique à l'usage des fêtes nationales (Paris, *c*1795), ed. in Pierre (1899)

Hymne à la liberté (Desorgues), 1v, b, in Musique à l'usage des fêtes nationales (Paris, 1795), ed. in Pierre (1899)

Hymne à l'éternel (Lebrun), 1v, ww insts, in Recueil des époques (Paris, *c*1798), ed. in Pierre (1899)

6 duos en canon (P. Metastasio), 2vv (Paris, n.d.)

6 noturni ou petits duos italiens, 2vv, hp/pf ad lib (Paris, n.d.)

6 romances in Journal anacréontique (Paris, n.d.); other pieces in contemporary anthologies

Romance d'Alix et d'Alexis, Monologue de Sapho, other scenes and airs, *Pn*

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Traité d'harmonie et de modulation (Paris, 1795, 2/1797)

Traité de la basse sous le chant précédé de toutes les règles de la composition (Paris, *c*1798)

Annotations to T. de Iriarte: *La musique* (Fr. trans., Paris, 1799)

with others: *Principes élémentaires de musique* (Paris, *c*1800)

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PAULE DRUILHE

Langreder, Martin (*b* Hildesheim; *d* Suben am Inn, Upper Austria, before 1602). German writer of contrafacta. He was a canon regular at the Augustinian canonry at Suben. He is known by a five-voice occasional motet, published in Passau in 1602, and by seven six-part *Magnificat* settings, all of them contrafacta, published by MICHAEL HERRER in his *Canticum gloriosae deiparae Virginis Mariae ... super varia (ut vocant) madrigalia* (Passau, 1602). Herrer explained that he had taken them from the 'vast treasure' of contrafacta that Langreder had left behind at his sudden death. He listed the titles but not the composers of the models: *Mentr'io compai contento*, *Leggiadrissima*, *Voi ch'ascoltate*, *Nel più fiorito aprile*, *Un pastor*, *Tiridola, non dormire* and *Exaudiat te Dominus*.

HORST LEUCHTMANN

Langridge, Philip (Gordon) (*b* Hawkhurst, Kent, 16 Dec 1939). English tenor. From 1958 he studied the violin at the RAM, playing professionally for a short period until 1964; in 1962 he began singing lessons with Bruce Boyce, continuing later with Celia Bizony. One of the most versatile British singers of the day, he has a large concert repertory that extends from Monteverdi and the 18th- and 19th-century oratorios to first performances of works by Bennett, Goehr, Holliger, Lutyens and Milner. But it is as a singing-actor of extraordinarily wide range that he has become internationally celebrated. Whether in operas by contemporary composers (Birtwistle and Tippett among many others), those of the postwar period (he has given memorable accounts of Britten's Grimes, Vere, Quint and, finest of all, Aschenbach) or others stretching back to the beginnings of the medium, Langridge has consistently revealed an acuity of stylistic understanding and a rare directness of dramatic delivery. His voice, individual rather than beautiful and tending to lack power and ring at the top of its compass, has nevertheless served him in the dramatic tenor roles of Janáček (Zivný in *Osud*, Laca in *Jenůfa*, Gregor in *The Makropulos Affair*) as impressively as it has in Rameau, Handel, Mozart (notably Don Ottavio and Idomeneus, both of which he has sung at Glyndebourne), Berlioz, Musorgsky, Schoenberg and Stravinsky. The same intelligence, natural musicianship and finely focussed diction have shed light on the song repertory. Langridge's many recordings include *Peter Grimes*, *The Rake's Progress*, Aaron in *Moses und Aron* (the role of his Salzburg début in 1987), *Osud*, lieder by Schubert and several outstanding discs of English song. He was made a CBE in 1994. He is married to the mezzo-soprano Ann Murray.

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MAX LOPPERT

Langsam (Ger.: 'slow'). A tempo mark, the German equivalent of *adagio*, *lento* or *largo*; it was used as early as the 17th century by Schütz in his madrigal *Itzt blicken durch des Himmels Saal*. Wagner's *Tristan* opens with the direction *langsam und schmachtend*.

Langsflöte (Ger.). *See* RECORDER.

Langspil. An Icelandic box zither. *See* ICELAND, §3(ii) and fig.2.

Langue des durées. French method of teaching rhythmic notation to beginners. It was introduced by Aimé Paris (1798–1866) as part of the GALIN-PARIS-CHEVÉ METHOD of teaching sight-singing. The method gives to notes and groups of notes names which, when spoken aloud, reproduce the rhythmic effects concerned (see illustration). The system was later adapted for English use

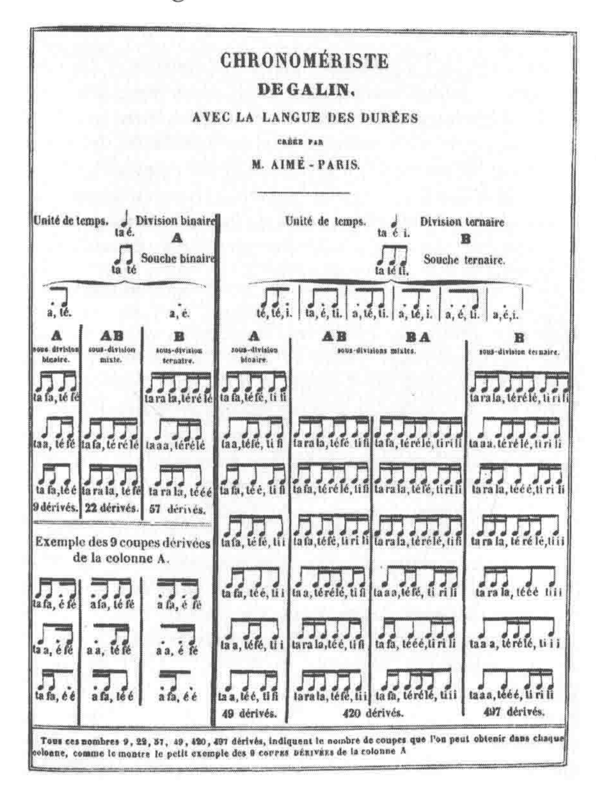


Table illustrating the 'langue des durées' introduced by Aimé Paris as part of the Galin-Paris-Chevé method of teaching sight-singing, from Emile Chevé's 'Méthode élémentaire de musique vocale' (Paris, 1844); the tailless dot implies an extension of the value of the preceding note

by John Curwen (1816–80) and incorporated into the Tonic Sol-fa method under the name of 'French time names'.

BERNARR RAINBOW

Langueur (Fr.). A type of ornament. *See* ORNAMENTS, §7.

Languid [languet] (Fr. *biseau*; Ger. *Kern,Pfeifenkern*). In a flue pipe, an adjustable metal plate fixed inside the pipe-foot. *See* VOICING, §1, and ORGAN, §III, 1, esp. fig.17.

Langwill, Lyndesay G(raham) (*b* Portobello, Midlothian, 19 March 1897; *d* Edinburgh, 1 Sept 1983). Scottish organologist. He studied at the University of Edinburgh and was by profession a chartered accountant. His lifelong interest in music centred first on the cello, which he began to play when he was 14, and then on the bassoon, which he took up in 1931 and of which he wrote a standard history. He also studied the stock-and-horn, waits and the barrel organ. His main contribution to organology, by which he became known internationally, was his pioneering *An Index of Musical Wind-Instrument Makers* (1960), a reference tool intended to assist in the identification, dating and evaluation of early woodwind and brass instruments. The work was begun in 1941 in the form of typescripts that were circulated to his friends and known as 'Langwill's Lists'; it subsequently appeared in six editions, which were published over a period of twenty years. In 1982 Langwill entrusted its future to Waterhouse, transferring to him for his lifetime the valuable archive of manuscript and printed material amassed over half a century, which he bequeathed to Edinburgh University. His other publications include contributions to various musical dictionaries and journals. He was a founder member of the Galpin Society and its treasurer until 1968. Involved for many years in a number of charitable fields, he was awarded the OBE (1969) for his services to animal welfare and an honorary MA by the University of Edinburgh (1964).

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'Two Rare Eighteenth-Century London Directories', *ML*, xxx (1949), 37–43
'The Stock-and-Horn', *Proceedings of the Society of Antiquaries of Scotland*, lxxxiv (1949–50), 173–80
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WILLIAM WATERHOUSE

Lanier [Laniere, Laneare, Laneer, Lanyer, Lenear etc.]. English family of musicians of French descent. John (i) (*d* 29 Nov 1572) and Nicholas (i) (*d* 1612) came originally from Rouen but settled in London in 1561, becoming musicians to Queen Elizabeth. Nicholas was the father of at least 11 children: John (ii) (*d* 1616), Alfonso (*d* 1613), Andrea (*d* 1660), Clement (*d* 1661), Innocent (*d* 1625) and Jerome (*d* 1657), all of whom were wind players in the royal band, and five daughters, two at least of whom were married to musicians – Katherine to Daniel Farrant and Ellen to Alfonso Ferrabosco (ii). Of this generation John (ii) had seven children who survived to maturity, including (1) John Lanier (iii) and (2) Nicholas Lanier (ii). Clement had nine children and Jerome eleven, one of whom, William (1618–*c*1660), served in the royal music. Andrea had eight children; a son, Thomas (1633–*c*1686), was in the royal band, as was Henry (*d* 1633), the son of Alfonso. (For further details see *Grove5* suppl., and Wilson).

(1) John Lanier (iii) (*d* ?London, before 5 April 1650). Tenor and composer. He served as musician for the lutes and voices in the King's Musick from 1625 until the court broke up in the 1640s, although he continued to receive occasional payments up to 1650. Almost certainly he was the John Lanier described as one of the courtier Endymion Porter's servants in March 1639. He sang the part of Irene in Shirley's *Triumph of Peace* (1634) and is mentioned in Richard Lovelace's *Lucasta* (1649) as having set two of the songs, including *To Lucasta, Going to the Warres* ('Tell me not, sweet, I am unkind'). Neither these nor any others appear to have survived.

(2) Nicholas Lanier (ii) (*b* London, bap. 10 Sept 1588; *d* Greenwich, London, bur. 24 Feb 1666). Composer, singer, lutenist and artist, brother of (1) John Lanier (iii). As a child he was no doubt surrounded by music in his family, but he was indentured to the Earl of Salisbury for a period up to 1607 and his name occurs in the Cecil family and estate papers at Hatfield House as a recipient

of various payments between 1605 and 1613, including a salary of £20 a year from 1608. He also acted as a messenger on behalf of the government, carrying letters to Paris in March 1610 and to Venice in February 1611, the latter perhaps in conjunction with a journey to Italy with William, Viscount Cranborne, who wrote to his father, the Earl of Salisbury, asking for Lanier to accompany him 'by reason of a desire I have to learn on the viol while I am there'. Connections and responsibilities such as these must have been valuable to Lanier at the start of his career. Although he was not appointed to the King's Musick as a lutenist until 1616, he had already made his mark at court, for in 1613 he composed and sang the song *Bring away this sacred tree* in Campion's masque for the marriage of Robert Carr, Earl of Somerset, and Lady Frances Howard.

Lanier composed the music for Ben Jonson's masque *Lovers Made Men* (1617) and in doing so was described by Jonson in the printed text of 1640 as introducing 'stylo recitativo' into England; Jonson also reported that the masque was sung throughout. In the absence of the music these claims, made long after the performance of the work, must be accepted guardedly. Lanier also sang in the masque and designed the scenery. He wrote music for three further masques by Jonson: *The Vision of Delight* (1617), *The Gypsies Metamorphos'd* (1621) with Robert Johnson, and *The Masque of Augurs* (1622) with Alfonso Ferrabosco (ii).

At the accession of Charles I in 1625 Lanier was appointed the first ever Master of the King's Musick, at a salary of £200 (with livery of £16 2s.6d.). He continued to receive £40 a year as a lutenist, plus additional livery. Early in the new reign, his knowledge of painting, his reputation as a connoisseur and, above all, his trustworthiness as a courtier, induced Charles and the Duke of Buckingham to send him to Italy to buy pictures. He seems to have made three visits between 1625 and 1628, arranging, with the help of Daniel Nys in Venice, for the purchase of the Duke of Mantua's collection at a cost of more than £25,000. Some of these pictures are still in the royal collection at Hampton Court and elsewhere, but the rest were dispersed during the Commonwealth period; about half are probably still identifiable (a tentative list is given by Spink in *ML*, 1959). In addition he bought many master drawings; dozens survive bearing his mark (a small star), 34 of them at Windsor Castle, although many have disappeared.

On 6 February 1629 Lanier was arrested with his brother John and uncles Andrea, Clement and Jerome for disorderly behaviour in the street; the affair caused quite a stir, and an angry exchange of letters between the City and the court ensued. In 1630 he set to music *A Pastorall upon the birth of Prince Charles* by Herrick ('Good day, Mirtillo') which is, unfortunately, lost. In 1646 he was in the Low Countries – 'old, unhappye in a manner in exile, plundered not only of his fortune, but of all his musicall papers, nay, almost of his witts and vertue', as he described himself in a letter to Constantijn Huygens. He was also in France at one stage, for William Sanderson in *Graphice* (1658) said: '*Laniere* in *Paris*, by a cunning way of tempering his colours with Chimney Soote, the painting becomes duskish, and seems ancient; which done, he roules up and thereby it crackls, and so mistaken for an old Principall, it being well copied from a good hand'. In 1656 Lanier published a book of etchings from drawings by Parmigianino, *Prove prime fatti a l'aqua forte da N: Lanier a l'età sua giovanile di sessanta otto Anni 1656*. A similar set from drawings by Parmigianino and Giulio Romano is entitled *Maschere delineato di Julio Romano ex Collne NLanier* (n.d.). Several portraits (including sketches) of him are known, one by Anthony van Dyck in the Kunsthistorisches Museum, Vienna (see illustration), painted at Antwerp (or perhaps Genoa the previous year) and said to have been the work that prompted Charles I to invite van Dyck to England (where he stayed with Lanier's brother-in-law Edward Norgate).

Although it is apparent that much of his output has not survived – indeed he implied as much in the letter cited above – Lanier was one of the most important English songwriters of his time, particularly as an innovator. *Bring away this sacred tree* (1613) is one of the earliest declamatory ayres, a type that Henry and William Lawes, John Wilson, Charles Coleman and Lanier himself developed between 1620 and 1660. The accompaniment is chordal, anticipating a true continuo style, although the bass is not figured. The effect is of a heroic kind of declamation, almost completely unmelodic though strongly tonal and in harmony with the sumptuous Baroque qualities of Inigo Jones's décor, and other features of the Jacobean masque. His long recitative *Hero and Leander* ('Nor com'st thou yet') was probably composed soon after his return from Italy (though all the sources are post-1660), and it was surely inspired by Italian laments such as those of Sigismondo d'India. The various moods of Hero's soliloquy – her agonies and near-delirium as she awaits Leander and her final grief at his death – are expressed with amazing force. The style is quite different from that of his declamatory ayres: Roger North found in it 'passion, hope, fear, and despair, as strong as words and sounds can beare, and saving some pieces of Mr H.



Nicholas Lanier: portrait by Anthony van Dyck, 1628 (Kunsthistorisches Museum, Vienna)

Purcell, wee have nothing of this kind in English at all recommendable'. The piece has been described as the first use of true recitative in English music. Another Italian form that Lanier may have imported was the strophically varied aria over a repeated bass: he set Carew's *No more shall meads be decked with flowers* in this way.

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STAGE

surviving songs listed below

Maske ... at the Marriage of ... the Earle of Somerset (T. Campion), London, 1613; collab. G. Coprario
Lovers Made Men (B. Jonson), London, 1617, inc.; see Sabol (1963)
The Vision of Delight (Jonson), London, 1617
The Gypsies Metamorphos'd (Jonson), Burley-on-the-Hill [near Oakham], Rutland, 1621; collab. R. Johnson (ii)
The Masque of Augurs (Jonson), London, 1622; The Beares Dance, *GB-Lbl* Add.10444; collab. A. Ferrabosco (ii)

VOCAL

Bring away this sacred tree (T. Campion), S [same music as Weep no more]
Colin say why sit'st thou so, *GB-Eu* Dc.1.69, *Lbl* Add.11608, 29396, *Ob* d.238, *US-NYp* Drexel 4041
Come, thou glorious object of my sight (T. Killigrew), H
Do not expect to hear of all thy good (B. Jonson), *GB-Lbl* Add.11608
Fire, lo here I burn (Campion), S
I prithee keep my sheep for me (B. Yong), 1652[8]
I was not wearier when I lay (Jonson), *Lbl* Eg.2013
I wish no more thou should'st love me, 1652[8]
In guilty night, *Lbl* Add.22100 [probably by Robert Ramsey with bass by Lanier]
Like hermit poor (?Raleigh), S, H
Love and I of late did part, S
Mark how the blushful morn (T. Carew), S, H
Neither sighs, nor tears, nor mourning, S
No, I tell thee, no, 1669[5]
No more shall meads (Carew), S
Nor com'st thou yet (Hero and Leander), S
Of thee, kind boy, I ask no red and white (J. Suckling), *US-NYp* Drexel 4257, 4041
Shepherd, in faith, I cannot stay, 1652[8]
Silly heart, forbear, S
Stay, silly heart, and do not break, S
Sweet, do not thus destroy me, *GB-Och* 17
Tell me shepherd, dost thou love, S
Thou art not fair for all thy red and white (Campion), 1652[8], H
Though I am young (Jonson), 1652[8], H
Weep no more my wearied eyes, S [same music as Bring away]
White though ye be (R. Herrick), 1669[5]
Young and simple though I am (Campion), 1652[8], H

Amorosa pargoletta, *Och* 17
Miser pastorella, *Och* 17
Qual musico gentil, *Lbl* Add.11608
O amantissime Domine, motet, 1v, *Ob* Mus.Sch.C.11

INSTRUMENTAL

2 symphonia, a 3, *Och* Mus.379–81
Almand and sarabande, cornetts, *Cfm* 734

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IAN SPINK

Lanier, Sidney (Clopton) (*b* Macon, GA, 3 Feb 1842; *d* Lynn, NC, 7 Sept 1881). American poet, writer, flautist and composer. Descended from a family of musicians associated with the English court of the late 16th and early 17th centuries, he became proficient on many instruments as a child, later proclaiming himself self-taught in most musical matters. He graduated from Oglethorpe University in 1860, served in the Confederate Army and then spent several years in business ventures, but ultimately resolved to devote his time and energy to literary and musical pursuits.

Lanier is best known for his sensitive poetry, much of which has been set to music, but he also produced significant books and scholarly essays on music, a translation of Wagner's *Das Rheingold* and a libretto for Dudley Buck's cantata *The Centennial Meditation of Columbia* (1876), and lectured on music and literature at Johns Hopkins University. As a flautist he was known particularly for his facile technique and skill in sight-reading; his appointment to the Peabody Orchestra in Baltimore, as well as brief visits to New York, introduced him to the repertory and the progressive musical thought of the late 19th century. His compositions are generated more by idiomatic instrumental qualities than by a mature grasp of musical composition.

Lanier became an ardent admirer of Richard Wagner and expounded views similar to Wagner's on art, science and religion. Much of his work dealt with a systematic study of connections between poetry and music: he developed a technique of describing poetic metre through musical notation, and compared the phonetic structure of poetry with the timbre of music. His views generated considerable debate between those extolling his systematic approach to a complex problem and those criticizing his efforts as ill-founded and essentially naive.

WORKS

MSS in US-BAu

Inst (for solo fl unless otherwise stated): Sacred Memories, perf. 1868; Bird Song, 1872; Condilicatezza, 1872; Heimweh Polka, 1872; Song of the Lost Spirit, 1872; Danse des moucherons (Gnat Sym.), fl, pf, op.1, 1873; Fieldlarks and Blackbirds, 1873; Wind Song, 1874; Wald-Einsamkeit; The Widow Sings the Child to Sleep (Orphan's Cradle Song), fl, pf; Old Sister Phebe, fl, vn; Die Wacht am Rhein, pf; sketches; arrs. for 3 fl/fl, pf of works by Verdi, Donizetti, others
Songs (for 1v, pf unless otherwise stated): The Song of Elaine (A. Tennyson), *c*1862; The Song of Love and Death (Tennyson), 1862; Little Ella (Lanier) (Montgomery, AL, 1866); Break, break, break (Tennyson), *c*1871; Flow down, cold rivulet (Tennyson), *c*1871; Love that hath us in the net (Tennyson) (New Orleans, 1884); The Cuckoo Song, 4vv; My life is like a summer rose (H. Wilde), lost

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DOUGLAS A. LEE

Lankveld, Joris van. *See* MACROPEDIUS, GEORGIUS.

Lanner, Joseph (Franz Karl) (*b* St Ulrich, Vienna, 11 April 1801; *d* Oberdöbling, nr Vienna, 14 April 1843). Austrian composer and violinist. The son of a glover, Martin Lanner (1771–1839), and a housekeeper, Maria Scherhauff (1772–1823), Joseph Lanner was largely self-taught as a violinist and composer. In the late autumn of 1816 he and the Drahanek brothers, Anton (1797–1863) and Johann (1800–76), formed a trio, sometimes expanded to a sextet, to play music in the yards and small taverns of Vienna. In the spring of 1823 Johann Strauss (i) joined the ensemble as a viola player. Lanner divided his orchestra into two on 1 September 1825, with Strauss becoming conductor of the other half, and in the spring of 1827 Strauss left Lanner and founded his own orchestra. On 28 November 1828 Lanner married Franziska Jahn (1800–55), but marital difficulties led to their separation in 1838, and Lanner moved to a house in Oberdöbling with his mistress Maria Kraus. Early in 1829 Lanner became music director of the Redoutensäle in Vienna, and he also introduced promenade concerts into the Vienna Volksgarten in 1831. In 1833 he was appointed Kapellmeister of the Second Viennese militia regiment.

Lanner went on several concert tours to Pest (now Budapest) (1834 and 1835) and Graz (1837 and 1838), to Brno and Pressburg (now Bratislava), and on the occasion of the coronation festivities for Crown Prince Ferdinand in 1838 he undertook a long journey to Milan (by way of Linz, Innsbruck and Venice). His ensemble played in all the major dance cafés of Vienna, particularly the Sperl, the Dommayer, Zögernitz Casino and the Goldene Birn, and at many court festivities in the Redoutensäle. On 16 January 1840 he was conductor at the chamber ball in the Hofburg for the first time. He was known and highly regarded all over Europe, and his compositions were even played in America. At the height of his career he was managing several ensembles during the carnival season, employing some 200 musicians. Lanner gave his last concert on 21 March 1843, and died three weeks later of a typhoid infection at the age of 42.

Of his surviving children, Katharina Lanner (*b* Vienna, 14 Sept 1829; *d* London, 15 Nov 1908) became a famous ballerina, making her début at the Kärntnerthortheater on 17 July 1845; at the peak of her career she was known as 'the Taglioni of the North'. On retiring from the stage she founded a successful children's ballet in London. Lanner's son August (*b* Vienna, 23 Jan 1835; *d* Vienna, 27 Sept 1855) appeared as a violinist and conductor of his father's orchestra at the age of eight. He made his début with a newly founded orchestra on 19 March 1853 and within a short time became one of the leading light musicians of Vienna, but then died at the age of 20. The 33 compositions printed and published by Spina in Venice, show that he was a talented composer, and his *D'ersten Gedanken* op.1 and *Amalien-Polka* op.14 are still sometimes played.

With Johann Stauss (i), Lanner was the most important dance composer of the Biedermeier period, and the two musicians have rightly been called the fathers of the Viennese waltz. Even Lanner's early work shows further development of the waltz form introduced some years earlier by Joseph Wilde and Michael Pamer. Broad, sweeping melodies, rich harmonies and daring rhythmic subtleties are typical of his compositions. Above all the frequent use of minor keys gives Lanner's works a touch of melancholy, although the composer himself was cheerful and outgoing. After 1833 Lanner took over the classic waltz form developed by Strauss in 1830, with its introduction, five double waltzes and coda, and developed it further. In particular, he often set the introduction in several parts, sometimes achieving a symphonic effect by frequent changes of key and tempo. The coda also acquired larger dimensions, bringing the preceding waltzes together and thereby giving unity to the composition as a whole.

Lanner was an excellent violinist, and sometimes played technically demanding violin concertos, such as that of de Bériot, in the intervals of his concerts. He was also an outstanding orchestrator, combining the classical instruments of the orchestra with many mechanical sound effects and the human voice (his orchestral musicians were quite often called on to sing), especially in his many popular potpourris. Despite a lengthy period of some neglect, there has been an increasing awareness of Lanner's music. Small ensembles in particular have taken a greater interest in his work and tried to reproduce the original sound, and many new recordings have been made.

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All works were published in Vienna for solo piano; most works also appeared simultaneously in arrangements for orchestra, piano for 4 hands, violin and piano, 3 violins and double bass and for solo flute; principal MS sources are *A-Wgm*, *Wn* and *Wst*.

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WALTZES

Aufforderung zum Tanze, op.7 (1827), K i; Terpsichore-Walzer, op.12 (1827), K i, O; Trennungs-Walzer, op.19 (1828), K i; Katharinen-Tänze, op.26 (1829), K i, O; Annen-Einladungs-Walzer, op.48 (1830), K i; Die Ein-und-Dreissiger, op.55 (1831), K i; Die Badner Ring'In, op.64 (1832), K i, O; Lock-Walzer, op.80 (1833), K i; Die Abenteurer, op.91 (1834), K ii; Die Humoristiker, op.92 (1834), K ii; Pesther-Walzer, op.93 (1834), K ii, O; Dampf-Walzer, op.94 (1835), K ii; Abschied von Pesth, Monument-Walzer, op.95 (1835), K ii

Die Schwimmer, op.99 (1835), K ii; Die Lebenswecker, op. 104 (1836), K ii; Die Werber, op.103 (1835), K ii, O; Lenz-Blüthen, op.118 (1837), K ii; Prometheus-Funken, Grätzer Soirée-Walzer, op.123 (1837), K iii; Die Aelpler, op.124 (1837), K iii; Die Kosenden, op.128 (1838), K iii; Walzer-Fluth, oder 20 Jahre in 20 Minuten, Grosses Walzer-Potpourri, op.129 (1838), K iii; Die Flotten, op.140 (1839), K iii; Marien-Walzer, op.143 (1839), K iii

Liebesträume, Brünner Walzer, op.150 (1839), K iv; Die Pressburger: Comité-Ball-Tänze, op.155 (1840), K iv; Hoffnungs-Strahlen, op.158 (1840), K iv; Nacht-Violen, op.160 (1840), K iv; Hofball-Tänze, op.161 (1840), K iv; Die Romantiker, op.167 (1840), K iv, O; Kammerball-Tänze, op.177 (1841), K iv; Abendsterne, op.180 (1841), K iv; Ideale: Künstler-Ball-Tänze, op.192 (1841), K iv; Die Vorstädtler, op.195 (1842), K v; Die Mozartisten, op.196 (1842), K v; Die Schönbrunner, op.200 (1842), K v, O

OTHER WORKS

28 galops, incl. Sommernachtstraum-Galoppe, op.90 (1834), K vii; Panorama der beliebtesten Galoppe: 1 Italienische Galoppe, 2 Spanische Galoppe, 3 Ungarische Galoppe, 4 Englisch Galoppe, op.97 (1834); Panorama der beliebtesten Galoppe, no.2: a Der Zapfenstreich, K vii, b Galoppe nach Beatrice di Tenda, op.108 (1836); 3. Panorama der beliebtesten Galoppe: Gartenfest-, Huguenotten-, Champagner-Knall-Galoppe, op.114 (1837); 4. Panorama der beliebtesten Galoppe: 3 Galoppe nach [Adam's] Postillon von Lonjumeau, op.122 (1837)
25 ländler, incl. Neue Wiener Ländler mit Coda, op.1 (1825); Dornbacher Ländler, op.9 (1827), K vi, O; Zauberhorn-Ländler, op.31 (1829), K vi/14; Steyrische Tänze, op.165 (1841), K vi, O
8 mazurkas, incl. Der Uhlane (Le Lancier), op.76 (1833), K vi; Sehnsuchts-Mazur, op.89 (1834), K vi
6 marches, incl. 3 Märsche des 2. Wiener Bürgeregimentes [i], op.130 (1838), K viii; 3 Märsche des 2. Wiener Bürger Regimentes, ii, op.157 (1840), K viii
Miscellaneous dances, incl. 10 Quadrilles; 3 Polkas, Hans-Jörgel-Polka, op.194 (1842); Bolero, op.209 (1842), K viii [last work]
Stage: Policinello's Entstehung (pantomime), 1833; Der Preis einer Lebensstunde (folk tale with songs), 1836 [incl. ov. op.106 (1835), K iii]; Die Macht der Kunst (ballet), 1841, collab. with various composers

Principal publishers: Diabelli (opp.1–14), Haslinger (opp.15–31, 33, 170–208 and opus ultimo), Mechetti (opp.32, 34–168)

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M. Schönherr: *Lanner, Strauss, Ziehrer: synoptisches Handbuch der Tänze und Märsche* (Vienna, 1982)
E. Brixel: 'Lanner in Graz: ein Beitrag zum urbanen Gesellschaftsleben und zur bürgerlichen Musikkultur im biedermeierlichen Graz', *Festschrift zum 60. Geburtstag von Wolfgang Suppan*, ed. B. Habla (Tutzing, 1993), 35–50
H. Krenn: *'Lenz-Blüthen': Joseph Lanner – sein Leben, sein Werk* (Cologne, 1994)
H. Krenn: 'August Lanner', *Flugschriften Heft 18.* (Coburg, 1995), 100–27
G. Waleta: 'Die Walzer für Pest von Johann Strauss (Vater) und Joseph Lanner', *Bekenntnis zur österreichischen Musik in Lehre und Forschung: eine Festschrift für Eberhard Würzl*, ed. W. Pass (Vienna, 1996), 321–40

MOSCO CARNER/HERBERT KRENN

Lannis, Johannes de. *See* HILLANIS, JOHANNES.

Lannoy [Lanoy, Lanoys, Lannoys], **Colinet** [Colin] **de** (*d* before 6 Feb 1497). French composer. On 6 February 1477 he was granted a safe-conduct to leave Milan along with several other musicians (including Martini, Jappart and Compère) following the assassination of Duke Galeazzo Maria Sforza the previous year. He may have been related to two singers active at the French royal court, Jehan (1447–68) and David (1461–75) de Lannoy. Guillaume Crétin's *Déploration sur le trépas de Jean Okeghem* indicates that 'lannoys' (presumably the composer) predeceased his famous contemporary. This last detail appears to rule out identification with one 'Karolus de Launoy', a choirboy at Bourges in 1472 who spent his early manhood in France, emigrated to Italy, eventually settled in Florence, married the sister of Henricus Isaac's wife, and died in 1506.

Colinet's song *Cela sans plus* (3vv; ed. Brown, no.98) was described by Gombosi (76–7) as 'decidedly the weakest piece I have ever seen . . . a shabby, anaemic composition of minimal originality'; nevertheless it achieved considerable success, being adapted, expanded and used as the basis for masses by Martini and Obrecht. Possibly dating from the 1470s, it is ascribed to 'Collinet de lanoy' in *I-Fn* Banco Rari 229 and three other sources; a conflicting ascription to Josquin in *I-Fn* Magl.XIX.178 probably confuses the piece with an identically named song by that composer. Colinet's only other surviving song, the perhaps slightly later *Adieu natuerlic leven mijn* (4vv; ed. Lenaerts, 21), is one of several settings of the tune (by Edelinck and others).

A fragmentary mass cycle (3vv; Credo, Sanctus, Agnus Dei only) is given to 'lanoy' in *CZ-HK* II A 7. This source's ascriptions are of dubious reliability, and the 'lanoy' of the mass may refer to a different composer: possibly to one of the singers at the French royal chapel, or even to Karolus of Bourges (fragments of the Sanctus and Agnus Dei are transmitted anonymously in *I-Rvat* SP B80). While a possible pairing of the mass (which may date from the 1470s) with Ockeghem's *Quinti toni* cycle does suggest a possible central French origin, there are also stylistic affinities with the work of Martini (Colinet's colleague at the court of Milan) and with the two ascribed songs: all three works share uncomplicated, melodically driven textures, long drawn-out triadic points of imitation and a strong sense of harmonic polarity. These features, combined with a certain rigidity in the handling of the lowest voice, result in a slow rate of harmonic change, and a lack of sustained contrapuntal interest over extended passages. The overall impression is of a competent composer, if not of a consistently inspired one.

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E.E. Lowinsky: 'Ascanio Sforza's Life: a Key to Josquin's Biography and an Aid to the Chronology of his Works', *Josquin des Prez: New York 1971*, 31–75, esp. 40
H.M. Brown, ed.: *A Florentine Chansonnier from the Time of Lorenzo the Magnificent: Florence, Biblioteca Nazionale Centrale, MS Banco Rari 229* (Chicago, 1983)
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R.C. Wegman: 'An Anonymous Twin of Johannes Ockeghem's *Missa Quinti Toni* in San Pietro B 80', *TVNM*, xxxvii (1987), 25–48
P. Higgins: 'Tracing the Careers of Late Medieval Composers: the Case of Philippe Basiron of Bourges', *AcM*, lxii (1990), 1–28, esp. 15
A. Kirkman: *The Three-Voice Mass in the Later Fifteenth and Early Sixteenth Centuries: Aspects of Style, Distribution and Case-Studies* (New York, 1995)
F. Fitch, ed.: *Colinet de Lannoys: Mass and Songs* (Paris, 1999)

FABRICE FITCH

Lansbury, Angela (Brigid) (*b* London, 16 Oct 1925). English actress and singer. Her grandfather was George Lansbury, leader of Britain's Labour Party, and her mother was the actress Moyna McGill. She began her dramatic and musical training at London's Webber-Douglas School. During World War II the widowed McGill moved her family to New York, where Lansbury completed her studies at the Feagin School. She then moved to Hollywood, and was signed as a contract player at MGM. Her first film, *Gaslight* (1944), earned her an Academy Award nomination for Best Supporting Actress. For the next 20 years she played character roles in films and on television, usually portraying older, bitter women, most notably in *The Manchurian Candidate* (1962). After playing straight dramatic roles on Broadway beginning in 1957, she appeared in the critically panned musical *Anyone Can Whistle* (1964) by Sondheim. The title role in Herman's *Mame* (1966) proved far more successful; the character's eccentricity and generosity of spirit were echoed in a second Herman musical, *Dear World* (1969),

based on Giradoux's *Madwoman of Chaillot*, and both portrayals received Tony Awards. In 1970 she starred in Walt Disney's musical film *Bedknobs and Broomsticks*. Subsequently she appeared as Rose in acclaimed revivals of *Gypsy* in London (1973) and New York (1974), and created the part of Mrs. Lovett in Sondheim's quasi-opera *Sweeney Todd* (1979). From 1984 to 1996 her energies were devoted to the CBS-TV mystery series *Murder, She Wrote*. Her only musical roles during this period were portrayals of a teapot in Disney's animated film *Beauty and the Beast* (1991), and *Mrs. Santa Claus* for ABC-TV in 1996.

Lansbury's dramatic talents enabled her to create a vulnerable, pathetic Rose in *Gypsy*; her unique portrayal forestalled any immediate comparison with Ethel Merman's greater vocal prowess in the original production. Nevertheless, Lansbury was able to cope with the exacting demands of Sondheim's complicated melodies and rhythms in *Sweeney Todd*, although the gruesome exigencies of the plot called for her to hawk more than sing. She navigated her contralto range with intelligence, belting the exuberant score of *Mame*, while lightening the voice in the gentler moments of *Dear World*. See M.W. Bonanno: *Angela Lansbury: a Biography* (New York, 1987).

HOWARD GOLDSTEIN

Länsiö, Tapani (*b* Helsinki, 22 Oct 1953). Finnish composer and choral conductor. He studied composition with Kokkonen and Heininen at the Sibelius Academy, where he took his diploma in music theory in 1988 and where he began teaching in 1979, from 1993 as a lecturer. Since 1984 he has been artistic director of Polyteknikkojen kuoro, the male voice choir of the Helsinki University of Technology. From 1987 to 1999 he was music critic of the newspaper *Helsingin sanomat* and from 1998 to 1999 composer-in-residence of the Jyväskylä SO. He regularly contributes to the music programmes of the FBC.

Länsiö is a composer of small-scale works characterized by minute control of detail. His favourite instrument is the human voice and his vocal writing, both for solo voice and *a cappella* chorus, arises from the idea that meaning and sound are one. There is an innate lyricism and a considerable wit in his songs, for example in *17 laulua kesästä* [17 Songs of Summer] (1992). The String Quartet of 1995 with its rhythmic energy uncovers another side of his musical personality.

WORKS

Choral: 3 koraalia [3 Chorales] (L. Wittgenstein), 1975–92; Kalevalasta [From the Kalevala], 1984; Credo, 1985; Ave Maria, 1987; 2 Settings of Texts by Carlo Gesualdo, male vv, 1987; Traum(a) (textless), male vv, tape, 1989; 3 Songs for Children's Choir (P. Haavikko), 1990; Puut [Trees] (Haavikko), 1991; Kevätlaulu [Spring Song], male vv, 1992; 17 laulua kesästä [17 Songs of Summer] (Haavikko), male vv, 1992; Suomen hakemus EY:n jäseneksi [Finland's Application for Membership in the EU], 1992; Repetitio, male vv, 1993; Suomalaisia lauluja mieskuorolle [Finnish Songs for Male-Voice Choir] (V. Meri, L. Viita), male vv, 1993–4; Uni, uneksi [Dream, Dreaming] (Tanka Poems), 1995; Oravan hirmuteko [The Atrocity of a Squirrel] (I. Tiihonen), children's vv, 1998

Solo vocal: 3 laulua [3 Songs] (P. Nieminen, Po Chu-i, Ki-No Tsuryaki), Mez, pf, 1982; Ps 139, Bar, 1993; 4 lyyristä laulua [4 Lyric Songs], Mez, pf, 1995; 5 tankaa [5 Tanka Poems], 1v, 1995; 8 songs (Haavikko), Mez, orch, 1998

Chbr and solo inst: Prelude and Imitation, str qt, 1976; Trio, fl, cl, bn, 1978; Tricornia, 3 hn, 1979; Equale, 4 hn, perc, 1981; Una lettera al amico mio in forma di domino, a sax, 1984; Taikaviulu, musiikkisatu [The Magic Violin, a Musical Fairy Tale], spkr, 2 perc, hpd, vn, 1989; Taikaviulu, soolo [The Magic Violin, Solo], vn, 1990; A due, b cl, vc, 1991; Trio facile, a sax, bn, vib, 1994; Str Qt, 1995; Sonos, 2 b cl, 1999

Orch: Hit, 1997

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K. Korhonen: *Finnish Composers since the 1960s* (Jyväskylä, 1995)

ILKKA ORAMO

Lansky, Paul (*b* New York, 18 June 1944). American composer and theorist. He studied with Perle and Weisgall at Queens College, CUNY (BA 1966), and with Milton Babbitt, Edward Cone and Earl Kim at Princeton University (MFA 1969, PhD 1973). His teaching appointments include positions at Mannes College (1963–8), Swarthmore College (1968–9) and Princeton University (1969–). He has received awards from the League of Composers-ISCM (1975), the American Academy and Institute of Arts and Letters (1977), and the Koussevitzky (1981), Fromm (1986) and Guggenheim (1990) foundations, among others.

While studying at Princeton, Lansky began to experiment with divergent approaches to 12-note composition. His attraction to serialism through Babbitt's teachings inspired him to learn computer synthesis, which he used to probe more deeply into the properties of the 12-note technique. He also began to look carefully at Perle's description of the so-called 'twelve-tone modal system'. His insights led to an intense collaboration with Perle from 1969 to 1973 and contributed to Perle's later formulations of 'twelve-tone tonality'. Lansky's artistic development ultimately led him away from experimentation with abstract pitch-class relations. Since the early 1970s, he has used the computer as a kind of 'aural camera' on the sounds of the world, chiselling out the implicit musical qualities of 'realworld' sounds. *Six Fantasies on a Poem by Thomas Campion* (1978–9), a set of computer explorations on the sounds of speech and poetry, was his first significant work in this genre. In the mid-1980s some of his computer compositions began to employ a tonal-like syntax. In these works, however, tonal relationships serve as a foundation for sonic exploration, rather than as an assertion of tonality as a structural principle.

Lansky's broad musical interests are exemplified by his use of blues, folk and ethnic music in *Folk Images* (1980–81), *Guy's Harp* (1984) and *Not So Heavy Metal* (1989). He experiments with 'realworld noises' such as kitchen implements, highways and shopping malls in *Table's Clear* (1990), *Night Traffic* (1990) and *Quakerbridge* (1990). A continuing preoccupation with the sound and content of speech is evident in *Idle Chatter* (1985), *Smalltalk* (1988), *Now and Then* (1991) and *Memory Pages* (1993). He is also the author of Cmix, a Unix-based music tool kit for the computer.

WORKS

TRADITIONAL MEDIA

Inst: Verse and Refrain, fl, 1966; Str Qt no.1, 1967; Pf Piece in 3 Pts, 1968; Modal Fantasy, pf, 1970; Str Qt no.2, 1971, rev. 1977; Affine Study, pf, 1972; Crossworks, fl, cl, vn, vc, pf, 1974–5; Fanfare, 2 hn, 1976; Dance Suite, pf, 1977; Serenade, vn, va, pf, 1978; Hop, vn, mar, 1993; Semi-Suite, gui, 1998

Vocal: Talkshow, live pfmrs, 1989; 3 Campion Choruses, SATB, 1992

ELECTRO-ACOUSTIC

Tape and insts: As If, str trio, tape, 1981–2; Values of Time, wind qt, str qt, tape, 1987; Stroll, fl, vc, mar, pf, tape, 1988; Dancetracks, improvising gui, elec gui, tape, 1994; Six Years Ago, Monday, mar, vn, tape, 1996

Cptr: Mild und leise, 1973; Artifice, 1975–6 [Ferdinand's Reflection]; 6 Fantasies on a Poem by Thomas Campion, 1978–9; Folk Images, 1980–81; As It Grew Dark, 1981–3; Guy's Harp, 1984; Idle Chatter, 1985; Wasting, 1985, collab. B. Garton, A. Milburn; Just More Idle Chatter, 1987; Notjustmoreidlechatter, 1988; Smalltalk, 1988; Late August, 1989; The Lesson, 1989; Not So Heavy Metal, 1989, collab. S. Mackey; Night Traffic, 1990; Quakerbridge, 1990; The Sound of Two Hands, 1990; Table's Clear, 1990; Listening-In, 7 folksong settings, 1991; Now and Then, 1991; Word Color, 1992; AshGrove, folksong setting, 1993; Memory Pages, 1993; Still Time, 1994; Thinking Back, 1996; Andalusia, 1997; Chords, 1997; Dancetracks: Dark Remix, 1997; For the Moment, 1997; Same Scene, Nine Years Later, 1997; Things She Carried, 1997; Heavy Set, 1998; Now that You Mention it, 1998; Shadows, 1998

Principal publishers: Boelke-Bomart, Bridge Records, Grim Tim

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J. Cody: 'A Conversation with Paul Lansky', *Computer Music Journal*, xx/1 (1996), 19–24

J. Perry: 'The Innver Voices of Simple Things: a Conversation with Paul Lansky', *PNM*, xxxiv/2 (1996), 40–61

ELLIOTT ANTOKOLETZ

Lantins, de. Several Franco-Flemish composers and musicians of the early 15th century bearing this name may well have been related. All are thought to have come from the diocese of Liège.

(1) **Berthold** [Bernold] **de Lantins alias de Bolsée** (*d* 24 Jan 1413). Cleric and singer. He was canon at St Jean l'Evangeliste in Liège in 1372 and apparently a singer there from 1379 until his death (see Auda).

(2) **Ray. de Lan(tins)** (*fl* before 1445). Composer. He wrote the *Ut queant laxis* (two voices with fauxbourdon) in *D-Mbs* Mus.Ms.3224. The manuscript otherwise contains works of Dunstaple, Du Fay, Christopherus de Feltro and Bartolomeus Brollo, as well as an incomplete copy of the Mass *Verbum incarnatum* by (4) Arnold de Lantins. He is possibly to be identified with the Reynaldus Tenorista at Treviso Cathedral from 2 February 1438 to 25 December 1439.

(3) **Johannes de Lotinis** [Lothin] (*fl c*1475–1480). Singer. He came from Dinant and is listed in 1480 among the singers at the royal court of Naples, where he was a colleague of Tinctoris. He was the dedicatee of Tinctoris's *Expositio manus* (*CoussemakerS*, iv, 1; *c*1475), where he is described as a 'young man'. In *De inventione et usu musicae* (*c*1480–87), Tinctoris again mentioned Johannes, in this case in a listing of several of the finest singers of the day, where he is described as a soprano (see Weinmann).

(4) **Arnold** [Arnoldo, Arnoldus] **de Lantins** [Lantinis, Latinis] (*d* Rome, before 2 July 1432). Composer. He is listed, together with (5) Hugo de Lantins, as a member of the chapel of Malatesta di Malatestis of Pesaro on 8 June 1423, and both are linked to Du Fay at about the same time by references in Du Fay's song *Hé compagnons* (see Planchart). Annotations to two of Arnold's songs in *GB-Ob* 213 (*Se ne prenés* and *Quant je mire*) indicate that he was in Venice in March 1428. From November 1431 to June 1432 he was a singer in the chapel of Pope Eugenius IV, together with Du Fay and Malbecque. He death in June or July of 1432 is documented by Malbecque's request for Arnold's benefice at the parish church of Fermes in the diocese of Liège (see Planchart); this negates the contention that his ballade *Puisque je sui cyprianés* was written in connection with the arrival of Anne de Lusignan on the mainland in 1434. Arnold's works appear primarily in northern Italian manuscripts from the 1420s and 1430s.

The esteem in which Arnold was held around 1430 can be assessed from the extremely wide distribution of his Marian motet *Tota pulchra es* as also from the equal status with Du Fay, Binchois and Ciconia afforded him in the tenor partbook to *GB-Ob* 213 in *F-Pn* n.a.fr.4379 (see Schoop). Further indication of his reputation is the pride of place his work is given at the beginning of *I-Bc* Q15. This source begins with a composite Marian mass by Arnold and Ciconia: Arnold's introit, Kyrie, Sanctus and Agnus are grouped with a Gloria with the Marian trope 'Spiritus et alme' and a Credo, both by Ciconia.

Most of Arnold's mass music survives in the earliest layer of *I-Bc* Q15, suggesting a date in the middle or early 1420s. In his four movements of the composite mass there is a liturgical unity imposed by use of appropriate chants in the tenors of each successive movement (the introit 'Salve sancta parens', *LU* 1263, and the Kyrie, Sanctus and Agnus of Vatican Mass IX, *LU* 40); this is reinforced by the use of the trope 'Marie filius' in the tenor of the Sanctus. These movements are probably the earliest compositions among the mass music, possibly dating from before Arnold moved to Italy. There are several variants in the Sanctus melody that point to northern French origins (see P.J. Thannabauer, *Das einstimmige Sanctus*, Munich, 1962). Each of Arnold's Gloria-Credo pairs is united musically by various means – head-motifs, tail-motifs, tonality and mensuration (see Hamm and Widaman) – and the third pair, cited below, is further unified by the use of identical music in the opening sections and at mensuration changes.

The Mass *Verbum incarnatum*, so named because of the Kyrie trope, appears in the second layer of *I-Bc* Q15, *I-Bu* 2216 and *GB-Ob* 213, and may be somewhat later.

All five movements are closely linked by head-motifs and tonality, but a more subtle underlying connection is their shared musical references to the composer's Marian motet *O pulcherrima mulierum*. These references and the Kyrie and Sanctus tropes suggest that this may have been a votive Mass for Advent (see Strohm, 1990).

Arnold's two Marian motets feature florid melodic writing in the upper voice and relatively simple supporting voices. *Tota pulchra es* was probably written originally as a three-voice work, but a fourth voice, possibly by Arnold himself, appears in *I-Bc* Q15 (see Nosow, 1992). The *lauda* setting *In tua memoria* is much simpler in style, proceeding in a series of rhythmically simple phrases with largely syllabic texting.

The songs are also written for three voices, with a focus on florid melodic writing above tenor and contratenor. Arnold occasionally used imitation (*Ce jour de l'an*), but never to the extent seen in contemporary works by Hugo de Lantins. *Las pouray je mon martir* begins with expressive fermatas above the first few words. Most of the songs set rather conventional courtly love poems in *formes fixes*, although there are few tantalizing references to specific circumstances: *Sans de plaisir* refers to May Day, and *Puisque je suis cyprianés* clearly refers to a specific woman.

WORKS
all 3 voices

Editions: *Polyphonia sacra*, ed. C. van den Borren (Burnham, Bucks., 1932, 2/1963) [P]
Pièces polyphoniques profanes de provenance liégeoise (XVe siècle), ed. C. van den Borren, Flores musicales belgicae, i (Brussels, 1950) [L]

MASS ORDINARY
all ed. in Widaman

Mass *Verbum incarnatum*, P
Introitus, Kyrie, Sanctus, Agnus [Gl and Cr by Ciconia complete the cycle]
Gloria-Credo, *I-Bc* Q15, nos.38, 39
Gloria-Credo, *Bc* Q15, nos.47, 48
Gloria-Credo, *Bc* Q15, nos.90, 91

SMALLER SACRED PIECES

In tua memoria, lauda, P
O pulcherrima mulierum, P
Tota pulchra es [Cantus II in *I-Bc* Q15 seems to be a later addition], P

BALLADES

Puisque je suy cyprianés, L
Tout mon desir et mon voloir, L

RONDEAUX

Amour servir et honnourer, L
Ce jour de l'an belle je vous supplye, L
Certes belle quand de vous partiray, L
Esclave a dueil et forain de liesse, L
Helas emy ma dame et ma mestresse, L
Las pouray je mon martire celer, L
Mon doulx espoir mon souvenir [ascribed Ar. Lantins in *I-Bc* Q15, Hugo in *GB-Ob* 213], L
Ne me vueilliés belle oblier, L
Or voy je bien que je moray martir, L
Puis que je voy belle que ne m'amés, L
Quant je mire vos doulce portraiture [dated in MS Venice, March 1428], L
Sans desplaisir et sans esmay, L
Se ne prenés de moy pité [dated in MS Venice, March 1428], L

DOUBTFUL WORKS

Ce jour le doibt, aussi fait la saison [original ascription to Arnold in *GB-Ob* 213 has been erased and corrected to Du Fay], ed. in CMM, i/6 (1964), no.18
Chanter ne scay ce poyse moy [rondeau; ascribed to Arnold de Lantins in *I-Bc* Q15 and to Hugo de Lantins in *GB-Ob* 213; may be attributed to Hugo on stylistic grounds], L
Un seul confort pour mon cuer resjoir [rondeau; ascribed to 'de L' in *I-Bc* Q15; may be attributed to Hugo on stylistic grounds], L

(5) **Hugo** [Hugho, Ugho, Ugo] **de Lantins** [Lantinis, Latinis] (*fl* 1420–30). Composer. His works appear in the same manuscripts as those of (4) Arnold de Lantins. The precise familial relationship between Arnold and Hugo de Lantins remains unclear, although it is likely that they were of the same generation. Like Arnold, Hugo was a member of the Malatesta chapel in 1423, and was an acquaintance of Du Fay at this time (see (4) above). There are also several musical connections between Hugo's works and those of Du Fay (see Allsen, 1992 and Fallows). Other direct documentation of Hugo's activities is lacking, but his surviving works provide evidence of his activities in Italy. His *Tra quante regione* praises Sparta, the Eastern Roman Empire and Cleofe Malatesta. Both this work and Du Fay's isorhythmic motet *Vasilissa ergo gaude* seem to have been composed for Cleofe's embarkation for Greece in 1420 to wed Theodore Palaiologos. *Mirar non posso* refers to the Colonna family of Rome, who were linked by marriage to the Malatestas in the wedding celebrated by Du Fay's *Resvelliés vous*. The motet *Celsa sublimatur/Sabine presul* refers specifically to the city of Bari, and probably dates from 1424 or 1425, when Antonio Colonna was briefly viceroy of Apulia. Hugo's *Christus vincit* celebrates the Venetian Doge Francesco Foscari (1423–57) by setting the *laudes regiae* sung twice yearly in the Doge's honour. *O lux et decus Hispanie* reworks the music of *Christus vincit*, and may have been written around 1430 for Bishop Pietro Emiliani of Vicenza.

The openings of the paired Gloria and Credo are identical in all three voices; both repeat their tenor pattern several times (three in the Gloria and four in the Credo), and both reflect material from the tenor in the other parts (see Gossett). Imitation plays a role in two of Hugo's Glorias. In the Gloria P 17 (with *tempus perfectum diminutum* and low tessitura in all voices), two of the voices are set in canon throughout. In the Gloria P 15, virtually every successive line of text is set off by a brief point of imitation between cantus and tenor.

Hugo's motets represent a cross-section of all motet styles current in the 1420s. *Celsa sublimatur/Sabine presul*, which may have served as a model for Du Fay's St Nicholas motet *O gemma, lux et speculum*, is fully isorhythmic, with two taleae in all voices. *Ave gemma claritatis* is a response to the Italianate 'equal discantus' style of the early 15th century, with its long opening echo imitation and two contrapuntally equal upper voices (see Nosow, 1991). *Ave verum corpus*, also for four voices, has an extremely florid upper line set above three rhythmically simple lower voices. In *Christus vincit* and its contrafactum *O lux et decus Hispanie*, as in the Gloria P 17, Hugo sets off individual lines of text with brief imitations.

Imitation also plays a role in virtually all of Hugo's songs, affording them a more solemn and learned sound than that of Arnold's more lyrical secular music. While most of Hugo's songs use the imitative procedure noted above (for example *A ma dame*, where each of the rondeau refrain's four lines is marked with imitations between cantus and tenor), he also experimented with various musical effects. In *Tra quante regione*, he makes

striking use of rhythmic sequences similar to those heard in contemporary isorhythmic motets and earlier Italian songs by Ciconia. *Plaindre m'estuet* poses difficult problems of *musica ficta*, while *Je suy extent* features intricate changes of mensuration. The majority of the songs are rondeaux, but Hugo also produced four Italian songs. Like the closely contemporary Italian songs of Du Fay, these works adapt some musical features common to Ciconia and the earlier generation of Italian composers, while taking liberties with established Italian poetic forms (see Pirrotta and *StrohmR*).

WORKS

3 voices unless otherwise stated

Editions: *Polyphonia sacra*, ed. C. van den Borren (Burnham, Bucks., 1932, 2/1963) [P]
Pièces polyphoniques profanes de provenance liégeoise (XVe siècle), ed. C. van den Borren, Flores musicales belgicae, i (Brussels, 1950) [L]
Four Late Isorhythmic Motets, ed. J.M. Allsen (Newton Abbott, 1997) [A]

MASS ORDINARY

Gloria-Credo, *I-Bc* Q15, nos.86–7 [Gloria also appears in *D-Mbs* 14274 with an ascription to Forest and anonymously in *I-TRmp* 90; both movements may be attributed to Hugo on stylistic grounds], tenors ed. in Gossett
Gloria [attributed to Hugo de Lantins in *Bc* Q15 and *AO* and to Du Fay in *GB-Ob* 213; ascription to Du Fay is probably spurious (see Schoop and Fallows); paired with a Du Fay Credo in *I-Bc* and *AO*]; ed. in CMM, i/4, 15
Gloria, P 15
Gloria, P 17

MOTETS

Ave gemma claritatis, 4vv [St Catharine], ed. in Nosow, 1991
Ave verum, 4vv, ed. in Nosow, 1992
Celsa sublimatur/Sabine presul, 4vv or 3vv [incomplete isorhythmic motet for St Nicholas of Bari and St Sabinus of Canosa], P 32, A
Christus vincit, ed. in Gallo and in Allsen, 1993
O lux et decus [St James], ed. in Allsen, 1993
. . . ram . . ., *I-Bc* Q15, reverse of pasted initial 'A' on f.271*v* [small fragment of a Latin piece attributed to Hugo de Lantins]

RONDEAUX

A ma damme playsant et belle, L
Ce j'eusse fait ce que je pence, L
Chanter ne scay ce poyse moy [contrary ascription to Arnold de Lantins], L
Grant ennuy m'est tres douce simple et coye, L
Helas amour que ce qu'endure, L
J'ay ma joye ben perdue, L
Je suy espris d'une damme amoureuse, L
Je suy exent entre aman pour amour, L
Joly et gay je me tenray, 2vv, L
Plaindre m'estuet de ma damme jolye [acrostic: PVTAIN DE MERDE], L
Pour resioyr la compaignie, L
Prendre convint de tout en gré, L
Un seul confort pour mon cuer resjoir [ascribed only 'de L'], L

BALLATAS

Io sum tuo servo, L
Per amor de costey, L
Tra quante regione el sol si mobele [for Cleofe Malatesta, ?1420], L

ITALIAN ?RONDEAU

Mirar non posso ni conçerner dona, L

DOUBTFUL WORKS

Gloria ['cursiva' setting; ascribed in the index to *GB-Ob* 213 to Du Fay, but in the body of the MS to Hugo de Lantins; may be attributed to Du Fay on stylistic grounds (see Schoop and Fallows)], P 16
Mon doulx espoir mon souvenir [rondeau; ascribed to Hugo de Lantins in *Ob* 213 and to 'Lantins' in *I-Bc* Q15, where it appears with a Credo by Arnold; may be attributed to Arnold on stylistic grounds], L

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HANS SCHOOP/J. MICHAEL ALLSEN

Lantos. *See* TINÓDI, SEBESTYÉN.

Lanyer. *See* LANIER family.

Lanyuk, Yury (*b* L'viv, 1957). Ukrainian composer. He graduated from L'viv Conservatory as a cellist and composer (Dezidery Zador's class) and, after studying privately with Nikodemowicz, he undertook postgraduate work with Chervov at the Kiev Conservatory before returning to teach in L'viv at the Lysenko Music Institute. He won the Revutsky Composition Prize in 1989. His style is influenced by late-Romantic Austro-German traditions, the constructional principles of the Second Viennese School as well as the lyrical heritage of Ukrainian song and romance. His reliance on the speech intonations of the poetry of various nations and his own performing experience have both conditioned the significance of the linear principle in his musical language. These tendencies are also related to his inclination to combine polyphonic complexity with colourful orchestral effects.

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(*selective list*)

Vocal: Zhaloba ternovnika [Wild Plum] (B.-I. Antonïch), S, Bar, chbr orch, 1976–91; Spiv dlya rivnodennya [Singing for the Equinox] (S.-Zh. Pers), S, Bar, chbr ens, 1977–91; Zabuta zemlya [The Forgotten Land] (after V. Stefanyk), S, orch, 1992; Okhotnik Grakkh [The Hunter Grakkh] (after F. Kafka), Bar, chbr ens, 1993; Palimpsestï [Palimpsests] (V. Stus, V. Barka), chorus, orch, 1994

Inst: Chbr Music, 21 insts, 1977–89; Triptych (M. Shashkevich), S, pf, 1987; Diptych, vc, pf, 1988; Sonata ozhidaniya [A Sonata of Expectation], vc, pf, tape, 1993; Tan Gopak, pf, perc, 1994; Seraphitus, vc, pf, tape, 1995; Muzïka dlya Reshersha [Music for Recherche], 9 insts, 1996

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YELENA CHEKAN, YURY CHEKAN

Lanza. Italian family of musicians.

(1) **Giuseppe Lanza** (*b* Naples, *c*1750; *d* ?Naples, after 1812). Composer and singing teacher, formerly known as Francesco Giuseppe. He probably moved to London in 1793, where he was employed by the Duke of Abercorn. On returning to Naples in 1812 he was appointed singing teacher at the Real Collegio di Musica (now the Conservatorio di Musica S Pietro a Majella) and at the Pensionato Reale dei Miracoli.

WORKS
printed works published in London unless otherwise stated

Comic ops: L'ingannatrice; Le nozze per fanatismo

Ballets: Don Quichotte

Vocal: Il pianto delle virtù (cant.), 1780; Stabat mater, 2 S, op.12 (*c*1795); Canzonette, duetti e trio, op.6 (*c*1796); other trios, op.8 (*c*1798), op.13 (*c*1800); other duos, op.5 (1794), op.7 (*c*1797), op.11 (1800); 6 arie notturne, 1v, gui, vn ad lib (Naples, 1792); ariettas, op.1 (1794), op.4 (?1794), op.10 (1800)

Inst: duos, fl, pf; sonatas, pf solo

(2) **Gesualdo Lanza** (*b* Naples, 1779; *d* London, 12 March 1859). Composer and singing teacher, son of (1) Giuseppe Lanza. As a child he went with his father to London, where he became well known as a singing teacher.

WORKS
printed works published in London

Stage: The Deserts of Arabia (1806); Spirits of Dew (masque, 3)

Vocal and inst: Gran messa di gloria, 2 S, T, B, chorus, orch (*c*1840); Britannia weeps, funeral monody (1805); ballads, canzonas, songs, 1v, pf; pf solo works

Didactic: The Elements of Singing (1809); Studii elementari di canto (*c*1830); New Method of Teaching Class Singing (1843)

(3) **Francesco Lanza** (*b* Naples, 1783; *d* Naples, 1862). Pianist and composer, son of (1) Giuseppe Lanza. At the age of nine he moved with his father to London, where he studied the piano in the circle of Muzio Clementi. In 1804, during a brief return visit to Naples, he gave one of the first public piano concerts known to have taken place in the city. Back in London he continued a career as a pianist and composer, publishing various compositions, and providing the music for the ballet The Caliph of Bagdad (1809), by the choreographer Auguste-Armand Vestris.

He returned to Naples, where he taught both privately and in girls' boarding-schools, and appeared in the city's leading salons, quickly becoming the leading pianist in Naples. In 1830 he became a piano teacher in the local conservatory, a post which he had first been offered in 1827. Here, for more than 30 years he educated generations of musicians, including Michelangelo Russo, Giuseppe Lillo, Constantino Palumbo, Michele Ruta and Ciro Pinsuti, thus becoming the founder of the Neapolitan piano school.

His compositions – exclusively for piano and including two concertos, fantasias on operatic themes, salon music, two sonatas and a piano method – reveal a solid harmonic manner and an elegant vein of melody, as well as the legacy of Clementi's classicism, through which influences of the Romantic and harpsichord repertories are sometimes re-elaborated.

Another son of (1) Giuseppe, a singer whose name is unknown, was born in London and finished his studies there. At the age of about 20 he moved to Paris, where he lived for some years. In 1838 he taught singing in Lille, and in 1841 he settled in the USA. Details of a son 'Giuseppe', who was said to have worked in London and Naples, are now thought to be an amalgamation in some sources of the activities of (1) Giuseppe and (3) Francesco.

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FRANCESCO BUSSI (1, 2)/R, FRANCESCO ESPOSITO (3)

Lanza, Alcides (*b* Rosario, 2 June 1929). Argentine composer, conductor, pianist and teacher. His early studies were in Buenos Aires with Ruwin Erlich (piano), Julian Bautista (composition) and Roberto Kinsky (conducting). Thereafter he attended courses given by Loriod, Messiaen, Maderna and Ginastera at the Di Tella Institute, where he worked intensively in electronic composition. He also studied electronic engineering at the Escuela Industrial de la Nación, Rosario. From 1959 to 1965 he was rehearsal pianist at the Teatro Colón, and then a Guggenheim Fellowship enabled him to study with Ussachevsky at the Columbia-Princeton Electronic Music Center (1966–70); at that time he also lectured on music appreciation at the New York City Community College. In 1971 he was appointed associate professor of composition and electronic music at McGill University, and he received a Deutscher Akademischer Austauschdienst grant to live in Berlin from 1972 to 1973. While in Europe he toured as associate music director of the Composer/Performers Group; he also directed the Composers' Group for International Performance and was a member of the Asociación Música Viva of Buenos Aires, which, from 1960, has given first performances of avant-garde compositions in Argentina and elsewhere in Latin America. In addition he has, since his youth, travelled extensively in the Americas as a pianist, lecturer, composer and conductor. His major preoccupation has been electronic music. *Eidesis II*, first performed at Tanglewood in 1967, has, in Lanza's words, 'masses of sound in motion, with an enormous charge of sensuality, resolved in several "orgasms of sound"'. The piece employs quarter-tone tuning, special coloured lights and contact microphones for the strings.

In 1971 he was appointed professor of composition at McGill University, Montreal, and since 1974 he has been director of the Electronic Music Studio at McGill. He received the CIDEM (Consejo Interamericano de Música) 1996 award for his contribution to the promotion of contemporary music. *Alone ... together ...?* was his second five-hour piano marathon with music from the Americas written for keyboard and electronics, held at the Pollard Concert Hall, in April 1992. In addition he has written several essays about electronic and contemporary music.

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(*selective list*)

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SUSANA SALGADO

Lanza, Mario [Cocozza, Alfred Arnold] (*b* Philadelphia, 31 Jan 1921; *d* Rome, Italy, 7 Oct 1959). American tenor. He first studied singing while working as a piano mover in Philadelphia and in 1942 was awarded a summer scholarship at the Berkshire Music Center. Shortly afterwards he entered the Special Services of the armed forces and sang regularly for military radio shows during World War II. After his discharge he made a series of concert appearances, including a performance at the Hollywood Bowl in 1946. His first film role in *That Midnight Kiss* (1949) brought him immediate national recognition and fame. He subsequently made six further films, including *The Great Caruso* (1951) and *The Toast of New Orleans* (1950), in which he sang his greatest hit, *Be my love* (Brodszky and Cahn). Although he possessed a voice of great power and range, Lanza sang in only one opera, Puccini's *Madama Butterfly*, with the New Orleans Opera (1948). He was idolized as a romantic figure with a marvellous voice who chose films over opera. In the early 1950s he presented his own radio show. At this time his problems with obesity became increasingly severe, and they may have contributed to his early death at the age of 38.

JEAN W. THOMAS

Lanzetti, Domenico. Italian cellist and composer, possibly related to SALVATORE LANZETTI.

Lanzetti, Salvatore (*b* Naples, *c*1710; *d* Turin, *c*1780). Italian cellist and composer. He studied at the Naples Conservatorio di S Maria di Loreto. For a short time he was a member of the court chapel in Lucca and in 1727 entered the service of Vittorio Amedeo II in Turin, a post he retained despite numerous tours in northern Europe. By the second half of the 1730s he was in Paris and then London, where he seems to have lived until at least 1754. He had great success there and, according to Burney, helped to establish a taste for the cello. In May 1751 he gave concerts in Frankfurt. He returned to Italy about 1760 and rejoined the royal chapel in Turin, of which he probably remained a member until his death.

Lanzetti was one of the most innovative cellists of his era, advancing many aspects of cello technique. His own virtuosity is evident in his solo compositions through the intricacy of bowings, dynamic contrasts and note range. The tessitura of the cello was extended to *b″* in his Sonatas op.1, while his proficiency with slurred staccato bowings was testified to by Corrette, who credited him with bringing such techniques to cello performance. The notated fingerings of his exercises are of particular interest and show consistency with the fingering patterns demonstrated by Corrette. Lanzetti used diatonic fingerings for half, first and second positions, but compressed third and fourth positions as a means of circumscribing the neck joint. His use of thumb position was fluent, with inclusion of the fourth finger a salient feature.

The cellist and composer Domenico Lanzetti was perhaps related to Salvatore. Two of his cello sonatas and five concertos are extant (*D-Bsb*). Six concertos, mentioned by Eitner, were formerly in the same library.

WORKS

Inst: 12 sonate, vc, bc, op.1 (Amsterdam, 1736/*R* in ECCS, vii); 6 Solos, 2 vc, bc (hpd) (London, 1740; 2/*c*1745 as 6 Solos. 2 vc/fl, b, op.2, in a different order); 6 Solos, 2 vc/fl, b (London, *c*1745) [same title-page as op.2, different contents]; 6 Solos after an Easy & Elegant Taste, vc, bc (hpd) (London, *c*1760/*R* in ECCS, vii); Sonata intitolata Porto Maone, vc, va, vn, b, op.5, *D-Bsb* [vn, b pts. only]; Sonates, vc, bc, op.5 (Paris, n.d.), *F-Pn*; Sonates, vc, bc, op.7 (Paris, n.d.), *Pn*, *Pc* (inc.); other sonatas listed in *EitnerQ*

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GUIDO SALVETTI/VALERIE WALDEN

Laos [Lao People's Democratic Republic] (Saathiaranarath Prachhathipatay Prachhachhon Lao). The Lao People's Democratic Republic is a small, landlocked country in mainland South-east Asia bordering Vietnam, China, Myanmar (Burma), Thailand and Cambodia. Before its partition into the princedoms of Luang Prabang, Vientiane (also spelt Viang Chan) and Champassak soon after 1700, the 14th-century kingdom of Lan Sang ('Million Elephants') was a significant power in the region. After 1827, when Siamese armies defeated the Lao and sacked Vientiane, most Lao-occupied territory west of the Mekong river was absorbed into Siam (present-day Thailand). Although much of the current population of north-east Thailand is culturally Lao, their music has

developed on a different path, one influenced by Bangkok's modernization and the development of urban popular culture. About half of the 5·3 million population is comprised of upland, non-Lao-speaking groups, many of whom practise swidden agriculture on the mountainsides. The ethnic Lao population is concentrated in lowland valleys, especially along the Mekong and its tributaries, and on the Vientiane plain north of the capital. Laos was a kingdom until 1975, when the communist Pathet Lao overthrew the royalists, resulting in economic collapse and mass emigration, the latter including many of the country's musicians, singers and dancers.

Although not exclusive, the following four musical categories are useful: traditional village vocal genres with instrumental accompaniment; classical music surviving from the former court; popular songs; and musics of non-Lao upland groups. Because Laos consists of isolated villages and towns with little infrastructure (roads, transportation or communications), village genres show great variation. The court tradition exists primarily in Vientiane, the capital, with pockets of activity in Luang Prabang and Champassak. Popular songs are characteristic of the cities along the Mekong, where influence from Thailand is strongest. Least studied are the musics of the many upland groups, scattered throughout the country. Culturally, they are related to upland minorities in neighbouring Vietnam and China. Research on Lao musics, modest before 1975, ceased at that time until the early 1990s, when foreign scholars were allowed to return, albeit in small numbers.

1. Village vocal genres. Lao vocal genres predominantly consist of male-female repartee in a ritualized derivative of courtship. This is analogous to the spoken *phanya*, a lovers' dialogue consisting of memorized units of poetry and proverbs, which is mostly expressed in simile, metaphor and double entendre. The musical analogue is embodied in two terms, *lam* (used in southern Laos) and *khap* (central and northern Laos). The textual subjects include feigned courtship, with or without insults and sexual innuendo, discussions and challenges concerning matters of history, Buddhism, geography and other subjects, didactic poems on correct behaviour and topical comments. Whereas *phanya* was functional, *lam* and *khap* are repartee performances featuring vocal melody and instrumental accompaniment.

Five northern genre names are preceded with *khap*: *khap ngeum* from the Ngum river valley north-east of Vientiane; *khap thoum* from the former royal capital, Luang Prabang; *khap phouan* for the Lao Phouan, a sub-group living in the Xieng Khouang area; *khap sam neua* after Sam Neua village in Houaphan province; and *khap thai dam* after the Thai Dam ('Black Thai') sub-group of central Laos. Each of these genres exists in isolation, with little that unifies them stylistically.

Eight southern genre names are preceded with *lam*: *lam sithandone* (also called *lam siphandone*) and *lam som* from southern Champassak province; *lam saravane* from Saravane province; *lam ban xok* from Xok village near Savannakhet city; *lam tang vay* from Tang Vay village (located 95 kilometres south-east of Savannakhet); *lam khon savan* from Savannakhet province; *lam mahaxay* from Mahaxay (located 40 kilometres east of Thakhek city in Khammouane province); and *lam phou thai* after the Phou Thai sub-group living in southern Laos. In addition, many southern Lao singers perform genres from north-east Thailand, especially the repartee form *lam klawn* (also called *lam tat*) and the theatrically derived *lam pleun*.

Each genre is mainly distinguished by its dialect, scale form, melodic shape, accompaniment pattern and performance practices, but also to some extent by its accompanying instruments. Many are easily recognisable to outsiders, but distinguishing some genres in the south requires great attention to detail. Since the differences in dialect are least among the *lam* genres, southern singers can routinely perform two or more genres. These genres are also closest in style to those of north-east Thailand just across the Mekong river. Indeed, certain *lam* genres have given rise to localized genres in Thailand, especially *lam phanya yoi* and *toei hua non tan* in the Mukdahan area.

A vast repertory of poetry must be memorized by each singer. Literacy in Laos, especially in remote rural areas, is far from universal, making oral transmission a necessity. In north-east Thailand teachers often write out texts. Most poetry is constructed in *kon* form, i.e. stanzas having four lines, each with seven basic beats or syllables, but singers may add prefixes, suffixes and extra syllables to the basic seven. This arrangement produces duple metre. In addition, each stanza requires a pattern of lexical tone marks, but because the language has three consonant classes, each with its own realization of tone marks, this arrangement pattern allows varying melodic interpretations.

The relationships between lexical tones and musical tones are complex, as the resultant performance requires coordination among several elements, including scale, a typical melodic shape for each regional genre, and overall (but not rigid) correspondence of individual lexical tones and melodic contour; these are tempered by elements of personal style. Non-conformity of melodic phrase and lexical tone resulting from a genre's typical melodic shape, potentially altering a word's meaning, can be avoided by the singer's addition of slides to or from main notes. This kind of flexible melodic line, which maintains its genre-specific identity while avoiding regularity and predictability, is what is meant by *lam*, and what distinguishes traditional singing from *hong*, the term for singing songs with fixed melodies such as popular, patriotic and foreign songs.

Traditional village music performances occur in conjunction with calendrical, Buddhist and national festivals. These include *boun song kan* (water throwing festival, April), *boun bang fai* (rocket festival, May), *boun kathin* (giving gifts to Buddhist monks, October–November), *boun phavet* (chanting the story of Prince Vetsandone's life, February–March), ordinations, temple fairs, the Western New Year and certain national holidays. Three additional Lao rituals provide contexts for other forms of chanting and singing: the *boun bang fai* rocket festival, which features responsorial singing called *seung bang fai*; *lam phi fa* rituals to cure people made ill by spirits, and Buddhist ceremonies requiring Pāli-language chant (*sout*) and Lao-language sermons (*thet*).



1. *Khene (free-reed mouth organ with 16 pipes) player near Muang Roi Et, Thailand, 1973*

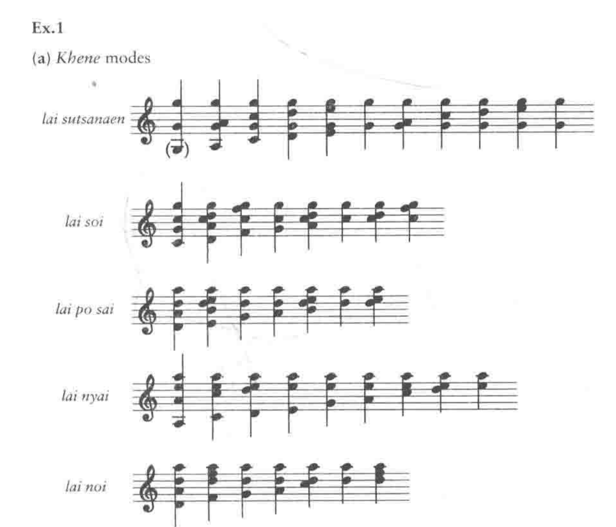
All but two village genres (*khap thai dam* and *khap thoum*) require the accompaniment of Laos's most distinctive musical instrument, the *khene* (*see* KHA), a free-reed bamboo mouth organ in raft form, either alone or in combination with other village instruments. The typical Lao *khene* has 14 pipes in two rows of seven pipes each, but instruments with 6, 10, 16 and 18 pipes also exist (fig.1). Instruments with 16 pipes from north-east Thailand have come to dominate in southern Laos. *Khene* slightly less than one metre in length are usual, although instruments up to three or four metres were formerly used. Except for the Phouan *khene*, all 14- and 16-tube instruments have the same relative tuning. Expressed in a pitch-letter system that distinguishes the near-tempered semitones from the whole tones while avoiding sharps and flats, the two-octave tuning system runs diatonically from *a* to *a″*. Right-hand pitches (from front to back) are *a–c′–g′–a′–b′–d″–e″–a″*; left-handed pitches are *c″–b–d′–e′–f′–g′–f″–g″*. Instruments with 14 tubes omit the highest pair (*a′* and *g′*). This arrangement, while appearing illogical, facilitates playing in five pentatonic modes while maintaining balance between the hands and avoiding more than three consecutive pipes in any mode. Players, all of whom are male, cause the silver-copper alloy free reeds to vibrate, each producing a single note, when they cover a pipe's finger-hole while inhaling or exhaling through the carved wooden windchest. Multiple pitches are produced by covering more than one finger-hole; pieces of the black *khisout* insect wax that seals the bamboo pipes into the windchest are used to cover one or two finger-holes, producing drones. Typically tilting the instrument slightly to the left, the player can create solos or play accompaniments within a simple modal system.

Whereas Thai *khene* players tend to have a comprehensive view of the instrument and its repertory, few Lao players do, mostly playing the patterns of the vocal genres they accompany. In the north-east Thai modal system, *lai*, there are two pentatonic scale forms, which can be called *san* and *nyao*. The *san* scale can be expressed as G–A–C–D–E and *nyao* as A–C–D–E–G. In each case the lowest note serves as a tonic. The various modes (ex.1*a*) (*lai*) provide a variety of starting pitches and moods for each scale. The *san* modes are *lai sutsanaen* (G–A–C–D–E), *lai po sai* (C–D–F–G–A) (ex.1*b*) and *lai soi* (D–E–G–A–B); the *nyao* modes are *lai nyai* (A–C–D–E–G), *lai noi* (D–F–G–A–C) and an unnamed mode on E (E–G–A–B–D).

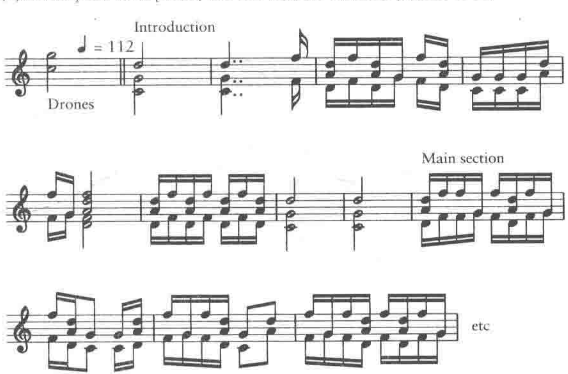
Khene players in Laos commonly classify accompaniments and programmatic solos in reference to specific vocal genres, but some non-programmic solos are denoted by theoretical terms related to those of north-east Thailand

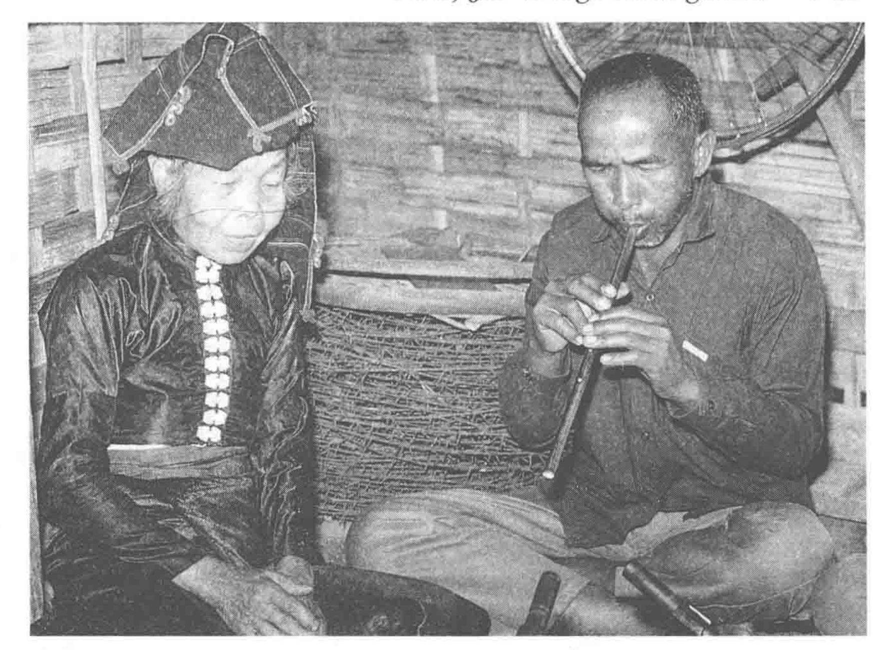
Ex.1

(a) *Khene* modes



(b) *Khene* piece in *lai po sai*; rec. and transcr. T. Miller (Miller, 1985)





2. Female Thai Dam singer accompanied by a pi louang (free-reed pipe), Xieng Khouang province, 1991



3. Musicians in remote Saravane playing the khene (free-reed mouth organ), kachappi (lute) and so (fiddle)

(e.g. *lai noi* is called *tit sut noi*). Solo playing in Laos is slower, less prevalent and less virtuoso than that of Thailand, remaining closer to the original accompanimental patterns. An example of a khene piece may be found in KHAEN.

Other Lao village instruments are of less importance than the *khene*. The Thai Dam minority, who are related to the Lao, use a free-reed pipe with finger-holes, the larger called *pi louang* (fig.2) and the smaller called *pi bap*. The classical bamboo duct flute (*khoui*) can be used to ornament the accompanimental melody. Small, home-made plucked lutes called *phin* or *kachappi*, of various shapes and with two to four strings, are commonly used in conjunction with the *khene*. Locally made fiddles called *so*, derived from the classical *so i*, are sometimes played (fig.3).

Lao village musicians also use a small number of idiophones: one is melodic, while the rest have a rhythmic function. The former is a rarely seen vertical xylophone of tuned logs called *dung lung* in Laos and *bong lang* or *kha law* in north-east Thailand. More common are small metal cymbals borrowed from the classical tradition called *sing* and slightly larger cymbals called *sap*. The southern Lao *ngop ngep* consists of two hinged pieces of wood, about 30 cm long; a block of wood is used to scrape the teeth carved into the underside of the lower piece of wood. Various small barrel drums are simply called *kong*.

Of the southern *lam* vocal genres, all require at least the *khene* for accompaniment, although the *kachappi*, *so*, *khoui*, drum and other percussion instruments may also be added. *Khap* genres in the north, however, are normally accompanied only by the *khene*, with the exception of *khap thoum* from Luang Prabang, which requires a small, classical-style ensemble consisting of fiddles, dulcimer and flute, plus percussion. *Khene* playing for *khap* tends to be

rhythmically free and sometimes monophonic (without drones), while *lam* patterns are metrical and fuller in sound because of the presence of drones and multiple notes.

A singer is called *mo lam* or *mo khap* and the accompanist *mo khene* (*mo*: 'skilled person'). Although audiences prefer younger, single female singers to older, married ones, older singers of both sexes continue to perform. While being a singer or musician does not admit one to élite society, singers are respected for their knowledge of culture, history, proper behaviour, stories, Buddhism and the art of courtship. Because many of the most famous singers fled Laos in 1975, and those who remain live in a poor country with little infrastructure, it has been difficult for singers to build lucrative careers or attain the star status possible in relatively prosperous and modern north-east Thailand. After 1975 the new communist government sent many of the remaining singers to 'seminars' (re-education camps) and created a hierarchy of national, provincial, and city cultural officials to manage public performance. In the late 1980s singers were no longer required to sing propaganda for the government, but neither could they criticize lazy or corrupt officials or make pointed comments on society as they had before 1975.

Distinguishing the 12 regional vocal genres requires attention to detail but is possible for outsiders. Each is briefly described below in terms of scale, metre, relationship to accompaniment and other pertinent features.

(i) Lam sithandone. Similar to traditional Ubon-style *lam* in north-east Thailand, *lam sithandone* is usually accompanied by solo *khene* playing metrically in a *san* mode. Each singer, however, opens with a non-metrical section that then becomes metred with the scale remaining somewhat ambiguous, wavering between *san* and *nyao*.

(ii) Lam som. Now extremely rare, *lam som* is actually hexatonic, using the pentatonic *nyao* scale plus a supertonic (B): A–B–C–D–E–G. The singer declaims the text in speech rhythm to slow but metrical accompaniment, emphasizing pitches A, B, and D at cadences. The nearest equivalent in north-east Thailand is *lam pheun*, an almost extinct narrative genre.
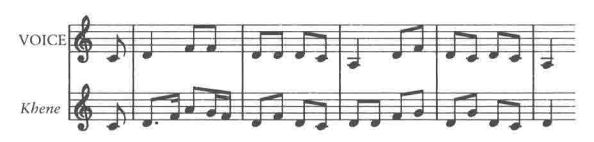
(iii) Lam saravane. Sung by Lao-speaking people of Mon-Khmer origin living in the remote Saravane area along the Se Done river, *lam saravane* is sung and played in the *nyao* scale. While the accompaniment, provided by a small ensemble dominated by *khene*, is metrical, the singer declaims phrases in rapid speech-rhythm that follows a descending contour.

(iv) Lam ban xok. Distinguishing *lam ban xok* from nearby *lam khon savan* is difficult, since both use *khene*, either alone or a small ensemble, both have metrical accompaniment in the *san* scale, and both have near-metrical vocal parts. The differences lie more in function, for *lam ban xok* is not for ordinary occasions but is associated with ceremonial occasions.

(v) Lam tang vay. Said to be a lowland Lao derivative of upland Mon-Khmer singing, *lam tang vay* is easily distinguished by its four-note descending accompaniment pattern (A–A–G–G–F–D) that is played by a small ensemble. Informants report that this genre was originally a type of *khap* accompanied by free-reed pipe or flute.

(vi) Lam khon savan. Considered the most important Lao village singing genre, *lam khon savan* is primarily performed by professionals. Using the *san* scale, its melodic patterns are easily confused with those of *lam ban xok* and *lam mahaxay* in Laos and *toei hua non tan* and *lam phanya yoi* in north-east Thailand. The vocal part tends to have a flexible short–long rhythmic lilt, while the accompaniment is in even pulses (ex.2).

Ex.2 Vocal and accompanimental melodies at opening of *lam khon savan*



(vii) Lam mahaxay. Distinguishing *lam mahaxay* from *lam khon savan* and *lam ban xok* requires attention to a long-held or melismatically ornamented high note that precedes the vocal line's descent to the tonic pitch.

(viii) Lam phou thai. The term Phou Thai, meaning 'Thai people', refers to upland Tai speakers from north-eastern Laos and nearby Vietnam who migrated to lowland Laos and became acculturated. Whereas the Phou Thai have their own style of singing, the genre called *lam phou thai* denotes a lowland Lao adaptation sung in the *nyao* scale with metrical ensemble accompaniment and a declamatory, descending vocal line.

(ix) Khap ngeum. Performed by people living near Vientiane along the Ngum river who probably came from north-eastern Laos, *khap ngeum* is accompanied by solo *khene* playing non-metrical, melismatic lines, especially after the singer has declaimed a line of poetry; both use the *nyao* scale. The slow pace of delivery allows singers to improvise poetry and thereby comment on current events.

(x) Khap phouan. Living in the cool uplands near the Plain of Jarres and Xieng Khouang, the Lao sub-group called Phouan perform *khap* accompanied by solo *khene*, but their instrument has 14 pipes in a configuration of pitches different from the standard form, including one silent (reedless) pipe. Males sing in metre accompanied by a repetitive *khene* pattern, while females usually answer in non-metrical, heightened speech. Both use pitches of the *nyao* scale.
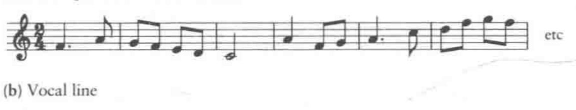
(xi) Khap sam neua. The genre most remote from mainstream Lao styles, *khap sam neua* originated in an area that straddles Houaphan province in the north-east and nearby Vietnam. The singers are usually Nua, a Lao sub-group. Using the *nyao* scale and accompanied by a *khene* having 10 to 14 pipes, singers declaim the text within a narrow vocal range, ending each phrase with a cadence that alternates tonic with sub-tonic.

(xii) Khap thoum. The former royal capital, Luang Prabang, which had a classical music tradition until 1975, is the centre of *khap thoum*, a repartee genre that is accompanied by a small ensemble consisting of classical instruments (fiddles, flute, dulcimer and percussion). Each singer's section is answered by a chorus sung by onlookers. Based on a 1 2 3 5 6 scale form, with passing use of 4 (eg. C–D–E–G–A–, with F), both singing and accompaniment

are metrical and based on a semi-fixed melody (exx.3*a* and 3*b*).

Ex.3 Typical melodic patterns for *khap thoum*

(a) Accompaniment, introduction



(b) Vocal line



To summarize, the *khap* genres are accompanied by solo *khene* (*khap thoum* excepted), and through their geographical isolation each has unique characteristics. Not surprisingly, northern singers usually know only one genre. The *lam* genres of southern Laos are more often accompanied by a small ensemble, with the *khene* as an essential instrument. Southern singers typically perform more than one genre, since their locales are less geographically isolated and somewhat similar in style. Furthermore, all *lam* genres have metrical accompaniments, but only three (*tang vay*, *khon savan* and *mahaxay*) have metrical vocal lines. Descending melodic contours dominate *lam* styles as well, with the exception of *sithandone* and *som*.

2. CLASSICAL MUSIC. The term *lao deum* denotes the Lao classical tradition. Classical music was exclusive to the court in Luang Prabang until 1959, when the Lao Fine Arts School in Vientiane was established to train musicians, singers, dancers, actors and actresses. Since the fall of the monarchy in 1975, only the Vientiane school has kept the classical tradition alive. Virtually banned for several years after 1975 by the Pathet Lao communist government as a symbol of bourgeois decadence and arrogance, classical music was resurrected as a respectable state symbol from about 1990. In 1992 the Fine Arts School became the National School of Folkloric Music and Dance. Because classical music is now primarily preserved within this one institution, its existence remains somewhat precarious. The musicians and dancers from Luang Prabang resettled in Nashville, Tennessee, in 1975, but they were unable to keep the tradition alive. Some performers from Vientiane resettled in Paris, but they too no longer perform. However, a classical ensemble descended from the former principality of Champassak survives nearby as a village ensemble.

In classical music the Lao classify instruments into four groups: *tit* (plucked), *si* (bowed), *ti* (beaten) and *pao* (blown). The 'beaten' instruments include two xylophones, *lanat ek* and *lanat thoum* (higher- and lower-pitched, respectively), two circular gong-chimes, *khong vong nyai* (lower) and *khong vong noi* (higher), as well as rhythmic idiophones and membranophones. There are two 'blown' instruments, the *pi kaeo* quadruple-reed aerophone with bulbous body and the *khoui* vertical duct flute. Similarly, there are two 'bowed' instruments, the *so i* two-string fiddle with a cylindrical body and the *so ou* two-string fiddle with coconut-shell body. The classical ensemble includes no plucked instruments, but the Chinese-derived *khim* dulcimer is sometimes used.

Two ensembles predominate, each with different names according to location. The *piphat* (Vientiane) or *sep nyai* (Luang Prabang) consists of xylophones, circular gong-chimes and quadruple-reed instrument plus drums and cymbals. The *maholi* (Vientiane) or *sep noi* (Luang Prabang) denotes an ensemble whose makeup is flexible but normally includes melodic idiophones, bowed strings, flute and percussion. A *khene* is sometimes added to the *maholi* or *sep noi* to make the ensemble more Lao, but there is also a discrepancy between the seven half and whole steps of the *khene* and the nearly equidistant seven tones of the xylophones and circular gong-chimes. Lastly, the *kheuang sai* ensemble consists of the two *so* fiddles, dulcimer, flute and percussion.

While many Lao strive to define their classical tradition as distinct, outside observers note its close relationships to those of Cambodia and Thailand, especially in terms of repertory. While it has been argued that the Khmer strongly influenced Luang Prabang during the 14th century, recordings made there in the 1960s show closer relationships to the Thai tradition. All works are pre-composed but are rarely notated. There are no melodic accents, but main beats are articulated by small bronze or brass cymbals called *sing* and offbeats marked by larger, flatter cymbals called *sap*. The pitches coinciding with the accented strokes of the *sing* cymbals are the most significant in defining a work's structure; pitches coinciding with unaccented strokes are of lesser importance. The way these structural pitches are realized melodically depends on each instrument's individual idiom. The higher xylophone, for example, plays continuously in octaves while the lower circular gong-chime plays a less dense, less continuous version with secondary pitches at the 4th, 5th or octave. As in the Thai and Cambodian traditions, compositions are organized in cycles of beats marked by the *sing* and fixed, cyclic drum patterns. A given composition can be realized at three different levels of density, called *sam san* (third level), *song san* (second level), and *san dio* (first level) (Table 1). A composition that includes all three levels in sequence (third, second, first) is called *peng thao*. The level of virtuosity depends on the skill of the players. In general, Lao classical music is played more simply than the same compositions in Thailand.

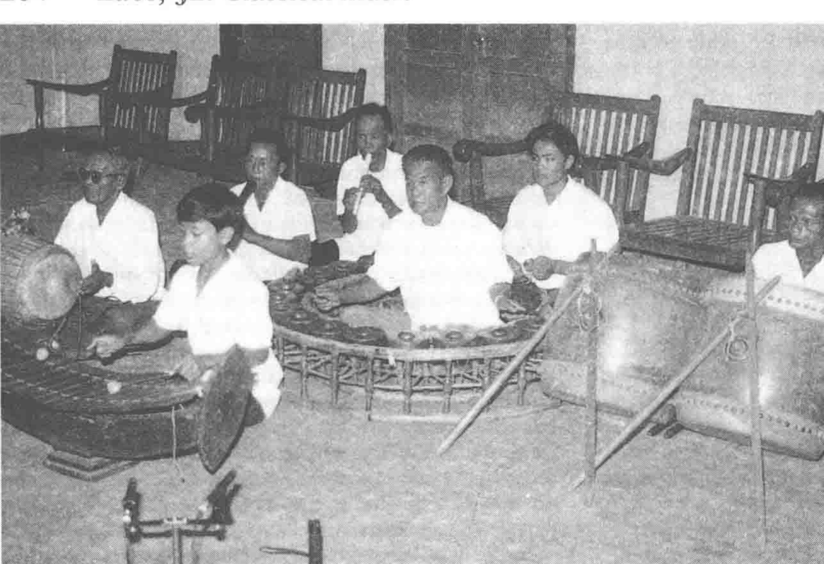
According to Mahoney's teachers (1995, p.64), Lao classical musicians classify compositions into three categories: *laksana homlong*, *laksana moun seun* and *laksana sok sao*. The first group, *laksana homlong*, include the most serious compositions, the so-called overtures, which are suites consisting of rigidly fixed, revered and spiritually-endowed pieces called *peng naphat*. *Laksana homlong*, however, also includes lighter works such as *Peng Pae Sam Chan*, by Thai composer LUANG PRADIT PHAIRAU. These pieces are primarily played by the *piphat* ensemble during ceremonies, but similar repertory is also used to accompany the masked play (*khon*) and dance drama (*lakhon*), both of Thai derivation but altered to reflect

TABLE 1

Proportional relationships among the three tempo levels (san)

sam san	o + o +	(one cycle)
song san	o + o + o + o +	(two cycles)
san dio	o + o + o + o + o + o + o + o +	(three cycles)

KEY: + accented stroke on *sing* cymbals
o unaccented stroke



4. *The piphat ensemble of Champassak, 1991*

Lao sensibilities. *Laksana moun seun* ('happy, interesting' compositions) are lighter, more melodious, and usually played by the *maholi* and *kheuang sai* ensembles. *Laksana sok sao* ('sad songs') include funereal pieces of the *naphat* type as well as miscellaneous compositions appropriate for sad occasions.

In the early 18th century, the unified Lao kingdom of Lan Xang split into the three principalities - Luang Prabang, Vientiane and Champassak, each maintaining its own classical music. Champassak declined, gradually becoming a Siamese vassal. Although the court and its accoutrements became extinct, its classical music survived among the musicians, who continued to live in nearby villages and taught the music to their sons. Remarkably, this tradition survives in a small *piphat* ensemble that in 1994 included seven musicians ranging in age from 18 to 83 who play xylophone, circular gong-chime, quadruple-reed aerophone, soprano recorder (in place of a *khoui*), a pair of barrel drums, a horizontal drum and small cymbals. The ensemble plays periodically for local festivals, especially the sacrificial buffalo feast held annually at nearby Vat Phu, an ancient Khmer temple ruin (fig.4).

3. Popular music. Considering the light concentrations of population in both the capital and the small cities along the Mekong, as well as their relative poverty, the absence of a Lao popular tradition distinct from that of Thailand is not surprising. The Lao media remain low-powered, unable to dominate the country or compete with the media of Thailand, which reach inadvertently into most parts of Laos. Since the predominant popular music emanating from north-east Thailand also derives from its own Lao-Isan culture, the Lao of Laos find this music familiar and not at all Thai. Consequently, most popular music performed inside Laos is derived from the Lao-Isan genres called *luk thung*, popular songs derived from local styles, and *lam sing*, an upbeat, post-1989 repartee genre that blends traditional styles and instruments with electrified ones and a drum kit.

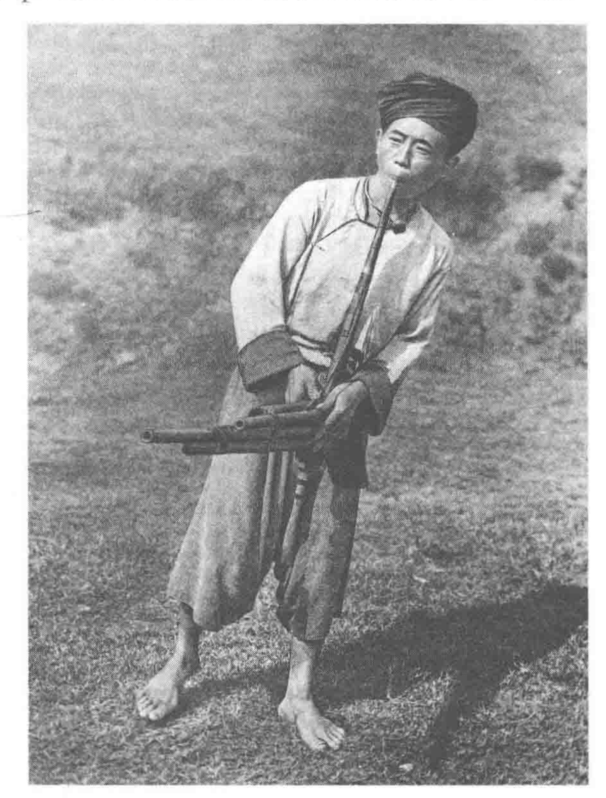
4. Musics of upland peoples. The Lao classify their population into three groups: *Lao Loum* or lowland Lao; *Lao Theung* or mid-elevation dwelling Tai and Mon-Khmer speakers; and *Lao Soung* or high-elevation dwelling people, especially the Hmong and Yao. *Lao Theung* and *Lao Soung* are recent terms coined to replace the former (and pejorative) *kha* ('slave') classification. Although the population of Laos is modest at about five million, the number of differentiated ethnic groups is remarkable. Chazee (1995, p.6) lists by name 25 Tai-Kadai groups, one of which is the mainstream lowland Lao; 47 Austro-Asiatic groups; 5 Miao-Yao groups (including the Hmong); 26 Sino-Tibetan groups; and 16 others, including Burmese, Thai and Viet. Considering that mainstream Lao music itself is little studied, that Laos was closed to research from 1975 until 1990 and that most of the upland minority groups live in remote areas in the mountains or near the Vietnamese and Chinese borders, it is not surprising that little can be said at this point about their multitudinous musics.

Some upland Mon-Khmer (Austro-Asiatic) groups, such as the Loven, Lovae and Tau-oi in the Saravane area, have been acculturated into Lao society and perform a genre of *lam* in Lao (*lam saravane*). The Phou Thai style is imitated in the southern Lao genre called *lam phou thai*, and the music of the Lao Phouan (*khap phouan*) is also known, but little can be said with any certainty about the rest. Hmong music has been thoroughly documented among immigrant groups in the United States by Amy Catlin (*see* United States of America, §II, 5, (vi), (a)), and some anthropological studies of other groups have included sections on music, but it is difficult to state more than generalities. Although Chazee differentiates 119 ethnic groups, many are related linguistically, and it ought to be possible to reduce distinct musical types to a much lower number. Considering the paucity of people interested in Lao music, the difficulty of research and the lack of money to support any studies, attainment of this goal is unlikely in the near future. At the end of the 20th century, virtually no Lao scholars have the training or means to carry out this research.

The best-known upland people are the Hmong, called Miao in China, who after the Vietnam War migrated in large numbers to the United States, South America,

Europe and elsewhere, bringing with them their much-noted needlework. Their major form of expression is poetry 'sung' in heightened speech according to lexical tones. Players of their main instrument, the *gaeng* free-reed mouth organ with six tubes (fig.5), imitate the same poems in a kind of surrogate speech. While many poems relate to daily life, the most important occasions for poetry and *gaeng* playing are the lunar New Year and funerals.

5. Buddhist music. The chant and teaching practices of Theravāda Buddhism in Laos, Thailand, Cambodia and Myanmar vary to greater or lesser extents. Ordinary Lao Buddhist chant is intoned in Pāli, an Indic sacred language, but sermons can be chanted (or sometimes nearly sung) in either Pāli or Lao. Chants in Lao are often local in style. One of the most important festivals, *boun phavet*, the chanting of the life of Prince Vetsandone (the penultimate life of the Buddha before enlightenment), occurs from late February to early March and can last up to three days. Lay people often sing *salapan*, Lao sacred poetry in stanza form sung to simple melodies. During the Vietnam War many Buddhist temples were destroyed by bombing; after 1975 Buddhism was temporarily suppressed, and many monks and other practitioners fled the country. At the end of the 20th century Buddhism had barely recovered from these events, leaving few to chant and preach.



5. *Gaeng (six-tubed mouth organ) of the Hmong people*

6. Relationship with musics of north-east Thailand. The majority of people in Thailand's north-east region speak Lao at home (locally called Isan). Until a government-backed development drive in the early 1970s brought Bangkok's modernization to what had been the country's most remote and poorest region, life in the north-east was not much different from that in pre-1975 Laos. With the collapse of the Lao economy following the communist coup d'état and the simultaneous modernization of Thailand stemming from its rapid economic growth and internationalization, the cultures of Isan and Laos diverged.

Before modernized Isan music surged in popularity during the 1980s, singers in southern Laos typically included the older Isan genres in their public performances. These included repartee singing called *lam klawn* in Isan or *lam tat* in Lao. Whereas most Lao genres are sung seated on the floor, Isan genres are sung standing (fig.6). A full performance consists of three sections, the first (*lam thang san*) beginning about 9 p.m. and lasting until about 5 a.m. Performed in metre using the *san* scale, each singer's portion begins with a tripartite introduction in speech rhythm, followed by the main poem in *klawn* form, i.e. four-line stanzas, each having seven main syllables with a required tone-mark pattern. This is followed by *lam thang nyao*, which lasts approximately 30 minutes and is sung in speech rhythm in the *nyao* scale. Without a break, the singers conclude with *lam toei*, also using the *nyao* scale but now in metre.

The second genre copied in Laos was derived from one of Isan's theatre types, *lam pleun*. Interestingly, while *lam pleun* has changed drastically in Isan through modernization and the replacement of traditional singing by *luk thung* pop songs, singers in Laos have preserved the original form of *lam pleun* but no longer in a theatrical context. Before 1975 Isan singers sometimes copied certain southern Lao genres and performed as well two local genres from near Mukdahan, *lam phanya yoi* and *toei hua non tan*, which were derived earlier from *lam khon savan*. After 1975 the presence of Lao singers in refugee camps in north-east Thailand brought a surge of interest in Lao styles to Thailand.

With the rise of the Isan-derived *luk thung* popular song since the 1960s, Isan's popular culture has come to appeal to Thai people of all regions and has penetrated Laos through the Thai media. Around 1989 a new traditionally-derived genre called *lam sing* quickly rose to popularity, threatening even the *luk thung* song genre.



6. *Lam klawn singers with khene accompaniment, north-east Thailand, 1973*

Lam sing (the name implies anything that is fast) incorporated repartee, *khene* accompaniment and some traditional song but also blended in a drum kit, rock combo instruments (including electrified *phin* lute), interspersed the performance with *luk thung* songs and often used central Thai language. *Lam sing* had immediate appeal to even Bangkok's youth and swept through the country. *Lam sing* performances may remain rare in Laos, but it is likely that only lack of money and equipment holds back the youth of Laos from adopting *lam sing*.

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TERRY E. MILLER

Laparra, Raoul (*b* Bordeaux, 13 May 1876; *d* Suresnes, 4 April 1943). French composer. Born into an artistic family, he studied with Gédalge, Fauré, Lavignac and Diémer although his music, with its constant reference to Spanish dance, must surely owe a lot to Albéniz. He was awarded the Prix de Rome in 1903 for his cantata *Alyssa*, although Fauré spoke vehemently against the work. Ravel admired him, however, not least for his elegant command of the Basque language and his detailed knowledge of Spanish music, demonstrated in his extensive article 'La musique et la danse populaire en Espagne' (*EMDC*, I/iv, 1920, pp.2353–2400), unparalleled in its time. His early career was mostly devoted to opera. He also made a substantial contribution to the *mélodie*, composing songs throughout his life. As well as setting texts of his own, he returned several times to the poetry of Baudelaire and Verlaine.

In his operas and instrumental music, Laparra writes vivid Spanish pastiche, with many different kinds of dance and *cante jondo*. Many of the short suites of piano pieces are closely based on dance forms and scales drawn from the different regions of Spain; modal melodies, often with a flattened second, are set against simple harmony and pedal points. In the late 1920s several of the suites appeared in piano-conductor arrangements for the accompaniment of silent films. His most ambitious non-operatic work is the *Poème* for piano and orchestra, subtitled 'Une dimanche basque', which was commissioned by the Boston SO. Each of the four sections is preceded by a spoken narration which describes the scene evoked by the music; the piano plays more of an orchestral than a soloistic role.

Two of Laparra's operas, *La habanera* (1908) and *La jota* (1911), have dance scenes built into the librettos and deal with Latin concepts of honour and revenge. *Le joueur de viole* (1925) abandons the Spanish settings in favour of an allegory, in which a luthier has been trying to make an instrument where each of the four strings represents one of the seasons. His son overtakes him in the project, producing an instrument on which the strings represent the joys and trials of life. In style, Laparra's music looks back to Massenet, absorbing few of the innovations of the earlier part of the century. His book *Bizet et l'Espagne* (Paris, 1934) contains a critical examination of the Spanish elements in *Carmen*, but his study of Spanish music remains his most important contribution to musicology. Laparra met an untimely death during an air-raid.

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Amphityron, 1929
L'illustre Frégona (zar, 3, Laparra, after M. de Cervantes), 1931, Paris, Opéra, 16 Feb 1931

VOCAL

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INSTRUMENTAL

Orch: Suite ancienne en marge de Don Quichotte, vn/va, orch/pf (1921); Poème (Un dimanche basque), pf, orch (1922); Eternal silence, salon orch (1926); Au jeu de pelote, salon orch (1929); Suite italienne en forme de ballet, tpt, orch (1929); Rythmes espagnols (1932) [orch of hp pieces]
Chbr: Soledad au mirador, vn, pf; Romance, vn, pf; L'arche de Noë, vn, pf; Le livre de l'Aurore, fl/vn, pf (1926); Cuadros, scènes d'Espagne, vn, pf (1927), also arr. pf; Prélude valsé et Irish Reel, cl, pf (1927)
Pf: A sept ans (1885); 3 valses (1896), Valse lente (1906); Souvenirs de jeunesse, 8 pieces (1913); Scènes ibériennes, 8 pieces (1924); Lore Dantzariak (Les fleurs qui dansent), 10 pieces, 4 hands (1927); Pages d'Espagne, 10 pieces (1927); [4] Pièces espagnoles à danser (1927); Suite, 12 pieces (1927); Vueltas (Girations) (1928); Paseos, 5 pièces espagnoles (1929); Sueños, 5 pieces (1930); Corrida de muerte; Gitaneras, Juergas
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RICHARD LANGHAM SMITH

Lap dulcimer. *See* APPALACHIAN DULCIMER.

Lapicida [Steinschneider], **Erasmus** [Rasmo] (*b c*1440–45; *d* Vienna, 19 Nov 1547). Composer. He may have been at least 100 years of age when he died at the Schottenkloster in Vienna. In 1510 he was appointed court composer in Elector Ludwig V's Hofkapelle in Heidelberg, a position he retained for about ten years. During this period he came into contact with Andreas Ornithoparchus who included Lapicida in his list of recognized composers in *Musicae activae micrologus* (Leipzig, 1517). In 1521 Lapicida was granted a benefice in the Schottenkloster, Vienna, by Archduke Ferdinand Karl of Austria, where he remained until his death. Here he met Joseph Zanger who recorded a dispute between Lapicida, Arnold von Bruck and Stephan Mahu in his *Practicae musicae praecepta* (Leipzig, 1554).

Lapicida's output consists primarily of motets and lieder that are transmitted in German as well as Italian sources. Several of his works survive in publications by Petrucci. These include four motets, a setting of Lamentations, the frottola *La pietà ha chiusa le porte* and a four-voice textless composition entitled 'Tandernaken'. The frottola combines the superius of Cara's *Pietà, cara signora* with the superius of Tromboncino's *La pietà chiuso* which becomes the tenor of the combinative piece. At Heidelberg, Lapicida composed the four-voice motet *Sacerdos et pontifex*. The work is dedicated to Bernhard Cles, secretary to Maximilian I and a member of the Habsburg court, and celebrates Cles's installation as Bishop of Trent in 1515. All three parts of the motet are based on a *soggetto cavato* derived from the words 'Bernardus Clesius episcopus tridentinus dignus est'. Other details concerning the work and its connections with Cles suggest that Lapicida may have come from Trent and not from Venice or the Netherlands as has been postulated. This would help to explain the presence of his works in both German and Italian sources. His contact with composers active in Italy (many of them Franco-Flemish) at the turn of the 16th century may also explain the use of a variety of contrapuntal techniques, such as systematized tenor patterns, imitation, stretti and other devices that distinguish Lapicida's music from the more melody-dominated, homophonic style of his Heidelberg contemporaries. Even the texts of his lieder seem to have fallen under the influence of the Italian courtly love lyric with amatory subjects preferred over those of the moralizing variety.

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for 4 voices unless otherwise stated

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SECULAR

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SUSAN FORSCHER WEISS

La Pierre, Louis-Maurice de (*b* Versailles, 17 Feb 1697; *d* Lunéville, 1 Jan 1753). French composer. He is first heard of as composer of an air published in the Ballard collection of 1722, and of two books of cantatas dated 1728. From 1729 he was in the service of Stanislas, the Duke of Lorraine and exiled King of Poland, at Chambord, and in 1737 he became Stanislas's *surintendant de la musique* in Lorraine. He married Thérèse Salcenska, lady-in-waiting to the Queen of Poland, in Lunéville in February 1744.

They had a son in May 1749; La Pierre died four years later and was buried in the Capuchin church at Lunéville.

Besides cantatas and *cantatilles*, La Pierre wrote a motet, some instrumental pieces and two stage works, divertissements for the celebration of the name days of the King and Queen of Poland. His music, characterized by graceful melodies and competent workmanship, has a certain surface charm. The cantatas show the influence of Lully.

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Stage: Divertissement pour le jour de la fête du Roy de Pologne, duc de Lorraine et de Bar (de Solignac), before 1740, music lost; Pastorale pour le jour de la feste de la Reine de Pologne, duchesse de Lorraine et de Bar (divertissement, de Solignac), solo vv, 4vv, insts, bc, 24 Nov 1740, *F-Pc*

Vocal: En amour la ruze est permise, air, 1v, bc, in Recueil d'airs serieux et à boire (Paris, 1722); Cantates françaises, 1–2vv, insts, bc, 2 bks, 1728, formerly H. Prunières' private collection; 4 cantatilles, 1v, insts: L'amant vainqueur (Paris, 1748), L'inconstance (Paris, 1748), Danaé (Paris, n.d.), La pudeur (Paris, n.d.); Veni creator spiritus, motet, solo vv, 4vv, insts, bc, April 1752, *Pc*

Inst: Conc., G, 4 insts; Sonata, a, 2 vn, bc; Sonata, G, 2 fl, bc: all formerly H. Prunières' private collection; Prélude, menuet, musette, tambourin, 1743, lost

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VIVIEN LO

La Pierre, Paul de (*b* Avignon, bap. 7 Jan 1612; *d* Turin, 1689). French composer, violinist and dancing-master. In 1640 he appeared in the *Ballet du bureau des adresses* performed before the Duke of Enghien at Dijon. He was a violinist in Avignon in 1641, together with his father Jean, and in 1643 he settled in Montpellier, where he was in charge of the violin band until 1661, taking part in numerous performances in Nîmes, Béziers, Narbonne and Pézenas. He collaborated with Molière on the *Ballet des incompatibles* while the Etats Généraux were in session in Montpellier in 1654–5. In 1660 he and his brother Guillaume took the band of violins and hautbois to Turin to participate in the marriage celebrations of Princess Margherita of Savoy. They both settled there in 1662, and Paul became director of the Avignon violin band (1672) and dancing-master to the king (1662) and to several members of his court. Between 1662 and 1689 he composed most of the dance tunes for ballets and operas performed at the court of Savoy. A manuscript (1665–70) preserved in the Bibliothèque Méjanes, Aix en Provence, includes two bourrées attributed to Paul de La Pierre. He was granted a pension in 1685, but continued to write choreographies and musical interludes (none of which survive) for the operas *Amore vendicato* by Carisio (1688), *Leonida in Sparta* by Sebenico (1689) and *Silvio, re degli Albani* by Domenico Gabrielli (1689); these were his last choreographic collaborations with his son Paolo. He married his second wife, Maddalena Lajarde, in 1639 (the marriage to his first wife was annulled in 1637). With Maddalena he had at least 11 children, including Paolo. Most of his sons were violinists, dancers and composers in Turin.

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MARIE-THÉRÈSE BOUQUET-BOYER

Lapis [Lapi, Lappi], **Santo** [Sante] (*b* Bologna; *fl* 1725–64). Italian composer. According to archival documents (*I-Baf, Bas*) he studied in Bologna at the S Onofrio conservatory and in 1720 was admitted to the Accademia Filarmonica as an organist. He probably left Bologna after 1724. He wrote the first two acts of the three-act *dramma*, *La generosità di Tiberio* (the third act was by Cordans) to a libretto by Minato, performed at the Teatro S Cassiano, Venice, in autumn 1729; and he partly reset Francesco Gasparini's *L'amor generoso* as *La fede in cimento*, performed during Carnival 1730, again at the S Cassiano. In 1732 he composed a cantata, *Le nozze di Psiche e Cupido*, for a celebration at S Marco. In 1739 he may have been in Prague, where part of the music for a production of *Ginevra* (libretto by Antonio Salvi) was ascribed to him. He lived in the Netherlands from about 1752 to 1756, in 1754 presenting his opera *L'infelice avventurato*, probably in Amsterdam (the score was once in Breitkopf's possession). Lapis seems to have been in London in 1758–60, when some instrumental music and songs by him were published there. The last record places him in Edinburgh, as harpsichordist of a visiting Italian intermezzo company which performed Pergolesi's *La serva padrona* in June 1763. He may have gone with the same company to York in October 1763 and to Dublin in the spring of 1764.

□

La Popelinière, Alexandre-Jean-Joseph Le Riche de. *See* LA POUPLINIÈRE, ALEXANDRE-JEAN-JOSEPH LE RICHE DE.

Laporte, André (*b* Oplinter, Brabant, 12 July 1931). Belgian composer. He studied with Peeters (organ) and De Jong (counterpoint) at the Lemmens Institute, Mechelen, where he won the Lemmens-Tinel Award for organ composition in 1958. He studied musicology and philosophy at the Katholieke Universiteit in Leuven (1953–7). He attended the Darmstadt summer courses from 1960 and the Cologne courses in new music (1960–65), during which he had contact with Boulez, Maderna, Berio, Ligeti, Stockhausen, Kagel and Gielen. From 1974 to 96 he taught theory and composition at the Brussels Conservatory. He was head of production at Flemish Radio and TV (1979–89) and artistic director of the BRTN RPO (1989–96). Since 1971 he has been president of the Belgian section of the ISCM.

He received numerous distinctions for his compositions, for example the Koopal award from the Belgian Ministry of Culture (1971, 1976) and the Prix Italia for his oratorio *La vita non è sogno* (Bologna, 1976). His opera *Das Schloss*, based on Kafka, was first performed at the La Monnaie Theatre in Brussels in 1986; a subsequent performance took place in Saarbrücken in 1991. His *Fantasia rondino* for violin and orchestra was the set piece for the 1989 Queen Elisabeth Competition. He is the jury member for several international competitions.

His eclectic musical style developed from a simple to a complex use of 12-note and other techniques. There is a

strong narrative element and frequent allusions to and quotations from contemporary music.

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(*selective list*)

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Laporte, Joseph de (*b* Belfort, 1713; *d* Paris, 19 Dec 1779). French writer. He left the Jesuit order, in which he was educated, and devoted himself to the literature, theatre, and opera of Paris. He wrote a comedy and two librettos for Leclair, translated the works of Pope, edited literary periodicals and contributed to the *Mercure de France*; his published work consists chiefly of anthologies and chronicles of the Paris theatres, with valuable details of plays and operas, authors, performers and receipts.

WRITINGS
only those relating to music included

Almanach historique et chronologique de tous les spectacles de Paris, i (1752); *Nouveau calendrier historique des théâtres de l'opéra et des comédies françoise et italienne et des foires*, ii (1753); *Spectacles de Paris, ou Suite du Calendrier historique et chronologique des théâtres*, iii–xxvii (1754–78) [continued after 1778 by Duchesne and others]

with J.B.A. Suard: *Nouveaux choix de pièces tirées des anciens Mercures et des autres journeaux*, lx–cviii (Paris, 1762–4)

L'esprit de l'"Encyclopédie', ou Choix des articles les plus curieux (Geneva and Paris, 1768)

with J.-M. Clément: *Anecdotes dramatiques* (Paris, 1775/*R*)

with S.R.N. Chamfort: *Dictionnaire dramatique* (Paris, 1776/*R*)

2 libs for J.-M. Leclair: *Le danger des épreuves*, 1749; *Apollon et Climène*, 2nd entrée in Les amusements lyriques, 1750

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FétisB; MGG1 (M. Briquet)

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JULIAN RUSHTON

La Pouplinière [La Popelinière], **Alexandre-Jean-Joseph Le Riche de** (*b* Chinon, Limousin, 26 July 1693; *d* Paris, 5 Dec 1762). French patron of music, art and literature. The son of a financier, he became a lawyer and later *fermier général*. The many poets, artists and musicians he befriended include Voltaire, Marmontel, the Van Loos and La Tours, Rameau and Rousseau. From about 1731 he held frequent concerts in his Paris mansion (opposite what is now the Bibliothèque Nationale) and his country estate at Passy. Up to 1753 La Pouplinière's excellent orchestra performed Rameau's own compositions under his direction, as well as those of Mondonville, and other Frenchmen and Italians; La Pouplinière developed a particular fondness for these last. J.W.A. Stamitz and Gossec later assumed the direction of the orchestra. Though not an accomplished performer, La Pouplinière played the hurdy–gurdy and guitar and composed airs (some incorporated by Rameau; see Cucuël, 288–9). A portrait of him by Carle Van Loo shows him seated holding a flute. Rameau's 'La La Poplinière' from his *Pièces de clavecin en concerts* (1741) pays tribute either to his devoted friend and patron or to his patron's first wife, Thérèse Des Hayes, an accomplished harpsichordist and pupil of Rameau.

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G. Cucuel: *La Pouplinière et la musique de chambre au XVIIIe siècle* (Paris, 1913/*R*)

C. Girdlestone: *Jean-Philippe Rameau: his Life and Work* (London, 1957, 2/1969)

M. Benoit: *Dictionnaire de la musique en France aux XVIIe et XVIIIe siècles* (Paris, 1992)

MARY CYR

Lappi, Pietro (*b* Florence, *c*1575; *d* Brescia, 1630). Italian composer. He became a member of the Congregazione Fiesolana, a religious order, and spent his working life as *maestro di cappella* of the Madonna delle Grazie, Brescia, from about 1593 until his death. His works, whether vocal or instrumental, are all for church use. They span the period of transition from the polyphonic to the concertato style, though he tended to adhere to the former, and only one or two of his collections include motets for the more intimate scorings of the new style. Working in Brescia he was in contact with the school of instrumental musicians and instrument makers that flourished in that city. He produced a volume of canzonas in 1616 as well as contributing three others to an anthology of 1608 and including six sinfonias in his own 1614 motet collection. Like several composers at this period he sought to demonstrate his mastery of both old and new styles in the same publication: the masses of 1613 comprise two which can be sung without organ and three 'concertate a voci sole nell'organo'. The latter have more quaver movement, chordal writing and dotted rhythms in melismatic solos. The motets of 1614 show that Lappi was concerned with problems of musical form, trying out ternary and rondo schemes, with alternating solos and tuttis, while the Compline music for three and four choirs (1621) fuses antiphonal writing with the new ripieno concept of the mixed concertato. But the hymns of 1628 hark back to the previous century: he set alternate verses only and paraphrased the plainsong in a polyphonic idiom, and only the last verse of each setting is in a simple chordal style in triple time.

WORKS
all except anthologies published in Venice

Sacra omnium solemnitatum vespertina psalmodia cum 3 BVM canticis, 8vv, bc (1600)

Missarum, 8vv, liber I (1601; 2/1607 with bc) [contains 2 motets]

Regis Davidis psalmi ad Vesperas, 5vv, ut hymnus Gloria . . . 9vv ad lib, regiae virginis deiparae cantica alternis choris, 9–10vv (1605)

La terza con il Te Deum e letanie della Beata Vergine et santi, 8vv (1607)

[5] Missarum, 8–9vv, liber II (1608)

[5] Missarum, 4–6vv, bc (org), liber I (1613)

[10] Sacrae melodiae, 1–6vv, una cum symphoniis e bc (org), liber I (1614, enlarged 2/1621, further enlarged 3/1622)
Canzoni da suonare, a 4–13, libro I, op.9 (1616)
Salmi, 8vv (1616)
Salmi a 3 e 4 chori, bc (org), op.12 (1621; 2/1626 as Compieta a 3 e 4 chori) [includes 1 Mag]
Concerti sacri, 1–7vv, bc, libro II, op.13 (1623)
Messe secondo libro, 4–6vv, op.14 (1624)
Missa et responsorii, op.15 (1625)
Letanie della Beatae Virgine, 4–8vv, bc ad lib, libro II, op.17 (1627)
Salmi concertati, 5vv, bc (org), op.18 (1627)
[30] Hymni per tutto l'anno, 4vv, bc (org) (1628)
Rosario musicale: una messa a 2 cori con terzo coro aggiunto, salmi, litanie, motetti, canzone (1629)
Salmi spezzati, 4vv, bc, op.22 (1630)
5 masses, 1618[2], 1628[2]; 2 motets, 1612[2], 1623[2]; several pieces in Tripartus SS. concentuum fasciculus (Frankfurt, 1621); 3 canzonas, 1608[24]
Motets, *D-Bsb*, *RUS-KA*; MS fragments, *D-Mbs*

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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Lapp [Lappish] **music.** *See* SÁMI MUSIC.

Lap steel guitar. *See* PEDAL STEEL GUITAR.

Laquement, Jean. *See* DUBUISSON, (2).

Lara (Aguirre del Pino), Agustín (*b* Mexico City, 30 Oct 1897; *d* Mexico City, 6 Nov 1970). Mexican songwriter. He probably composed around 700 songs, although only 420 are documented, and created a very personal style of composition that transformed urban song in Mexico and strongly influenced those of Latin America and Spain. He had no academic training, but assimilated diverse musical legacies such as the habanera, *danzón*, tango, foxtrot and, above all, the *trova yucateca* (through Guty Cárdenas) and the strongly syncopated Cuban bolero in 2/4. He converted this last style into 4/4, allowing the words to be sung without straight dependence on the rhythm. Through his lyrics he influenced popular sensibility and later composers. He used all the popular genres of his time, notably the tango (*Arráncame la vida*), traditional Mexican song (*Xochimilco* and *Janitzio*), waltz (*Farolito*, *Rival*, *Noche de ronda* and *María Bonita*) and *ranchera* songs (*Aquel amor* and *Se me hizo fácil*). His songs of Spanish genres (*Granada*, *Madrid*, *Clavel sevillano* and *Cuerdas de mi guitarra*) gained international success, but above all, his boleros (*Imposible*, *Rosa*, *Aventurera*, *Santa*, *Mujer*, *Oración Caribe*, *Noche criolla*, *Veracruz*, *Palmera*, *Nadie* and *Solamente una vez*) took on an original Mexican character. He sustained a remarkable public presence from 1930 until his death, through his radio programmes, work in the theatre (for which he composed the revue *El pájaro de oro*, 1946), the dissemination of his repertory through singers in Mexico and abroad and the regular use of his songs in films.

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D. Castañeda: *Balance de Agustín Lara* (México, 1940)
P.I. Taibo: *Agustín Lara* (México, 1985)
Y. Moreno Rivas: *Historia de la música popular mexicana* (México, 1989)
A. Pineda: 'La evolución del bolero urbano en Agustín Lara', *Heterofonía*, nos. 102–3 (1990), 4–23

EDUARDO CONTRERAS SOTO

Lara, Kozma (*b* Durrës, 10 June 1930). Albanian composer, pianist and teacher. After early piano lessons in Durrës, he studied at the Jordan Misja Art Lyceum, Tirana (1947–9), subsequently working as a pianist for the Ensemble of the People's Army (1950–53) and at the Opera (1953–5). He also taught the piano at the Durrës elementary music school. He then resumed his studies at the Moscow Conservatory (1959–61), and, after Albania's breach with the USSR, at the newly-founded Tirana Conservatory with Zadeja (1962–4). He was head of the music department at the Ministry of Education and Culture (1964–9), head of composition at the Tirana Conservatory (1969–74) and professor of harmony and analysis at the Durrës elementary music school (1974–8). In 1978 he returned to teach at the Tirana Conservatory. From 1992 to 1997 he served as music secretary of the Albanian Union of Artists and Writers.

Committed to the enrichment of the Albanian piano literature, Lara looked for his stylistic models to Romantic composers from Chopin (the four Ballads, *c*1976–9) to Rachmaninoff (Piano Concerto no.5, 1990), although he has sometimes cleverly introduced folk or (as in the Piano Concerto no.2, 1972) political songs. His mastery of large-scale development is evident in such works as the Symphony (1965), while his ballet *Fatosi partizan* (1967) ranks among the most successful Albanian works in the genre. After 1991, Lara modified his writing towards a felicitous and elegant blend of post-romanticism and neo-classicism in works like *Suite* and *Ekspresion* (1999).

WORKS
(*selective list*)

Dramatic: Ylli partizan [The Partisan Star] (operetta, 1, F. Hoxha), ?1957; Ditë pranvere [Spring Days] (operetta, 1, Hoxha), ?1958; Fatosi partizan [The Boy Partisan] (ballet, 2, P. Kanaçi), Tirana, Theatre of Opera and Ballet, 27 Oct 1967; 3 film scores

Vocal: Atdheu i moçëm dhe i ri [Fatherland Old and Modern], (cant.), ?mixed chorus, orch, before 1982; Partisë, (cant.), ?solo vv, ?mixed chorus, orch, before 1982; 2 children's songs, 1 female v, small chorus, orch, 1982: Kemi ardhur në aksion [We Came to Work as Volunteers] (V. Allmuça), Në shtigjet partizane [On Partisan Paths]; Qershori i pushimeve [June, Month of Vacations] (X. Jorganxhi), 1v, small chorus, 1983; Ti je maj që lulëzon [You are like May in Blossom] (B. Londo), 1 female v, orch, 1983; Nga Vlora gjer në Klos [From Vlora to Klos] (V. Nelaj), chorus, orch, 1986; Duke dalë nga errësira [Coming out of Darkness] (F. Arapi), 7 songs, S/T, pf, 1990; Rrjedhin e shkojnë vargjet e mia [Flow and Vanish my Verses] (A. Blok), S, pf, 1998; *c*15 other songs for S/T, pf

Orch: Sym., 1965; Ditë feste [Day of Festivity] (Suite no.1), 1968; Vn Conc. no.1, D, 1971; Rhapsody no.1, pf, orch, 1972; Rinisë [To Youth] (Suite no.2), 1972; 3 Dances, 1973; Pf Conc. no.1, D, 1975; Rhapsody no.2, pf, orch, ?1975; Pf Conc. no.2, e, 1976; Vn Conc. no.2, C, 1977; Vallë [Dance], 1977; Vallë, fl, orch, 1979; Albanian Dance, F, ?1980; Suite, A, pf, orch, ?1982; Pjesë [Piece], str, 1982; Fantasia, e, pf, orch, 1982; Ob Conc., e, 1982; Suite no.1, fl, orch, perf. 1983; Rhapsody no.3, pf, orch; Rhapsody no.4, pf, orch, 1984; Pf Conc. no.4, d, 1985; Suite, ?1985; Suite no.2, fl, orch, perf. 1986; Suite, str, d, 1989; Pf Conc. no.5, e, 1990

Chbr: Capriccio, fl, pf, ?1968; Poemë, vc, pf, 1982; 4 pieces, fl, pf, ?1985; Rondo, vc, pf, 1986; Str Qt no.1, g, 1988; Improvizim [Improvization], vc, pf, 1988; Vallë, vn, pf, 1988; Improvizim, fl, pf, 1995; Sonata, vn, pf, 1997; Str Qt no.2, 1998; Suite, fl, pf, 1998; Ekspresion [Expression], vc, pf, 1999; Duet, fl, vc, 2000

Pf: Ditë të gëzuara [Happy Days], album of 12 pieces for children, 1960s; Sonata no.1, e, ?1964; Sonata no.2, e, 1974; Sonata no.3, C, 1974 or after; Album no.1, ?1974; Album no.2, 24 pieces, ?1974–5; 4 Ballads: ?1976, ?1977, ?1978, ?1979; 25 pedagogic pieces, 1983–4; Sonata no.4, e, ?1987/?1988; Album no.3, 17 pieces, ?1985–90; Sonata no.5, perf. 1993; Sonata no.6, 1996; Album no.4, 24 pieces, ?1997; 8 Preludes, 1997; Several Dances; 3 early Preludes; Theme and Variations [on a folk theme]

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Historia e muzikës Shqiptare [A history of Albanian music] (Tirana, 1984–5)

GEORGE LEOTSAKOS

Lara, Manuel Manrique de. *See* MANRIQUE DE LARA, MANUEL.

Larbi, Emmanuel Gyimah. *See* LABI, EMMANUEL GYIMAH.

Larchet, John F(rancis) (*b* Dublin, 13 July 1884; *d* Dublin, 10 Aug 1967). Irish composer and educator. He received his early music education at the Royal Irish Academy of Music, where he studied with Michele Esposito. He took the BMus (1915) and DMus (1917) at the University of Dublin and in 1920 he was appointed to the Staff of the RIAM, where he succeeded Esposito as senior professor of composition, harmony and counterpoint. Larchet was director of music at the Abbey Theatre, Dublin, from 1907 to 1934, where his responsibilities included writing incidental music. In 1921 he succeeded C.H. Kitson as professor of music at University College, Dublin. He occupied this chair, which became a full-time appointment in 1944, until 1958. Larchet also taught music in a number of Dublin schools, and he served as principal examiner for the Irish Department of Education and for the local centre examinations of the RIAM. As music adviser to the Irish army after 1923, he was influential in the development of the Army School of Music. Larchet was also founding president and musical director of the Dublin Grand Opera Society (1941), which superseded the Dublin Operatic Society, and vice-president of Trinity College of Music, London. The National University of Ireland awarded him the honorary DMus in 1953 and in 1958 he was decorated with the order of Commendatore by the Italian government. In 1995 the first John F. Larchet Memorial Lecture was delivered by Joseph Kerman as the keynote address at the Maynooth International Musicological Conference.

Larchet's career – as composer, professor, teacher of composition, choral conductor, and not least as a gentle but persuasive advocate of an outward-looking cosmopolitan aesthetic – was dedicated to one end: the fostering of music as a vital dynamic, artistic and educational, within the emergent nation state of Ireland. He moulded a steady stream of composers, musicians and teachers, without whom the history of art music in Ireland would be considerably the poorer. Larchet sought to overcome both the 'art-ethnic' divide, during the first flush of the Celtic revival in the early part of the century, and the cultural stagnation which he so deplored between 1920 and 1950. His ambiguous response to Yeats is especially expressive of the quandary in which he found himself, writing incidental music to a number of his plays at the Abbey Theatre, while at the same time challenging Yeats's phrase, and the widespread indifference to it, 'As for the peasant, he has his songs and his music'. As a composer the greater part of Larchet's small output is given over to the fastidious arrangement of Irish airs. Many of the arrangements derive from his theatre work, and he rescored some of them, including the *Lament for Youth* and the *Dirge of Ossian* in later years. Some of his compositions share an affinity with the work of his contemporary Hamilton Harty. For instance, *By the Waters of Moyle* (1957) is an arrangement of a traditional ari adn Harty based his orchestral suite *The Children of Liv* (1938) on the same melody. The several songs that Larchet wrote contain the best examples of his original voice; a few still find a place in the Irish concert repertory. In particular, *Padraig the Fiddiler* brought him international fame in a recording by John McCormack, accompanied by Edwin Schneider and Kreisler. His *Bluebeard's Castle*, a ballet score composed for Ninette de Valois at the Abbey Theatre, is an extensive work which deserves greater recognition, as too do his choral works and arrangements and especially the incidental music.

WORKS
(*selective list*)

Ballet: Bluebeard's Castle, 1932

Incid music: The Land of Heart's Desire (W.B. Yeats), perf. *c*1911; The Spell (B. Duffay), perf. *c*1916; The Pipe in the Fields (T.C. Murray), perf., *c*1927; The Cat and the Moon (Yeats), perf. 1931; The Dreaming of the Bones (Yeats), perf. 1931; Deirdre (Yeats), perf. 1970

Orch: 12 Irish Airs, pf, orch, 1917, arr. str qt; Lament for Youth, chbr orch, 1919, rev. 1939; 12 Irish Airs, 1922; Dirge of Ossian, str, 1940; Macananty's Reel, str, 1940; Carlow Tune, str, xyl, 1952; Tinker's Wedding, str, xyl, 1952; March, quasi scherzo, 1955; By the Waters of Moyle, 1957; National Anthem of Ireland, arr.

Choral: The Legend of Lough Rea, 1920; Lúireach Phádraig [St Patrick's Breastplate], 1956; Ave maris stella, 1957; 3 Motets, 1961; *c*30 folksong arrs.

Songs (1v, pf, unless otherwise stated): The Philosophy of Love (P.B. Shelley), 1908; In Sweet Humility (J. Taylor), 1910; Padraig the Fiddiler (P. Gregory), 1919; An Ardglass Boatsong (Gregory), 1920; A Stóirín Bán, 1920; Diarmuid's Lament (M. MacLiammóir), 1v, pf, obbl, vc, 1937; The Stranger (ancient Gaelic), 1939; The Thief of the World (F. Fahy), 1939; The Wee Boy in Bed (E. Shane), 1943, arr. small orch; The Cormorant (E. Lawless), 1947, arr. small orch; Wee Hughie (Shane), 1947, arr. small orch; The Small Black Rose (D. O'Sullivan), 1v, hp, 1955

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(*selective list*)

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'Musical Renaissance', *Irish Art Handbook* (1943)

'Music in the Universities', *Music in Ireland: a Symposium*, ed. A. Feischmann (Cork, 1952), 13–20

C.V. Stanford (1952)

Michele Esposito (Broadcast lecture, Radio Éireann, 1955)

Opera in Dublin (Dublin, 1962) [Dublin Grand Opera Society: Programme Book]

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J. Ryan: *Nationalism and Music in Ireland* (diss., National U. of Ireland, 1991)

H. White: *The Keeper's Recital: Music and Cultural History in Ireland, 1770–1970* (Cork, 1998)

HARRY WHITE

Larchier, Federicus (*fl* ?1543). Composer who may be identifiable with JEAN LARCHIER.

Larchier [Larcier], **Jean** [Johannes] (*fl* ?1543–1555). French or Franco-Flemish composer. Three motets and four chansons by him were published in collections in Antwerp and Leuven between 1544 and 1555. He may be the same

man as the Jean Larcher or 'Jean Achez' who was listed as a singer in the Ste Chapelle in Paris in 1521, and who later became chaplain to King Henri II between 1547 and 1550. However, all his surviving music was composed in the style of the Flemish school of Gombert, Clemens and Crecquillon.

He may be identifiable with the Federicus Larchier to whom one chanson (written in the largely homophonic manner of Sandrin) is attributed in a collection published in Lyons in 1543.

WORKS

3 motets, 1547[6], 1553[15], 1555[5]; 1 ed. in SCMot, xvi (1995)
4 chansons, 1544[13], 1545[14], 1550[14], 1553[24]
1 chanson (attrib. Federicus Larchier), 1543[14]; ed. in SCC, xxviii (1993)

FRANK DOBBINS

Lardenois, Antoine (*b* Paris; *d* ?Dax, 1672 or later). French composer. He lived at Nîmes at least from 1651 to 1653, possibly to about 1658; he figures in the records of the consistory there. On 14 August 1652 he abjured Catholicism and in spite of his quarrelsome nature received financial aid from his protectors there towards a journey to Geneva in March and April 1653 to arrange for the publication of a volume of music. In November 1653 he sought but failed to gain the appointment to the dual post of janitor of the college and singer at the little temple at Nîmes. In 1657, with support from the Protestants at Nîmes, he offered his solmization method to the Protestants of La Rochelle. Lardenois continued his career as a musician in Paris, where on 27 January 1660 he abjured the reformed faith. He later became choirmaster of Dax Cathedral. His name appears for the last time in the chapter records in 1672, when it was recorded that he had been troubling his colleagues with 'grandes injures at autres emportements'.

Lardenois devised a simplified solmization method that he adapted to the Protestant psalter to make it easier to read and use. His method reduces the notation to a single system, with a single (C) clef and a signature of one flat and with a fixed *doh*, starting on *fa* (= *ut*); it freely makes use of the note *si* but places it at the interval *mi-fa*. The first edition of his *Les psaumes de David, mis en rime française par Clément Marot et Théodore de Bèze, réduits tout nouvellement à une bonne et facile méthode pour apprendre le chant ordinaire de l'église* (Geneva, 1651) is lost (2/1657, with a slightly different title-page and a sheet of music illustrating his method; subsequent edns., 1659 and 1662, and others later in the 17th century). At this period the *Paraphrase des pseaumes de David, en vers françois* by Antoine Godeau was becoming known to the public in settings by Louis XIII, Jacques de Gouy and Aux Cousteaux. This version of the psalms received a warm welcome, above all from Protestants who could sing it without running the risk involved with using Marot's paraphrases. Lardenois in his turn took it up and at his own expense (or perhaps that of the church at Nîmes) published his *Paraphrase … de Godeau, nouvellement mise en musique* (Paris, 1655, 2/1658/*R*). The chronicler Loret in *La muze historique* for 31 January 1660 reported that Lardenois' settings were being sung by Protestants throughout France. The melodies that he adapted for them are for the most part derived from those used in the Huguenot Psalter.

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H. Charnier: 'La musique du chapitre de Dax dans la deuxième moitié du XVIIeme siècle', *Bulletin trimestriel de la Société de Borda, Dax*, no.1 (1955)
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D. Launay: 'Les musiciens de Godeau', *Antoine Godeau, 1605–1672, de la galanterie à la sainteté: Grasse 1972*, ed. Y. Giraud (Paris, 1975)
D. Launay: *La musique religieuse en France du concile de Trente à 1804* (Paris, 1993)

DENISE LAUNAY/JAMES R. ANTHONY

Laredo, Jaime (Eduardo) (*b* Cochabamba, 7 June 1941). American violinist of Bolivian birth. His family moved to the USA when he was seven to enable him to further his musical training, and he was taught by Ivan Galamian at the Curtis Institute, Philadelphia. After making his professional début at the age of 11, with the San Francisco SO, he toured Latin America on a number of occasions. In 1959 he became the youngest winner of the Queen Elisabeth Competition, Brussels, and the same year he appeared with the Philadelphia and Cleveland Orchestras. His career as an adult violinist began with a much-praised Carnegie Hall recital in October 1960; he also received the New York City Handel Medallion that year. Laredo has performed throughout the USA and Europe, and made his London début at the Royal Albert Hall in 1961. He was a frequent visitor to the Marlboro Festival, and his recording of Beethoven's Triple Concerto with Serkin, Parnas and the Marlboro Festival Orchestra well represents his style. Laredo is an aristocratic and predominantly lyrical performer; he is not as demonstrative as other Galamian pupils, but his clean intonation and meticulous phrasing make him valuable as an ensemble player – he was a member of the Chamber Music Society of Lincoln Center, directs the 'Chamber Music at the 92nd Street Y' series and has recorded (as a violist) piano quartets with Stern, Ma and Ax. Since 1977 he has frequently appeared and recorded with the Scottish Chamber Orchestra as guest conductor, also forming close relations with the St Paul Chamber Orchestra and the English Chamber Orchestra. He owns a 1717 violin by Stradivari known as the 'Ex-Gariel'. A series of Bolivian airmail stamps issued in his honour bore his portrait and the notes A, D and C (La-re-do).

RICHARD BERNAS

Laredo [née Meckler], **Ruth** (*b* Detroit, MI, 20 Nov 1937). American pianist. She studied at the Curtis Institute with Rudolf Serkin, and made her orchestral début with Stokowski and the American SO at Carnegie Hall in 1962. She has appeared with many of the major orchestras in the USA and toured widely as a soloist; she has played much of the chamber music repertory and has participated regularly in the Mostly Mozart, Marlboro, Aspen, Caramoor and Spoleto festivals. She is particularly known for her recordings of the complete solo piano works of Rachmaninoff and the complete piano sonatas and preludes of Skryabin, which helped to revive interest in that composer in the USA. She has held teaching positions at SUNY, Binghamton (1972–3), Kent State University (1969–71) and the Yale School of Music (1977–9). She has contributed many articles on piano repertory and technique to *Keyboard Magazine*, and has edited Rachmaninoff piano works.

ELLEN HIGHSTEIN

Largamente (It.: 'broadly', 'generously'). Though strictly the adverb from LARGO, this word is rather different in its uses. It is used as an expression mark to denote a more stately manner of playing; or it can be an instruction to slow down the tempo. In this second sense it was a particular favourite of Elgar, who found it so indispensable that in some of his works he even abbreviated it to *L* (together with *A* for *accelerando* and *R* for *ritardando*); see especially the scores of the Second Symphony and *The Kingdom*.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Large (Lat. *larga, maxima*). In western notation the longest note value of medieval and Renaissance music. First found in late 13th-century music, its value was twice or three times that of a long, and it was usually shown as in ex.1*a*.

Ex.1

(a) or (b) or

Its rest was usually shown as a multiple of the long-rest, the precise form depending on the binary or ternary division of both the large and the long (ex.1*b*). The large survived into the period of 'white' or 'void' notation (post-1450), although its use in the Renaissance was restricted mainly to the notation of tenor parts and other cantus firmi. It is mentioned in writings as late as Christopher Simpson's *Compendium of Practical Musick* (1667), although by this date its existence was purely theoretical. Indeed, Simpson stated that 'The *Large* and *Long* are now of little use, being too long for any Voice, or Instrument (the Organ excepted) to hold out to their full length'. Some sources use the term 'duplex longa' as an alternative term for the (imperfect) large.

See also NOTE VALUES.

JOHN MOREHEN/RICHARD RASTALL

Larghetto (It.: 'rather wide'; diminutive of *largo*). A tempo mark indicating a rather more lighthearted *largo*. 'Handel's Largo' ('Ombra mai fù' from *Serse*) is marked *larghetto*, as are many other movements in the same opera; in his *Messiah*, 'Comfort ye' is marked *larghetto e piano*, 'For behold' is *andante larghetto*, and 'The people that walked in darkness' is *larghetto*. The word seems to have come into use early in the 18th century: Brossard (1703) did not mention it; but Rousseau (1768, article 'Mouvement') gave it as one of the main adjustments of tempo (though not of mood) and described it (article 'Largo') as being 'a little less slow than *largo*'. Koch (1802) said it was 'normally the same as *andante*'. On the other hand, Cartier (1798) gave *larghetto* as slower than *adagio* and slower than any mark except *largo*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Largo (It.: 'large', 'broad'). A tempo mark, considered by many theorists of the 18th century, particularly in France, to be the slowest of all: Rousseau (1768) listed it as the slowest of his five main degrees of movement in music, and many other writers agreed with him; but there is no overall consistency of opinion among earlier writers about its relation to such designations as *adagio*, *lento* and *grave*. Early Italian writers and 19th-century usage seem to have been more consistent in placing it somewhere between *adagio* and *andante*: it was surely in this sense that Bach had used it for the opening fugue of his B minor Mass and the final fugue in book 1 of the '48'; and Vivaldi had used the direction *largo ma più tosto andante* (P211/RV227).

Largo appeared relatively often in music from the beginning of the 17th century, though normally to indicate a contrast in tempo within a faster movement. Caccini (*Le nuove musiche*, 1601/2/*R*) included an instruction 'escla con misura più larga'; Frescobaldi (*Partite e toccate*, 1615) recommended a *tempo largo* for runs and embellishments; and a similar usage in Giovanni Scipione (1650) endorses the conclusion that for them, at least, *largo* was already more a tempo than an affect. Praetorius (*Syntagma musicum*, iii, 2/1619/*R*) gave the equation *adagio: largo: lento: langsam*. In the late 17th and early 18th centuries the term was commonly applied to third movements, in 3/2 time and saraband rhythm, of *sonate da chiesa*.

In England *largo* may have had a firmer position similar to that of *andante* in later centuries. Purcell, in the preface to his *Sonnata's of III Parts* (1683), gave *largo*, along with *presto largo* and *poco largo*, as the moderate tempo between *adagio* and *allegro*; and the anonymous *A Short Explication* (London, 1724) gave the progression *adagio, grave, largo, vivace, allegro, presto*.

Brossard's *Dictionaire* (1703), followed by J.G. Walther's *Musicalisches Lexicon* (1732), gave an interesting description of *largo*:

> Very slowly as though expanding the beat, and often marking the major accents unusually, etc. This happens above all in the *Recitative* of the Italians, in which one often does not make the beats equal because it is a kind of declamation in which the actor must follow the movement of the passion which affects him and which he wishes to express instead of following that of an equal and regulated beat.

'Handel's Largo' ('Ombra mai fù' from *Serse*) is actually marked *larghetto*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

La Riche [Le Riche], **François** (*b* ?Tournai, ?1662; *d* ?Tournai, ? after 1732). ?Flemish oboist and composer. He popularized the oboe in England and Germany. He may have been born in Tournai in 1662 (*FürstenauG*). In 1685 he was appointed one of the 'Bases' (bass violinist and/or bassoonist) at the court of James II. When James fled in 1688, La Riche, a Roman Catholic, was not reappointed to the court, although he was among the five 'hoboys' who accompanied William III to the Netherlands in 1691. He then seems to have returned to London to work as a freelance musician. For James Talbot's manuscript (*c*1692–5) he was the supplier of a double curtal and a serpent and two oboe fingering charts; he and James Paisible were to have provided the flute chart. In 1697 he and Jeremiah Clarke (i) were stewards at the St Cecilia's Day feast, for which La Riche wrote an overture and nine dances in the French style (*GB-Lbl* Add.35043).

In 1699 La Riche became an oboist with the title *Kammermusicus* at the Dresden court. He also acted as an agent in the purchase of foreign goods, including jewellery and horses, which would explain his remarkably high salary (3200 thaler per annum). In 1700 he took part in the wedding celebrations in Berlin of the Crown Prince of Hesse-Cassel and the Princess of Brandenburg; Telemann heard him perform in two operas in Berlin around 1702. He was the first-named of the oboists to

whom Telemann dedicated his *Kleine Cammer-Music* (1716), at least one and probably all three of the others being his German pupils. He had retired by 1727, when Quantz reported that La Riche gave him a letter of credit for a visit to London. His servant was a witness to the will of Peter Bressan, made in 1731 in Tournai, to which city La Riche had presumably returned. He is last mentioned in the Dresden records in 1733.

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B. Haynes: 'Telemann's *Kleine Cammer-music* and the Four Oboists to Whom it was Dedicated', *Musick*, vii/4 (1986), 30–35; repr. in *Journal of the International Double Reed Society*, xv (1987), 27–32

DAVID LASOCKI

Larigot (Fr.). *See under* ORGAN STOP.

Larin, Sergey (*b* Daugavpils, Latvia, 9 March 1953). Russian tenor. After linguistic studies in Gor′kiy (now Nizhniy Novgorod) and singing lessons in Vilnius, he made his début at the Lithuanian Opera and Ballet Theatre, as Alfredo, in 1981. His Western début did not take place until 1990, when he appeared as Lensky at the Vienna Staatsoper; but unlike some compatriots he has not concentrated primarily on Russian roles: his calling cards at major houses in Western Europe have included Don José, Calaf and Don Carlos (which he sang at the 1998 Salzburg Festival), and his non-Russian repertory also includes the Prince (*Rusalka*) and Florestan. It was in *Carmen* that he made his Covent Garden début in 1991. He has sung three roles in *Boris Godunov*, beginning as the Simpleton, moving on to Shuysky and finally assuming the Pretender with the Kirov Opera at the Metropolitan in 1992 and at the 1994 Salzburg Festival. That Salzburg production has been preserved on disc, and his other important recordings include Calaf (on disc and video), Andrey in Tchaikovsky's *Mazepa* and a disc of Russian songs. Larin is a highly expressive performer, possessed of a heroically charged tenor tone which he is capable of scaling down as the situation demands. His portrayals of complex characters and the internalized drama he finds in the song repertory suggest that he belongs to the old, psychological tradition of Russian theatre.

JOHN ALLISON

Larmanjat, Jacques (*b* Paris, 19 Oct 1878; *d* Paris, 7 Nov 1952). French composer. He studied at the Paris Conservatoire with Albert Lavignac and André Gédalge. He began to publish work in 1905 but first attracted wider attention with the production of his opera *Gina* in Nice in 1912. From 1918 to 1928 he worked for Pleyel on the development of the Pleyela, the mechanical piano perfected by the company, for which he made a huge number of transcriptions. He collaborated with Stravinsky, adapting works by him for this instrument, and he was also responsible for the French translation of *Mavra*. Later he took important posts at the Théâtre des Champs-Élysées, at Gaveau, the French firm of piano and harpsichord makers, and at French radio. His deep love of Brittany inspired several of his works and from 1935 to 1945 he was director of the Rennes Conservatoire.

Larmanjat's ballets are the best proof of a natural theatrical talent in which he could give free rein to an imaginative lightness of touch and a taste for fantasy and humour. The composer of numerous *mélodies*, notably on poems by Léon-Paul Fargue and Francis Carco, he had a facility for the chanson and was interpreted by artists such as Fréhel and Lucienne Boyer, who made his *Doux caboulot* famous. He also composed piano music and symphonic works characterized by rhythmic vivacity and stylistic elegance.

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Orch: Sérénade, op.34 (1928); Divertissement, 4 hp, orch, 1930; Fantaisie romantique, pf, orch, 1932; L'écuyère aux cerceaux (1934), arr. 2 pf; Marine, 1935; Petit concert, sax, orch, 1941; Vn Conc., 1946

Other inst: 2 petites pièces, pf (1908); Valse impromptu, op.12, pf (1909); Suite facile, op.27, pf, *c*1925; Divertissement, op.32, pf (1927); Suite enfantine, pf (1935), 4 pièces en concert, sax, pf (1951)

Vocal: Je vous salue Marie, op.36, 1v, org/pf, 1930; 6 petits choeurs sur des chansons bretonnes (1937); Missa brevis, chorus, 1942; songs on texts by F. Carco, J. Pellerin; mélodies on texts by C. Baudelaire, Carco, L.-P. Fargue, A. Salmon, A. Samain

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JACQUES TCHAMKERTEN

Larmore, Jennifer (*b* Atlanta, GA, 21 June 1958). American mezzo-soprano. She studied at Westminster Choir College at Princeton with R.H. McIvor, and privately with John Bullock and Regina Resnik. She sang in the European première of Menotti's *The Egg* at Spoleto in 1977 and made her official début as Mozart's Sextus at Nice in 1986. Since then she has built an impressive reputation in the operas of Handel, Mozart and Rossini. Larmore made her Covent Garden début as Rosina in 1992 and her first appearance at La Scala, as Isolier (*Le comte Ory*), in the same year. Her Metropolitan début, as Rosina, followed in 1995. Her full, flexible mezzo and forthright characterization can be heard on her recordings of the title roles of *Giulio Cesare* and *La Cenerentola*, as Rosina in *Il barbiere di Siviglia* and as Arsace in *Semiramide*. She is a lively and persuasive actress.

ALAN BLYTH

Larner, Sam [Samuel James] (*b* Winterton, Norfolk, 1878; *d* 11 Sept 1965). English traditional singer. Born into a fishing community, he was one of nine children. He worked at sea from the ages of 12 to 55, where he acquired a sizable repertory of songs from his father and fellow herring fishermen. The latter included Jimmy Sutton ('Old Larpin') whose songs had been noted by the composer and folksong collector E.J. Moeran in 1915. Discovered and recorded by BBC producer Philip Donnellan in 1958, Larner was subsequently invited to sing at the Singers Club in London by Ewan MacColl and Peggy Seeger. By then, he had a diverse repertory of about 60 songs including broadside versions of traditional ballads, as well as sea, parlour and historical songs. Larner was extensively recorded by MacColl, Seeger and the BBC radio producer Charles Parker for the Prix d'Italia prizewinning radio-ballad documentary *Singing*

the Fishing originally broadcast in 1960. Larner was a 'showman singer' who performed with his left hand cupped to his ear and occasionally executed a few jig steps. His personality endeared him to members of the Folk Revival as well as to local audiences (*see* ENGLAND, §II, 2).

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DAVE ARTHUR

Laro, Kujtim (*b* Vlora, 8 May 1947). Albanian composer. He studied the cello and the double bass with his brother at the Jordan Misja Art Lyceum, Tirana (1961–5). He then entered the Tirana Conservatory, where from 1965 to 1971 he studied composition with Zadeja, counterpoint with Ibrahimi and analysis with Kozma Lara. He then worked at Radio Tirana (1971–5) while teaching composition at the conservatory. For 15 years he was director of the Ensemble of the People's Army (1975–90).

Laro was one of the first composers to study exclusively in Albania after the country's breach with the USSR, and his work continued for some time to favour the national historical subjects commonly used by Albanian artists at that time, commemorating such events as the 1912 independence (in the *Balladë për Ismail Qemali*, 1987, which honours the head of the first Albanian government) and the 1920 conflicts in Vlora (in the *Balladë për Selam Musanë*, 1982). Mostly epic and dramatic in character, his music is meticulously worked out, interrelating seemingly disparate motivic elements within a framework of broad gestures; he often draws on rhythmic elements from the folk music of Vlora and Labëria, as well as on partisan songs, subtly harmonized. In the 1990s, apart from composing songs, he shifted successfully to an often atonal chamber music, producing works rich in vivid gestures if not dramatic.

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choreographic tableaux unless otherwise stated

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CHORAL
mixed chorus, orch, unless otherwise stated

12 large-scale works, incl.: Prij Parti, syshqiponja jonë [Lead us, ye Sharp-Eyed Party] (cant., Ll. Siliqi), B-Bar, mixed chorus, orch, 1978; Balladë për Selam Musanë (A. Shehu), 1982; Sym. Poem no.5 'Tenda e Qypit' [The Tent at Qyp] (Xh. Jorganxhi), 1982; Perherë me ty në ballë [Always with You on my Forehead] (cant., A. Duka), B, mixed chorus, orch, 1985; Balladë për Ismail Qemali, 1987; Malet nuk tunden nga era [Mountains are not Shaken by the Wind] (vocal-sym. poem, Milloshi), C, mixed chorus, orch, 1990; arr. as choreographic tableau, perf. 1990

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Chbr: Scherzo, vn, pf, 1987; Improviso I 'Vaji i bilbilit' [The Lament of the Nightingale], vn, fl, bn, pf, 1994; Improviso II, vc, pf, 1995; Sonata, bn, cl, 1996; Pf Trio, 1998; Scherzo no.2, vn, pf, 1999

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GEORGE LEOTSAKOS

La Roche, François de (*d* Vaux, 23 Dec 1676). French composer and singer. The records show that François de La Roche, an *haute-contre*, was one of the eight 'chantres ordinaires de la musique' in the ensemble of Gaston d'Orléans, brother of Louis XIII, and took part in the divertissements performed at the prince's court in the 1650s. After his patron's death in 1661 he entered the service of the *surintendant* Fouquet. He published five books of *airs de cours* in three and four parts (in 1648, 1649, 1652, 1655 and 1658), of which only the *haute-contre*, tenor and bass parts are extant. The first book is dedicated to the chaplain of Gaston d'Orléans, and the third to the prince himself. His *airs* (*airs sérieux* and a few *airs à boire*) are in the same tradition as those of Jean de Cambefort, published at the same period. A solo *air* by him is contained in the collection *Airs de cour et airs à boire* (*F-Pn* dated 1645–80). (C. Massip: 'Le Mécénat musical de Gaston d'Orléans', *L'âge d'or du mécénat (1598–1661): Paris 1983*, ed. R. Mousnier and J. Mesnard (Paris, 1985), 383–91)

DAVID TUNLEY/CATHERINE MASSIP

Laroche, Herman [Larosh, German Avgustovich] (*b* St Petersburg, 13/25 May 1845; *d* St Petersburg, 5/18 Oct 1904). Russian music critic. After studying the piano with Dubuque in Moscow, he became a student at the St Petersburg Conservatory (1862–6), where his teachers included Rubinstein and Zaremba. He taught theoretical and historical topics at the Moscow Conservatory (1867–70, and again in the 1880s) and at St Petersburg (in the 1870s). He published material about music from

1867 until the year of his death, and wrote extensively on Russian and other literature and current affairs. His work appeared under his own name, pseudonymously and anonymously, in a large number of periodicals based in both the Russian capitals, with music strongly represented in his contributions to *Russkiy vestnik*, *Sovremennaya letopis'*, *Moskovskiye vedomosti* and *Golos*. Laroche reviewed operatic premières and concerts, evaluated new works, chronicled events and discussed musical issues in a more philosophical vein. While Russian music features conspicuously, Laroche's work reveals a wide-ranging interest in the European musical world, and displays a cosmopolitanism unusual in Russian criticism of the time. There are similarities with the outlook of his student contemporary and lifelong friend Tchaikovsky: they shared a passionate enthusiasm for Mozart, delighted in modern French music and took a detached view of the principles and achievements of Wagner and Liszt. Laroche's opinions reflected his academic training, and left him deaf to the virtues of works produced outside that tradition, notably those of Musorgsky; he considered that Russian music bore traces of the nation's history, which the Renaissance had bypassed, and that musicians could eliminate the resulting backwardness only by studying the counterpoint of Palestrina and his precursors. Sergey Taneyev's indebtedness to his teacher is shown by the style and expertise of his compositions as well as by his dedication to Laroche of his *Podvizhnoy kontrapunkt strogogo pis'ma* ('Invertible counterpoint in the strict style', Leipzig and Moscow, 1909). As early as 1866 Laroche detected the extraordinary potential as a composer of Tchaikovsky, whose champion he generally remained, while displaying hostility to the activities of the Balakirev circle. Tchaikovsky in turn was aware of his friend's gifts, but in 1878 expressed regret that Laroche's powers were often not channelled into disciplined, systematic effort. Laroche's views had much in common with those of Hanslick, as may be seen especially in his translator's preface to the latter's *Vom Musikalisch-Schönen*; in this regard Laroche was conscious of being a lone voice in Russia. Although in certain respects more backward-looking in his tastes than Hanslick, Laroche was far more sympathetic to Russian music. Of particular importance among his voluminous output are the extended essay on Glinka of 1867–8 which made his name, and his writings about Tchaikovsky, in particular *Chaykovsky kak dramaticheskiy kompozitor* ('Tchaikovsky as a dramatic composer') of 1894. Laroche's work offers a rare combination of erudition and profound technical understanding of music with a compelling literary style.

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STUART CAMPBELL

La Rochelle. Town in France. Site of the Rencontres Internationales d'Art Contemporain. *See* ROYAN FESTIVAL.

La Rochois. *See* LE ROCHOIS, MARIE.

La Roque [La Rocque]. *See* PELLEGRIN, SIMON-JOSEPH.

Larrauri, Antón (*b* Bilbao, 30 April 1932). Basque composer. His first contact with music was as a boy soprano in El Camelo de Begoña choir in Bilbao. He had his first music lessons with his brother Laureano, then studied with Father José Domingo Ugartetxea, Víctor Zubizarreta and Julio Valdés. After that he was self-taught, and his first works were published at a relatively mature age. He took degrees in philosophy and literature while teaching Classical languages. From 1960 to 71 he was music critic for *El correo español* in Bilbao. The first performance of his orchestral works *Dédalo* and *Apokatástasis* took place in Bilbao in 1968. These were followed by *Contingencias* (1971), also for orchestra, and *Ezpatadantza* (1972), for solo voices, chorus and orchestra, both of which were chosen to represent Spain at UNESCO's International Tribune of Composers in Paris. From then on the success of his music spread rapidly throughout Spain. He won several competition prizes, including the Silver Harp prize for *Aitxa*, and his choral work *Illun* was selected for the RAI's Prix Italia. He was also in demand at musical centres and solicited by the main musical institutions in Spain.

Larrauri favours large choral and orchestral ensembles where the concept of sound density is predominant. His music, which has shown hardly a trace of aesthetic evolution over the years, develops out of great blocks of sound (used even in instrumental, chamber or electro-acoustic music) which interrelate by means of violent contrasts in dynamics, density and timbre. This dialectical opposition provides a basis for the formal structure of the music and at the same time ensures an expressive climate of a powerful, elemental and dramatic quality. The use of elements drawn from Basque folk music (rhythms, certain melodic phrases, intervallic cells, instrumental timbres) contributes to the music's somewhat archaic character.

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(*selective list*)

Orch: Apokatástasis, 1968; Dédalo, 1968; Contingencias, 1971; Diálogos (J. Embeita), opt. bertsolari (spkr), pf, orch, 1974; Crónica (Larrauri), 2 spkr, synth, orch, 1994

Vocal: Ezpatadantza (Erkiaga), solo vv, chorus, orch, 1972; Munduak (Erkiaga), Mez/S, tape, 1973; Aldatza (Erkiaga), Bar solo/(Bar/Mez, 9 insts)/(Bar/Mez, orch), 1974; Zan tiretu, chorus, 1975; Illun (Erkiaga), chorus, perc, tape, 1977; Illun II (Erkiaga), chorus, tape, 1979; Deus ibi est. . . (Bible: *Song of Solomon*), 2 S/SS, bells, tape, 1981; Oración al cosmos (oriental poems), chorus, 1985; Laiñoa (Eguzki), 1v, orch, synth, 1993

Chbr: Fluctuante, 15 insts, 1969; Bederatzi (Noneto de Aldatza), 9 insts, 1974; Grimorios, wind qnt/(5 cl, opt. tape), 1974; De profundis, 14 insts, 1975; Aitxa, pf, 13 insts, 1976; Dualismos, pf, 1976; Norabait, 5 perc, 1979; Pakerantza gabean, pf, 1986; A sonoris tenebris (Una página para Rubinstein), pf, 1987

Tape: Zuloan bat, 1978; Voces de Gernika, 1986

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CARLOS VILLASOL

Larrivée, Henri (*b* Lyons, 9 Jan 1737; *d* Paris, 7 Aug 1802). French baritone. At first a singer in the Opéra chorus, he began his career as a soloist in 1755 when he played a High Priest in Rameau's *Castor et Pollux*; later he sang Jupiter and finally Pollux. Apart from other roles in operas of Rameau and Lully, he created Ricimer in Philidor's *Ernelinde* (1767) and the title role in Gossec's *Sabinus* (1773). For Gluck he sang Agamemnon (in *Iphigénie en Aulide*), Hercules (in *Alceste*), Ubalde (in *Armide*) and Orestes (in *Iphigénie en Tauride*); he also played Orestes in Piccinni's *Iphigénie*, Grétry's *Andromaque* and Lemoyne's *Electre*. He venerated Gluck (although the composer criticized his acting) and overcame a lack of sympathy with Piccinni to sing Roland with such success as to give rise to Framery's 'Epître à M. Larrivée' (*Journal de Paris*, 4 February 1778). Subsequently he created Danaus in Salieri's *Les Danaïdes* (1784). He last appeared as Agamemnon in 1797. He had a wide range and a flexible voice which, according to Fétis and others, became nasal on high notes.

Larrivée's wife, Marie Jeanne Larrivée (née Le Mière) (*b* Sedan, 29 Nov 1733; *d* Paris, Oct 1786), was a soprano who appeared at the Opéra from 1750, mostly in minor roles; but she created the title role of Philidor's *Ernelinde* (1767) and Eponine in Gossec's *Sabinus* (1773).

JULIAN RUSHTON

Larrocha (y de la Calle), Alicia de (*b* Barcelona, 23 May 1923). Spanish pianist. She gave her first recital at the age of four, studied with Frank Marshall (a pupil of Granados) at the Academia Marshall in Barcelona and made her first orchestral appearance, in Mozart's 'Coronation' Concerto K537, with the Madrid SO at the age of 11. She first toured outside Spain in 1947, made her Wigmore Hall début in 1953 and first appeared in the USA, with the Los Angeles SO, in 1955. In 1959 she became director of the Academia Marshall. After a ten-year absence she returned to America, giving recitals in New York and Chicago. By this time she was increasingly recognized as a peerless exponent of the Spanish repertory, and her performances of Albéniz's *Iberia* and Granados's *Goyescas*, in the USA and elsewhere, won particular praise. She has recorded *Iberia* four times, while her recordings of the same composer's *La vega* and *Azulejos* are equally beguiling. If Spanish music, including works by Falla, Turina (particularly his *Sanlucar de Barrameda*) and Mompou, forms the cornerstone of her repertory, she has also performed and recorded music by many other composers, notably Mozart, for whom she retains a special affection. Her performances, particularly in the Spanish repertory, combine a magisterial strength with a rare command of colour, texture and rhythm. She has given the premières of several Spanish works, including book 4 of Mompou's *Música callada* (1972) and Montsalvatge's *Concierto breve* (1953), which is dedicated to her.

BRYCE MORRISON

Larsen, Jens Peter (*b* Copenhagen, 14 June 1902; *d* Copenhagen, 22 Aug 1988). Danish musicologist. He studied mathematics (1920–21) and musicology at Copenhagen University and between Hammerich's retirement (1922) and Abrahamsen's appointment there (1924) had private tuition in organ playing from Wöldike and music history from Laub, taking the organ examination at the Royal Danish Conservatory (1923); subsequently he resumed his study of musicology at the university (MA 1928). He then began a distinguished teaching career there, being appointed lecturer (1939), professor of musicology (1945) and director of the Institute for Musicology (1949–65); he retired in 1970. He was visiting professor at the University of California, Berkeley (1961), the University of Wisconsin (1971–2), the University of Vienna (1974), Rochester University, New York (1974, 1983) and the John F. Kennedy Center, Washington, DC (1975).

Larsen's first main interest was Haydn, and for more than 40 years he occupied a leading position in Haydn scholarship. In his *Die Haydn-Überlieferung* (1939), for which he received the doctorate of Copenhagen University, he meticulously investigated questions of authenticity and established a canon on which subsequent research and the publication of a Haydn edition were based. He was general editor of the Haydn Society edition (1949–51) and the collected edition prepared under the auspices of the Joseph Haydn-Institut, Cologne (1955–60), as well as chairman of the International Haydn Conference in Washington, DC (1975). In *Handel's Messiah* (1957) he again considered the problem of authenticity and, by a careful identification of copyists' handwriting and other palaeographical evidence, made a valuable contribution to the ordering of Handelian sources. He served on the board of directors of the Halle G.-F. Händel-Gesellschaft (from 1955) and the council of the Göttingen Händel-Gesellschaft (from 1967), and was awarded the City of Halle Handel Prize (1965) and the gold medals of the Göttingen Händel-Gesellschaft (1972) and the City of Vienna (1983). He also worked on Mozart and on general issues, particularly to do with changes of form and style between the Baroque and Classical periods.

In the field of Danish music Larsen wrote about and edited music by C.E.F. Weyse, but more important were his contributions on behalf of Danish church music: he was organist of Vangede Church (1930–45) and lecturer on church music at the Pastoral Seminary (1933–71), and

his work as an editor, with Wöldike and others, includes a number of publications of liturgical music for use in Danish churches, the music of the standard Danish hymnbook, *Den danske koralbog* (1954, 3/1992), and the *Nordisk koralbog* (1961). He was elected a member of the Royal Danish Academy of Sciences and Letters in 1960 and was awarded honorary membership of the Hungarian Academy in 1976.

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JOHN BERGSAGEL

Larsen [Reece], **Libby** [Elizabeth] (**Brown**) (*b* Wilmington, DE, 24 Dec 1950). American composer. She studied at

the University of Minnesota (BA 1971, MM 1975, PhD 1978), where her teachers included Argento, Paul Fetler and Eric Stokes. Determined to find a role for the composer outside academe, in 1973 she co-founded, with the composer Stephen Paulus, the Minnesota Composers Forum (known as the American Composers Forum since 1996). From the 1983–4 season to 1987 Larsen was composer-in-residence with the Minnesota Orchestra, for which she has composed several works, including Symphony no.1 (1985, later revised), subtitled 'Water Music', *Ghosts of an Old Ceremony* (1991) – a music theatre piece for orchestra, ten dancers and video – and the Piano Concerto ('Since Armstrong', 1991). Larsen has also been resident composer for the Charlotte (North Carolina) SO and the Colorado Springs SO.

A strong advocate of issues such as music education and women in music, Larsen has been a visiting professor and guest lecturer at numerous institutions. She has served on the music panel of the NEA and the managing board of the ASOL, and has been vice-president of the AMC. Rising to prominence in America during the 1980s and 90s, she has received many awards, including the NEA fellowship and a 1994 Grammy award for her production of *The Art of Arleen Augér*, which includes her song cycle *Sonnets from the Portuguese* (1991).

Adventurous without being self-consciously avant-garde, Larsen has written in all genres. Her style is noted for its energy, optimism, rhythmic diversity, colourful orchestration, liberated tonality without harsh dissonance, and pervading lyricism. Although she has written abundantly for orchestras and mixed ensembles, she is attracted in particular to the qualities of the voice – in this she betrays the influence of Argento. Outstanding in her numerous songs and choral works is her keen inflection of both prose and poetry. Her eclectic sources tend towards first-person settings, as in *Me*, containing fragments of Brenda Ueland's autobiography, *Mary Cassatt (1844–1926)*, seven songs for mezzo soprano, solo trombone and orchestra, performed with projections of the artist's paintings; and *Eleanor Roosevelt*, a dramatic cantata for singers and spoken voices. Although not a radical feminist, in the quest for an understanding of human progress which informs her operas and songs, Larsen has dealt extensively with female subjects from women pioneers of the American West to characters created by Virginia Woolf.



Libby Larsen

Of her operas, *Frankenstein: the Modern Prometheus* (1990) draws a parallel between alchemy and nuclear research and proceeds from the premise that film and video editing have altered the audience's perception and sense of time; the continuous drama flows cinematically in a prologue and 14 compressed scenes. The small orchestra used in this work incorporates electronically mixed sounds. A second work, *Eric Hermannson's Soul* (1998), dramatizes Willa Cather's short story of the struggle between the love for music and religious zealotry among Norwegian settlers in a village on the remote Nebraska plains of the 1880s. Under the spell of a fundamentalist preacher, the protagonist Hermannson abandons his fiddle-playing. Each segment of the community is vividly represented by a distinct music: the Hardanger fiddle tunes of the immigrant musician; the *verismo* opera (a fragment of *Cavalleria rusticana*) beloved of the genteel city girl who helps him understand that music is essential to the human spirit; and the gospel songs of the church congregation. The score exemplifies how Larsen incorporates the vernacular into her free-wheeling style.

WORKS

(*selective list*)

STAGE

The Silver Fox (children's op, 1, J. Olive), St Paul, MN, 20 April 1979; Tumbledown Dick (op, 2, V. Sutton, after H. Fielding), St Paul, 16 May 1980; Psyke and the Pskyskraper (chbr op), S, T, B, pf, 1982; Clair de lune (chbr op, 2, P. Hampl), Little Rock, AR, 22 Feb 1985; Frankenstein, the Modern Prometheus (music drama, 1, Larsen, after M.W. Shelley), St Paul, 25 May 1990; A Wrinkle in Time (op, 1, W. Green), 1991–2; Mrs Dalloway (op, 2, B. Grice, after V. Woolf), Cleveland, Lyric Theater, July 1993; Eric Hermannson's Soul (op, 2, C.R. Schieber, after W. Cather), perf. 1998

INSTRUMENTAL

Orch: Tom Twist, nar, mime, orch, 1975; Weaver's Song and Jig, str band, chbr orch, 1978; 3 Cartoons, 1980; Pinions, vn, chbr orch, 1981; Deep Summer Music, 1982; Ov. 'Parachute Dancing', 1983; Sym. no.1 'Water Music', 1985; Coriolis, 1986; Conc. 'Cold Silent Snow', fl, hp, chbr orch, 1987; What the Monster Saw, orch, opt. slides, 1987 [from music drama Frankenstein]; Collage: Boogie, 1988; Tpt Conc., 1988; Ghosts of an Old Ceremony (dance score), orch, 10 dancers, video, 1991; Pf Conc. 'Since Armstrong', 1991; Tambourines!, 1991; Atmosphere as a Fluid System, fl, str, perc, 1992; Mar Conc. 'After Hampton', 1992; Sym. no.3 'Lyric', 1992; Blue Fiddler, perf. 1996; Fanfare: Strum, perf. 1996; Str Sym., perf. 1999

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Chbr and solo inst: Black Roller, fl, ob, cl, bn, vn, va, vc, pf, 1975; Suite, pf, 1976; Argyle Sketches, gui, 1979; Bronze Veils, trbn, perc, 1979; Triage, hp, 1981; Aubade, fl, 1982; Sonata on Kalenda

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MARY ANN FELDMAN

Larsén-Todsen, Nanny (*b* Hagby, 2 Aug 1884; *d* Stockholm, 26 May 1982). Swedish soprano. She studied in Stockholm, Berlin and Milan and made her début in 1906 with the Swedish Royal Opera, where she continued to sing until 1923, first in lyric roles, including Donna Anna, Reiza, Aida, Tosca and the Marschallin, before taking on the heavier Wagner repertory. At La Scala (1923–4) she sang Isolde under Toscanini; at the Metropolitan (1925–7) she made her début as Brünnhilde (*Götterdämmerung*) and, in addition to Wagner, sang Leonore, Rachel (*La Juive*) and Gioconda. At Covent Garden (1927 and 1930) she sang Brünnhilde, while at Bayreuth (1927–31) her roles were Isolde, Kundry and Brünnhilde. Most notable of her recordings are her Isolde, based on Bayreuth performances of 1928, and Brünnhilde's Immolation Scene from the same year, which show her strong, evenly produced tone and appreciable sensitivity.

LEO RIEMENS/ALAN BLYTH

Larson brothers. American makers of fretted instruments. Carl (*b* 31 Dec 1867; *d* 4 Sept 1946) and August (*b* 24 April 1873; *d* 16 June 1944) Larson emigrated from Sweden to Chicago during the 1880s, and began making instruments in the 1890s. Their guitars were exclusively designed to be fitted with steel strings at a time when almost every other guitar maker used gut. Mandolins of the period were successfully made with steel strings to produce a loud sound. No other American maker before the Larsons had considered the strengthening and modification of construction that a guitar specifically designed for steel strings would require. August Larson obtained a US patent in 1904 for the distinctive laminated braces the Larsons used under their guitar tops. A later Larson design had metal rods within the guitar's body to provide even greater internal strength. The brothers primarily manufactured guitars, harp-guitars and mandolins with a variety of brand names, including Champion, Dyer, Euphonon, Maurer, Prairie State, Stahl and Stetson. Their Dyer Symphony harp-guitars, based on a design by Chris Knutsen and made in the 1910s and 20s, are among their finest achievements. The firm ceased to operate after the brothers died.

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TONY BACON

Larsson, Lars-Erik (Vilner) (*b* Åkarp, Skåne, 15 May 1908; *d* Helsingborg, 26 Dec 1986). Swedish composer. After taking the organist's examination in Växjö (1924), he studied at the Stockholm Conservatory (1925–9) with Ernst Ellberg for composition and Olallo Morales for conducting. While still a student he attracted attention with *En spelmans jordafärd* (1928) and his First Symphony (1927–8), and in 1929 he received a state composer's grant. In 1929–30 he made a study trip to Vienna and Leipzig, taking lessons from Berg and Fritz Reuter, and in 1930–31 he was a coach at the Royal Theatre, Stockholm. He then taught music in Malmö and Lund and was music critic of the *Lunds Dagblad* (1933–7). His Sinfonietta, performed at the 1934 ISCM Festival, brought him international recognition and contributed to his growing reputation in the 1930s. He worked for Swedish radio as a conductor, composer and producer (1937–43); from 1945 to 1947 he was supervisor of the non-professional symphony orchestras, and he remained conductor of the radio chamber orchestra until 1953. He was also professor of composition at the Stockholm Conservatory (1947–59) and later director of music at Uppsala University (1961–6). In 1971 he retired to Helsingborg.

As a composer Larsson continually oscillated between Nordic Romanticism, neo-classicism and more unconventional styles (serialism and polytonality). His first works are Sibelian, but his year abroad (1929–30) brought a

change: the Ten Two-Part Piano Pieces (1932) include the first examples of 12-note technique in Swedish music, and a string quartet fragment of the same period is in a harsh tonal style reminiscent of Hindemith. Of much greater importance, however, is the Sinfonietta for strings (also 1932), a quite un-Romantic, contrapuntal piece with neo-Baroque motivic work in the outer movements; for a composer of Larsson's gentle lyrical disposition it is a work of biting aggressiveness. It was followed by a series of successful and entertaining pieces in an increasingly warm, elegant neo-classical style, the Concert Overture no.2 (1934), the Saxophone Concerto (1934), the Little Serenade for strings (1934), the Divertimento no.2 (1935) and the much performed Piano Sonatina no.1 (1936). Works on a larger scale met with less success: both the Second Symphony (1936–7) and the monumental opera *Princessen av Cypern* ('The Princess from Cyprus', 1930–37) were criticized for their mixture of styles, lack of originality and weak ideas, and they were withdrawn, though the symphony was performed again after revision in the 1970s.

Larsson's appointment to the radio service brought another change, and until the mid-1940s he concentrated exclusively on music for broadcasting, the theatre and films. Together with the poet Hjalmar Gullberg he developed a new type of radio programme, the 'lyrical suite', consisting of poetry readings interspersed with music. His works in this form included *Dagens stunder* (1938), from which the *Pastoralsvit* was compiled for concert performance, *Senhöstblad* (1938), which produced the *Intima miniatyrer* for string quartet, and *Förklädd gud* ('The Disguised God', 1940), a more cantata-like piece. In all of these, and particularly in the slower sections, there is a warm Scandinavian Romanticism, though the lively movements still show the airy, witty elegance of Larsson's neo-classicism. During the war years he also wrote works of contemporary relevance, most notably the *Obligationsmarschen* (1940), which, in a Norwegian version, played a part in encouraging the resistance movement in Norway.

A return to substantial independent composition came with the First String Quartet (1944) and the Third Symphony (1944–5). In the Cello Concerto (1947) there was another change of direction, best demonstrated in the *Musik för orkester* (1948–9), one of Larsson's weightiest works. It represents an unconscious approach to Hindemith: there are polytonal tendencies, thematic metamorphosis is used without schematicism on an extended scale and the ideas have a new depth and tension. This direction was continued in the Violin Concerto (1952) and in the 12 concertinos for solo instrument and strings (1953–7), a group designed for skilled amateurs and comparable with Larsson's neo-classical works.

In the late 1950s, Larsson again reviewed his style. There had been 12-note suggestions in the Kyrie of his *Missa brevis* (1954), and he now developed his own 12-note technique, based not on series but on 'interval piles' (four of three notes separated by a major 3rd, or three of four notes separated by a minor 3rd). The few works written in this manner, including the Adagio for strings (1960), the Three Orchestral Pieces (1960) and the Orchestral Variations (1962–3), display an introspective, austere character. Larsson then moved in the opposite direction with the colourful cantata *Soluret och urnan* ('The Sundial and the Urn', 1966) and the *Lyrisk fantasi* for orchestra (1966). He returned again to neo-classicism in a series of lesser chamber pieces, and in the orchestral *Due auguri* (1971) and *Råå-rokoko* (1973) he brought together learning and humour in subtle musical witticism. His last major work, *Musica permutatio* (1980), is a cool, enigmatic return to his counterpoint of the early 1960s, but without using 12-note technique.

WORKS
(*selective list*)

DRAMATIC

Princessen av Cypern [The Princess from Cyprus] (op, 4), 1930–37, Stockholm, 1937, withdrawn; Arresten på Bohus [The Arrest on Bohus] (opera bouffe, 2), 1938–9; Linden (ballet), op.46, 1957–8, Stockholm, 1958; numerous scores for the theatre, cinema and radio

ORCHESTRAL

Sym. no.1, D, op.2, 1927–8; Concert Ov. no.1, op.4, 1929; Symfonisk skiss, op.5, 1930; Divertimento no.1, op.7, chbr orch, 1932; Sinfonietta, op.10, str, 1932; Little Serenade, op.12, str, 1934; Concert Ov. no.2, op.13, 1934; Conc., op.14, sax, str, 1934; Divertimento no.2, op.15, small orch, 1935; Drei Opernbilder [from Princessen av Cypern]; Sym. no.2, 1936–7, withdrawn except for 3rd movt, Ostinato, op.17; En vintersaga, op.18, 1937–8; Pastoralsvit, op.19, 1938 [from lyrical suite Dagens stunder]; Festmusik (Hyllningsmusik), op.22, 1939; Jorden sjunger, op.23, 1940; Gustaviansk svit, op.28, fl, hpd, str, 1944 [from film score Kungajakt]; 2 Pieces, op.32, 1944; Symphony no.3, 1944–5, withdrawn except for 4th movt, Concert Ov., op.34; Vc Conc., op.37, 1947; Musik för orkester, op.40, 1948–9; Vn Conc., op.42, 1952; Concertinos, op.45, 1 inst, str: no.1, fl, 1955; no.2, ob, 1955; no.3, cl, 1957; no.4, bn, 1955; no.5, hn, 1955; no.6, tpt, 1953; no.7, trbn, 1955; no.8, vn, 1956; no.9, va, 1956; no.10, vc, 1956: no.11, db, 1957; no.12, pf, 1957; Adagio, op.48, str, 1960; 3 Orch Pieces, op.49, 1960; Orch Variations, op.50, 1962–3; Lyrisk fantasi, op.54, 1966; Due auguri, op.62, 1971; Råå-rokoko, op.64, 1973; Musica permutatio, op.66, 1980

VOCAL

Choral: De nakna trädens sånger, male vv, 1932; Förklädd gud [The Disguised God], op.24, spkr, S, Bar, vv, orch, 1940; Väktarsånger [Songs of the Guardian], op.25, spkr, Bar, vv, orch, 1940; Missa brevis, op.43, 3vv, 1954; Intrada solemnis, op.51, vv, brass, org, 1963; Soluret och urnan [The Sundial and the Urn], cant., op.53, Bar, vv, orch, 1966; Tre citat, op.59, vv, 1969

Solo: En spelmans jordafärd, 1v, pf, 1928, orchd; 2 Songs (E. Lindorm), 1v, pf, 1945; 9 Songs (H. Gullberg), 1v, pf, 1946; 8 Songs, op.52, 1964

CHAMBER AND INSTRUMENTAL

Sonatina, op.3, vn, pf, 1928; Duo, op.6, vn, va, 1931; 10 2-Part Pf Pieces, 1932; Sonatina no.1, op.16, pf, 1936; Intima miniatyrer, op.20, str qt, 1938 [from lyrical suite Senhöstblad]; Str Qt no.1, d, op.31, 1944; Croquiser, pf, op.38, 1946–7; Sonatina no.2, op.39, pf, 1947; Sonatina no.3, pf, op.41, 1950; Str Qt no.2 (Quartetto alla serenata), op.44, 1955; 12 Little Pf Pieces, op.47, 1960; Quattro tempi, divertimento, op.55, wind qnt, 1968; Easy Pieces, 5 Pieces, 7 Little Fugues with Preludes, opp.56–8, pf, 1969; Sonatina, op.60, vc, pf, 1969; 3 Pieces, op.61, cl, pf, 1970; Aubade, op.63, ob, str trio, 1972; Str Qt no.3, op.65, 1975

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GÖRAN BERGENDAL

LaRue, (Adrian) Jan (Pieters) (*b* Kisaran, Sumatra, Indonesia, 31 July 1918). American musicologist. He took the SB at Harvard in 1940. He began graduate work at

Princeton, where he studied with Roger Sessions and Oliver Strunk and received the MFA in 1942. Returning to Harvard for additional studies, he took courses with Walter Piston, A. Tillman Merritt and Archibald T. Davison; he received the PhD at Harvard in 1952 with a dissertation on Okinawan Classical Songs. He taught at Wellesley College from 1942 to 1943 and 1946 to 1957. He was a professor in the music department at New York University from 1957; he was appointed chairman in 1971. He was chairman of the American Musicological Society from 1966 to 1968. He retired in 1988.

LaRue has done research in both ethnomusicology and historical musicology. His more recent interests include late 18th-century music, style analysis and tools of research, including watermark analysis, study of publishers' catalogues and computer applications in musicology. He has sought to combine and relate these interests through such projects as computer-aided preparation of thematic catalogues and use of the computer for problems of analysis. His examinations of 18th-century publishers' catalogues have furnished information concerning dating of publications, musical tastes and the speed with which music prints became available throughout Europe. His book on style analysis provides both a methodology and a system of analytical symbols for the student. He was the editor of the Wellesley Edition (Wellesley, MA, 1950–75).

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PAULA MORGAN

La Rue [de Platea, de Robore, de Vico, vander Straeten], **Pierre** [Perison, Peteren, Petrus, Pierchon, Pieter, Pirson] **de** (*b* ?Tournai, *c*1452; *d* Kortrijk, 20 Nov 1518). Franco-Flemish composer. He was one of the most important composers of the late 15th and early 16th centuries, with an extensive and varied output in all major genres of his time.

1. Life. 2. Works: (i) Sources and chronology (ii) Masses and mass movements (iii) Other sacred music (iv) Secular music. 3. Reputation and significance.

1. Life. The son of Jehan de la Rue and Gertrud de la Haye, La Rue was almost certainly born in Tournai and educated in the city cathedral's *maîtrise*. He is first mentioned, as an adult professional singer, in the records of the cathedral of Ste Gudule in Brussels for 1469/70. This reference, together with the fact that his mother survived him, suggests a birthdate about 1452. He next appears at the Jacobskerk, Ghent, in the account book for 1471/2; other early employment was at Onze Lieve Vrouwkerk, Nieuwpoort (1472/3 to before 1477/8), the church of St Ode (location and date undetermined), an unidentified institution in Cologne (to 1489) and possibly Cambrai Cathedral. The 'Misser Piero delapiazza' in Siena thought by Staehelin to be La Rue refers to another musician; so far no evidence places the composer in Italy, making him one of the few major composers of his time not to visit there.

La Rue left Cologne in 1489 for employment at the Confraternity of Our Lady in 's-Hertogenbosch, where he stayed until 1492. In November of that year, after a gap of up to nine months unaccounted for, he joined the Habsburg-Burgundian chapel, where he was to spend the rest of his professional life; claims as to earlier court associations are based on misreadings of the documents. He served each successive ruler of the court beginning with Maximilian and travelled extensively in the court entourage. Under Maximilian's son Philip the Fair he made two trips to Spain, the first from 1501 to 1503 (through France to Spain, then back north by way of Habsburg lands) and the second by sea in 1506; bad weather and shipwreck forced a three-month stay in England at the court of Henry VII. Though many chapel members left Spain upon Philip's death in September 1506, La Rue and others remained there in the service of Juana, Philip's widow. After power was wrested from Juana in 1508 La Rue returned north, where in the previous year Philip's sister Marguerite of Austria had

assumed the regency of the Low Countries for her young nephew, the future Charles V. In 1516, a year after Charles came of age, La Rue retired to Kortrijk, possibly to avoid another trip to Spain. He drew up his will on 16 June of the same year and died there in 1518.

Despite considerable gaps in the early years, La Rue's life is thus unusually well-documented and for the most part demonstrates a continual search for better-paid and more prestigious employment, culminating in his membership in one of the largest and most illustrious musical institutions of the time. His longevity at the court is in contrast to the peripatetic lives of his major contemporaries, but certainly the richness of the musical life (colleagues at various times included Agricola, Weerbeke, de Orto, Champion and Divitis) as well as the professional security were reasons to remain. Evidently La Rue gradually assumed a quasi-official status as court composer and probably influenced the compilation of the many musical manuscripts emanating from the court scriptorium, possibly even sometimes acting as scribe. He was rewarded by valuable prebends at St Aubain, Namur, Onze Lieve Vrouwkerk, Kortrijk (where he ultimately retired), Onze Lieve Vrouwkerk, Dendermonde, and St Faraïlde (Sente Verle), Ghent; with the added income from the prebend at St Ode, received before he joined the court, he died a wealthy man.

2. Works.

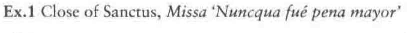
(i) Sources and chronology. Sources for La Rue's music began appearing in the late 15th century and continued until 1617. His lengthy association with the Habsburg-Burgundian court resulted in the transmission of his music throughout Europe, not only through the court's many travels but also through the extensive series of manuscripts prepared by the scriptorium associated with the court. More than 50 such manuscripts survive today, prepared between the late 15th century and 1534 when the principal scribe Pierre Alamire retired. La Rue is by far the best-represented composer in this complex (see Kellman); five manuscripts are exclusively devoted to his works, with another five each containing only a single work by another composer. His music dominates *B-Br* 228 and plays a significant role in *I-Fc* 2439 (two major court chansonniers). As a result we have a series of authenticated works unique for a major composer of his generation; problems of authorship are less pressing than for his contemporaries, though some still remain. In addition, the court was not the only place where La Rue's music was cultivated; many manuscripts prepared elsewhere (especially Germany), as well as numerous prints beginning with the *Odhecaton*, disseminated his compositions across the continent. Petrucci devoted one of his earliest mass prints (1503) to La Rue and included his masses and a motet in several anthologies, while Antico, Giunta, Petreius and Formschneider also published complete masses.

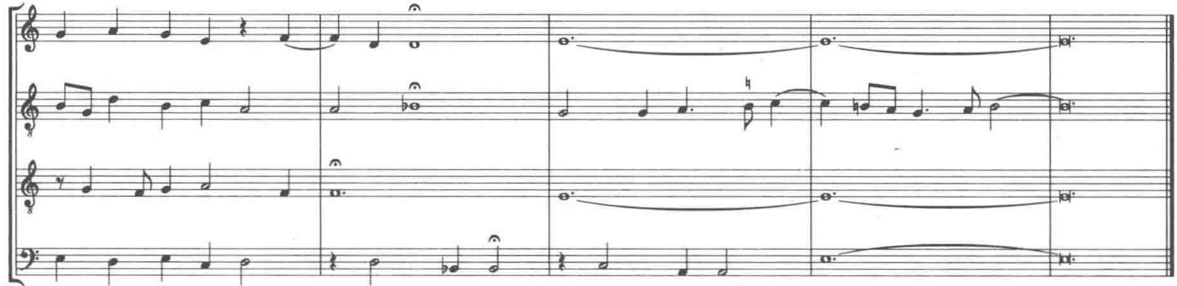
Despite the excellent source situation for La Rue's music, a chronology remains difficult to construct; firm dates of composition exist for very few pieces. By and large his music seems to follow the general trends of the time – masses in earlier sources are more likely to progress in each movement from perfect to imperfect *tempus*, for example – but stylistic considerations alone are insufficient to place each work. One might expect the six-voice Credo to be a late work, for example, yet it appears in one of the earliest manuscripts to transmit his music.

Staehelin's suggestion that La Rue composed only during the last 20 or so years of his life seems unlikely in view of the revised birth-date, which makes him about 40 at the time of his court recruitment. But it remains possible that most of what survives dates from his court years; certain aspects of his output suggest a slightly later period of composition than the works of his contemporaries: the number of pieces – especially masses – for more than four voices, the relatively limited use of strict cantus-firmus procedure or fixed forms, the interest in parody. At the same time his intense interest in Marian-inspired works may stem initially from his employment at the Marian brotherhood in 's-Hertogenbosch.

(ii) Masses and mass movements. La Rue was one of the most prolific mass composers of his generation. 29 of his masses circulated with ascriptions in Habsburg-Burgundian manuscripts; another work, *Missa 'Jesum liate'*, was in a now-lost manuscript belonging to Philip II. *Missa 'Sancta dei genitrix'*, despite a garbled attribution in its sole court source, is surely La Rue's as well. Two other masses, *Missa 'L'homme armé'* (ii) and *Missa sine nomine* (ii), are anonymous in their sources (manuscripts likewise from the court scriptorium) but are usually considered to be La Rue's. The anonymous *Missa de septem doloribus* for four voices (also in a Habsburg-Burgundian manuscript), on the other hand, seems unlikely to be genuine. This leaves undecided only the *Missa 'Fortuna desperata'* attributed to 'Periquin' in its unique source.

In contrast to his contemporaries, La Rue drew relatively little on secular models for his masses, using only Urrede's villancico *Nunca fué pena mayor* (ex.1), his own chansons *Tous les regretz* and *Incessament mon pauvre cueur lamente*, the popular melodies *L'homme armé* and *Tandernaken*, possibly a German tune (in *Missa Almana*), and perhaps the Italian song *Fortuna desperata*. More often he turned to chant models, a number of which remain unidentified. In one unusual composition, the *Missa de Sancto Job*, the chants are drawn from their


Ex.1 Close of Sanctus, *Missa 'Nuncqua fué pena mayor'*



appearance in Pipelare's *Missa Floruit egregius* rather than from original sources (see Bloxam, 1991). La Rue used the motet *Ave sanctissima Maria* (probably his own) as the basis for one work, and a few masses (the *Sine nomine* works and the canonic *Missa 'O salutaris hostia'*) appear to be completely free. Particularly striking is his practice in certain masses of quoting from a completely separate work at a single point in the cycle: the final Agnus Dei of *Missa 'Ave sanctissima Maria'* uses an unidentified *O dulcis amica Dei* melody, the Credo of *Missa 'Sancta dei genitrix'* includes part of the *L'homme armé* tune, the second 'Osanna' of the five-voice *Missa de septem doloribus* quotes the superius of the concluding phrase of Josquin's *Ave Maria*, and the final Agnus Dei of *Missa 'L'homme armé'* (i) cites the popular song *Tant que nostre argent dura*. In a related vein, the 'Pleni' of *Missa de sancta cruce* owes much to the second Agnus Dei of Josquin's *Missa 'L'ami baudichon'*. La Rue's *Missa de Beata Virgine*, *Missa de feria*, *Missa de Sancto Job*, *Missa de septem doloribus*, *Missa Pascale* and Requiem Mass all draw on multiple chants, making him one of the composers most sympathetic to this practice. Finally, in part because he used polyphonic head-motifs in some masses, several scholars have suggested unidentified polyphonic models for some works (e.g. *Missa 'Alleluia'*).

La Rue wrote two ostinato masses, *Missa 'Cum iocunditate'* and *Missa 'Sancta dei genitrix'*, and two that are completely canonic: *Missa 'O salutaris hostia'*, in which a single notated voice generates three others, and *Missa 'Ave sanctissima Maria'*, whose six voices are generated by three two-voice canons as in the motet on which it is based. In the other masses La Rue rarely followed strict cantus-firmus procedure, preferring instead to embellish his models and integrate the borrowed material throughout the texture, making him of singular importance in the history of the paraphrase mass. He is also a composer of crucial significance in the early parody or 'imitation' mass. Both his *Missa 'Nuncqua fué pena mayor'* (a cantus-firmus mass with extensive ancillary borrowings from the polyphonic model) and his eight-voice *Credo 'Angeli archangeli'* (based on Isaac's six-voice motet) point the way towards the full-fledged parody technique he employed in three masses, *Missa 'Tous les regretz'*, *Missa 'Incessament mon pauvre cueur lamente'*, and *Missa 'Ave sanctissima Maria'*. These masses are noteworthy not only because two of them use secular models but also because La Rue turned exclusively to his own pieces as sources for inspiration. Further, they solve a series of compositional problems of increasing difficulty: *Missa 'Tous les regretz'*, for four voices, is based on a straightforward rondeau cinquain; *Missa 'Incessament'*, for five voices, has a two-voice canon as its foundation throughout, as does its model; *Missa 'Ave sanctissima Maria'*, for six voices, is completely canonic, its triple canons matching those of its model. La Rue is alone among his contemporaries in displaying so much interest in this newest type of mass.

La Rue typically wrote for equal voices and constantly varied his texture within individual movements. Like Josquin, he was extremely fond of paired voices, and used them frequently to provide contrast and lighten the texture. He made use of both homophonic sections and non-imitative polyphony, but imitative writing is by far the most common texture, with melodic entries occurring at times on unusual intervals. He is widely recognized for his contrapuntal mastery, and his masses demonstrate numerous instances of strict canonic writing. In addition to the two completely canonic works cited above, three others are based on a structural foundation of two voices in canon: *Missa de feria*, *Missa 'Incessament'*, and *Missa 'L'homme armé'* (ii). Five more masses contain one or more canon-based or totally canonic sections. Perhaps the most interesting of this last group are the canons found in *Missa 'L'homme armé'* (i), where each of the three sections of the Kyrie has two voices in a mensuration canon, and where the second Agnus Dei is a mensuration canon in which all four voices are derived from one – in all probability La Rue was attempting to surpass the second Agnus Dei of Josquin's *Missa 'L'homme armé' super voces musicales*.

La Rue's love of variety is also evident in his treatment of melodic material, both borrowed material and that of his own invention. Varied repetition is the norm; the constantly changing rhythms of the ostinato in *Missa 'Cum iocunditate'* are a good example of his reluctance to use exact repetition. La Rue was also fond of melodies that keep circling gracefully back to the same pitch, approaching it in continually shifting ways. He frequently played with motifs that thoroughly explore a limited range in this manner, often using syncopated rhythms. Motifs are often inspired by specific intervals that then pervade the melody, and individual lines are at times composed of a string of related ideas. These types of writing provide a subtle yet satisfying sense of unification. For contrast La Rue sometimes wrote wide-ranging lines, melodies employing large leaps, and phrases that immediately repeat themselves an octave higher. Other devices found in his music are sequences, ostinati (especially in the lowest voice) and passages in parallel 3rds or 6ths.

Two Kyries and five independent Credos are usually considered La Rue's (the five-voice Kyrie is anonymous in its two sources, both from the court, but has never been seriously questioned). Two of these movements are evidently free, while three draw on liturgically appropriate chant (one in a *Credo de villagiis*). Another Credo uses the monophonic song *L'amour du moy*, freely treated, while the extended eight-voice *Credo 'Angeli archangeli'* borrows from Isaac's motet both polyphonically and monophonically (the tenor of Binchois' *Comme femme* as used by Isaac). The six-voice Credo, evidently an early work, is La Rue's only composition for so many voices that does not employ canon.

(iii) Other sacred music. La Rue's motets are less well represented than the masses in court sources. 13 of 25 surviving works appear with attributions in court manuscripts; six works circulate only in non-court sources, often posthumous German prints (though a number of 'motets' in these sources are actually contrafacta of mass movements and chansons; see Davison, 1962). Of the other half dozen, all anonymous in court collections, two are ascribed to La Rue elsewhere, while the remaining four (including *O salutaris hostia*, which takes the place of the first Osanna in all sources of *Missa de Sancta Anna*) have been attributed to La Rue by modern scholars only. Of this last group, the most dramatic reattribution is that for *Absalon fili mi*; van Benthem and Rifkin independently gave reasons for moving its authorship from Josquin to La Rue (for opposing arguments see Milsom, 1993, and Davison, 1996; for support see Meconi, 1998).

The stylistic traits of La Rue's masses carry over into his motets, with continued interest in strict canon. Three motets are totally canonic (*Ave sanctissima Maria*, six voices derived from three two-voice canons; *Da pacem domine*, four voices derived from two; and *Salve regina* (i), four derived from one) while two others add a free voice or voices to a canonic foundation (*Laudate Dominum* and *Pater de coelis, Deus*). 16 motets are in two or more sections, and they range in length from the brief *O salutaris hostia* (34 breves) to the massive *Salve mater salvatoris* (300 breves). Almost all the works are for four voices; the few exceptions are all unusual in other ways as well (*Ave sanctissima Maria* and *Pater de coelis, Deus* employ canon, *Maria mater gratie/Fors seulement* uses a voice from Ockeghem's chanson, and both *Sancta Maria virgo* and *Si dormiero* are sacred tricinia).

Somewhat more than half the motets use (or appear to use) pre-existing material; although this is usually the same chant that supplies the text for the derived work, La Rue borrowed on one occasion from Ockeghem and, in *Salve regina* (iv), from both Du Fay's *Par le regard* and Binchois's *Je ne vis oncques la pareille*. As in the masses, some models elude identification (such as that for *Sancta Maria virgo*), and the impetus behind certain possibly occasional compositions (e.g. *Quis dabit pacem*) remains obscure. More than half the motets have Marian themes, and the presence of six *Salve regina* settings is particularly striking. Only two psalm motets (possibly late works) survive, neither in a court source.

La Rue also wrote a complete set of *Magnificat* settings on every tone, apparently the first composer to do so. The setting for the third tone is now unfortunately lost; the surviving ones all set even verses only. These are well-authenticated, all but one appearing with attribution in court manuscripts. The set of Lamentations attributed to La Rue in a late German print, however, is more likely to be by Stephan Mahu.

(iv) Secular music. Recent stylistic analysis has eliminated many secular works previously considered to be La Rue's (see Meconi, 1986), but suggestions that anonymous pieces should be attributed to him are swelling the corpus anew. Two dozen works with contemporary ascriptions remain, all but one transmitted in court chansonniers; modern scholars have attributed to La Rue another 22 anonymous compositions found in court manuscripts. Of the unquestioned two dozen, most are for four voices, with three for three voices and another four for five voices. Because the bulk of La Rue's chansons appear to have been written later than those of Agricola and Compère, his works are in general more forward-looking, and they constitute an important portion of the pre-'Parisian' repertoire. Only three of the attributed chansons, *A vous non autre*, *Ce n'est pas jeu* and *De l'oeil de la fille du roy*, are in the *formes fixes* (all rondeaux), and all are likely to be early compositions. One work is strophic: *Pour ung jamais* on a text by Marguerite of Austria. Other works set poems that may be rondeau refrains for which additional text is unknown, but it is unclear what La Rue's intentions were. In some instances (e.g. *Tous nobles cueurs*), full text exists, but the music precludes performance as a fully-texted rondeau. Free works are usually through-composed but sometimes involve the repetition of an earlier section of music (e.g. *Mijn hert*).

La Rue made relatively little use of borrowed material in his secular music; even the two works in the style of four-part arrangements (*Autant en emporte le vent* and *Dedans bouton*) avoid the use of popular melodies. His ventures into the genre of art-song reworkings all draw on models by Ockeghem (*D'ung aultre aymer*, *Ma bouche rit* and *Fors seulement*, the last inspiring one sacred and two secular settings by La Rue). His motet-chanson *Plorer, gemir, crier/Requiem*, which uses the introit for the Requiem Mass, is likely to be in commemoration of the older composer as well.

La Rue's secular works demonstrate the same stylistic traits as his sacred ones, with however considerably less interest in homophony and somewhat less use of canon. Only one chanson, *En espoir vis*, is completely canonic (two two-voice canons). Three of the five-voice chansons (*Cent mille regretz*, *Incessament mon pauvre cueur lamente* and one of the *Fors seulement* settings) are based on a strict canon between the two lowest voices, a procedure evidently unique to La Rue (see Bernstein). Inclusion of the anonymous chansons proposed by modern scholars augments rather than changes the formal and stylistic picture sketched above, adding six rondeaux, two more chant-based motet-chansons (one of which is also a rondeau), a canon for six voices derived from three two-voice canons, five works adding free voices to a canonic foundation, one piece based on a monophonic song, and several free compositions.

3. Reputation and significance. La Rue was cited in Molinet's famous *déploration* on the death of Ockeghem, *Nymphes des bois* (set by Josquin), and appeared regularly thereafter in literary and theoretical lists of noteworthy composers, including the foreword to Monteverdi's fifth book of madrigals. Praised by Glarean, Martin Luther, Zarlino and many others, his music enjoyed a special vogue in Germany after his death, prompting misattributions similar to those for Josquin, if not so extensive. Modern scholars have noted his significance for more than two centuries – Burney published the Benedictus from *Missa de Beata Virgine* – yet the lack of a complete critical edition has severely hindered attempts to evaluate and understand La Rue's work as well as its influence on subsequent composers. He is perhaps best known as a composer of canons, and certainly the frequency of strict canon in his output is surpassed only by Josquin among composers of his generation. Yet there is considerably more to his music. His tendency to paraphrase and integrate melodic lines, whether original or borrowed, creates tightly unified compositions; his mastery of textural variety generates continual aural interest. Although usually considered a composer only peripherally concerned with textual meaning, La Rue wrote several works that display considerable rhetorical power, including *Pourquoy non* and *Considera Israel*; in the latter work the switch to a series of repeated breves in the top voice for the words 'non sunt divisi' is but one of several examples of clear word-painting in his music. Further, the use of homophonic and syllabic sections to emphasize specific phrases is frequent in his compositions.

La Rue expanded the contemporary sound-world in several significant ways. He used signed accidentals to a greater degree than his contemporaries, going as far as D♭ in *Pourquoy non* and G♭ in *Absalon fili mi*, where this employment of flats is one argument in favour of his authorship. He also employed extremely low ranges more

frequently than any contemporary or predecessor. About two-thirds of the masses extend below the gamut, eleven of these to E, D, C, or even B♭; similar instances of writing for extremely low voices occur in both the motets and chansons. La Rue also had a distinctive style of dissonance and harmonic relations, with a high tolerance for parallel perfect intervals and casual dissonances. While certain of his pieces seem to lack a coherent tonal plan, others display striking and clearly intentional harmonic shifts (ex.1). Despite differences in style, La Rue's music was probably most strongly influenced by that of Josquin, which he certainly knew; he may even have met the composer himself during the court's travels. In any event, there are curious parallels between the works of the two that, combined with La Rue's borrowings from Josquin, suggest that La Rue felt a rivalry even if Josquin did not.

Several of La Rue's compositions served as models for his contemporaries and successors, and according to one early source he was even considered (probably erroneously) the composer of the famous and much-borrowed *Een vrolic wesen*. His single authenticated Flemish work, *Mijn hert*, inspired a group of derivative settings, and the second section of *Sancta Maria virgo* was reworked by Craen in *Ecce video*. Gascongne used both *Mijn hert* and *Pourquoy non* as models for parody Masses, while La Rue's *Missa de feria* may have inspired Févin's. Other instances of direct borrowing may come to light as La Rue's work becomes better known. A more general influence will probably be found in the succeeding generation of northern composers, including Gombert, Richafort and Manchicourt.

His significance for now thus rests on the quantity, type and quality of his compositions as well as a number of historic firsts. Among his peers, only Josquin, Isaac and Mouton surpassed him in sheer number of works. Taken as a whole, his output presents a liturgical completeness of a kind unequalled among his contemporaries: a set of masses for the most important Marian feasts, another series of miscellaneous Marian masses, masses for the dead, the blessed sacrament, the holy cross, Christmas, Easter and daily use, a complete *Magnificat* cycle and settings of three of the four most important Marian antiphons, including an astonishing six versions of *Salve regina*. His Requiem Mass is among the earliest polyphonic treatments to survive, his *Magnificat* cycle was apparently the first ever composed, his *Missa 'Ave sanctissima Maria'* is possibly the earliest six-voice mass and certainly the first wholly canonic one, and he was a pioneer in writing full-fledged parody masses. He is important as well in the history of the paraphrase mass and the turn-of-the century chanson. In respect of the quality and inventiveness of his music, he was second only to Josquin among the composers of his generation.

WORKS

For full source information see the *Opera omnia* for sacred works, Meconi (1986) for secular works. Only additional sources are listed below.

Editions: *Pierre de la Rue: Opera omnia*, ed. N.S.J. Davison, J.E. Kreider and T.H. Keahey, CMM, xcvii/1– (1989–) [D]

Trésor musical: musique profane, ed. R.J. van Maldeghem, années i–xxix (Brussels, 1865–93/R) [VMP]

Trésor musical: musique religieuse, ed. R.J. van Maldeghem, années i–xxix (Brussels, 1865–93/R) [VMR]

Georg Rhau: Musikdrucke aus den Jahren 1538–1545 in praktischer Neuausgabe, ed. I.-M. Schröder and others (Kassel, 1955–) [RhauM]

M. Picker: *The Chanson Albums of Marguerite of Austria* (Berkeley, 1965) [P]

H. Meconi: *Style and Authenticity in the Secular Music of Pierre de la Rue* (diss., Harvard U., 1986) [M]

MASSES

Missa 'Alleluia', 5vv, D i

Missa Almana [Missa 'Pourquoy non', sexti ut fa], 4vv, D i (not on La Rue's chanson)

Missa 'Assumpta est Maria', 4vv, D i (c.f. ant for Assumption of BVM)

Missa 'Ave Maria' [Missa de annuntiatione Maria], 4–5vv, D i (c.f. ant for Annunciation)

Missa 'Ave sanctissima Maria' [Missa de Beata Virgine], 6vv, D i (on motet conjecturally attrib. La Rue; unknown melody O dulcis amica Dei in 2nd Ag; motet Te decet laus appended in *I-Rvat* C.S.36)

Missa 'Conceptio tua', 5vv, D ii (c.f. ant for Conception of BVM)

Missa 'Cum iocunditate' [Missa 'Dirige'], 4–5vv, D ii (c.f. ant for Nativity of BVM; incorrectly ascribed to Josquin in *I-Ma* E 46 Inf.)

Missa de Beata Virgine [Missa super 'Coronatum', de domina, 'Salve sancta parens'], 4vv, D ii (c.f.s Ky IX, Gl IX with trope 'Spiritus et alme', Cr IV, San IX, Ag XVII; Cr called 'Patrem Cardinal' in *I-Bsp* A.38)

Missa de feria, 5vv, D ii (c.f.s Gl XV, Cr I, Ag XV; 'motet' Ne temere quid loquaris in *Grove6* is contrafactum of 2nd Ag; probably inspired Févin, Missa de feria; new sources of 2nd Ag, 1545[6], *A-Wn* 18832, *D-Mbs* 260)

Missa de Sancta Anna [Missa 'Felix Anna'], 4vv, D ii (c.f. ?ant for St Anne in use of Paris; motet O salutaris hostia in place of 1st 'Osanna')

Missa de sancta cruce [Missa 'Nos autem gloriari'], 5vv, D iii (c.f. int for Finding of the Holy Cross and Exaltation of the Holy Cross; 'Pleni' related to 2nd Ag of Josquin, Missa 'L'ami baudichon')

Missa de Sancto Antonio [Missa 'O sacer Anthoni', 'Agnosce o Vincenti'], 4vv, D iii (c.f. ant for St Anthony, with altered text)

Missa de Sancto Job [Missa 'Floruit egregius'], 4vv, D iii (c.f.s chants from rhymed office for St Livinus as used in Pipelare, Missa 'Floruit egregius')

Missa de septem doloribus [Missa de doloribus], 5vv, D iii (unidentified c.f. with texts of invitatory and seq for Seven Sorrows of Mary, also unidentified 'Trenosa compassio'; 2nd 'Osanna' uses Sup of concluding phrase of Josquin, Ave Maria ... virgo serena; new source of 'Pleni', *A-Wn* 18832)

Missa de virginibus [Missa 'O quam pulchra'], 4vv, D iii

Missa 'Incessament', 5vv, D iv (on La Rue's chanson)

Missa 'Inviolata', 4vv, D iv (c.f. seq for BVM)

Missa 'Ista est speciosa' [Missa de sanctissima virgine Maria], 5vv, D iv (c.f. ant for BVM)

Missa 'Jesum liate', 4vv, lost (known from 1602 inventory of Philip II's library; see *Vander StraetenMPB*, viii, 379)

Missa 'L'homme armé' (i), 4vv, D iv (c.f. monophonic chanson; also uses monophonic chanson Tant que nostre argent dura in B of 3rd Ag)

Missa 'Nuncqua fué pena maior', 4vv, D iv (on Urrede's villancico; ascription in index of *D-Ju* 22)

Missa 'O gloriosa domina' [Missa 'O gloriosa Margaretha'], 4vv, D v (c.f. plainsong hymn)

Missa 'O salutaris hostia', 4vv, D v

Missa pascale [Missa 'Resurrexi'], 5vv, D v (c.f.s 7 chants from Easter liturgy)

Missa pro fidelibus defunctis [Missa pro defunctis], 4–5vv, D v (c.f.s appropriate chants from Requiem Mass)

Missa 'Puer natus est' [Missa de nativitate Christi], 4vv, D v (c.f. int for 3rd Mass of Christmas)

Missa 'Sancta dei genitrix', 4vv, D vi; 'Pleni' ascribed to La Rue in 1545[6]; ascribed to Petrus la ?Vic in only complete source, *D-Ju* 21 (on 7-note ostinato, as well as monophonic chanson L'homme armé in B of Cr)

Missa sine nomine (i), 4vv, D vi

Missa 'Sub tuum praesidium' [Missa quarti toni], 4vv , D vi (c.f. Marian ant; ascribed in 1539[2] to both La Rue and Josquin)

Missa 'Tandernaken', 4vv, D vi (c.f. monophonic Flemish song; 'motet' Frange esurienti in *Grove6* is contrafactum of 2nd Ag)

Missa 'Tous les regretz', 4vv, D vi (on La Rue's chanson; two distinct versions)

MASS MOVEMENTS

Kyrie in festo pasche, 4vv, D vii (c.f. Ky I)
Credo, 4vv, D vii
Credo, 6vv, D vii
Credo 'Angeli archangeli', 8vv, D vii (on Isaac's motet with c.f. T of Binchois's chanson Comme femme)
Credo de villagiis, 4vv, D vii (c.f. Cr I; used as Cr of Obrecht, Missa 'Sicut spina rosam' in *I-Rvat* CS 160)
Credo 'L'amour du moy', 4vv, D vii (c.f. monophonic chanson)

MAGNIFICAT SETTINGS
all settings of even verses only

Magnificat primi toni, 3–6vv, D viii
Magnificat secundi toni, 2–4vv, D viii
Magnificat tertii toni, lost (implied by entry 'de ocho tonos de mañificas de musica, de Pedro De La Rua' in 1612 inventory of Philip II's library; see *Vander StraetenMPB*, viii, 367)
Magnificat quarti toni, 3–4vv, D viii
Magnificat quinti toni, 2–4vv, D viii
Magnificat sexti toni, 3–5vv, D viii
Magnificat septimi toni, 3–4vv, D viii
Magnificat octavi toni, 2–4v, D viii

MOTETS
contrafacta not included

Ave regina caelorum [Ave apertor caelorum], 4vv, D ix (? chant c.f.)
Considera Israel, 4vv, D ix (probably written for Marguerite of Austria on death of Philip the Fair; 4p. Doleo super te also exists independently)
Da pacem domine, 4vv , D ix (c.f. ant for peace)
Delicta iuventutis, 4vv, D ix (two versions of text, each drawing briefly on office for the dead; possibly written on death of Philip the Fair)
Gaude virgo, 4vv, D ix (?c.f. ps tone 7; text attributed to St Thomas Becket)
Lauda anima mea dominum (Ps cxlvi), 4vv, D ix (c.f. tonus peregrinus)
Laudate dominum (Ps cxvii), 4vv, D ix
O domine Jesu Christe, 4vv, D ix
O salutaris hostia, 4vv, D ii and D ix (substitutes for 1st 'Osanna' of Missa de Sancta Anna; also exists independently without ascription)
Pater de coelis deus, 6vv, D ix (text is a collection of responses associated with the Trinity)
Quis dabit pacem, 4vv, D ix (textless; a text by Seneca with this beginning was set by Isaac)
Regina celi, 4vv, D ix
Salve Jesu, 6vv, lost (known from 1602 inventory of Philip II's library; see *Vander StraetenMPB*, viii, 370)
Salve mater salvatoris, 4vv, D ix (melodic similarities to seq with same opening; text is prayer for Assumption of the BVM, adapted with references to Marguerite of Austria as governor of the Low Countries)
Salve regina (i), 4vv, D ix (canon melody related to Marian ant)
Salve regina (ii), 4vv, D ix (c.f. Marian ant)
Salve regina (iii), 4vv, D ix (c.f. Marian ant)
Salve regina (iv), 4vv, D ix (alternatim setting; c.f.s Marian ant, Sup of Du Fay, Par le regard, and Sup of Binchois, Je ne vis oncques)
Salve regina (v), 4vv, D ix (alternatim setting; c.f. Marian ant)
Salve regina (vi), 4vv, D ix (c.f. Marian ant)
Sancta Maria virgo, 3vv, D ix (textless; B shares material with Il viendra and Pourquoy tant; 2p. is model for Craen, Ecce video; see Meconi, 1991, on genre)
Si dormiero [O mitis mater Christi], 3vv, D ix (see Meconi, 1991, on genre and related works; also ascribed to Isaac, Agricola and Finck)
Vexilla regis/Passio domini, 4vv, D ix (text and c.f. hymn for Passion Sunday; T uses text of two passages from *Matthew*, c.f. formulae from the Passion lessons)

SECULAR WORKS

Autant en emporte le vent, 4vv, P; ed. in Cw iii (1929)
A vous non autre, 3vv, rondeau, P (rondeau cinquain; altered text in two sources, probably for Marguerite of Austria)
Ce n'est pas jeu, 4vv, rondeau, P (rondeau quatrain)
Cent mille regretz, 5vv, M; ed. A. Smijers, *Werken van Josquin des Près: Wereldlijke werken*, i, afl.8 (Amsterdam, 1925) (ascribed to Josquin in *Trente sixiesme livre*, Paris, 1550)
Dedans bouton, 4vv, M (?for a member of the Bouton family of courtiers)
De l'oeil de la fille du roy, 4vv, rondeau, P (rondeau cinquain; ?for Marguerite of Austria)
D'ung aultre aymer, 5vv, M; ed. R. Taruskin, *D'ung aultre amer* (Miami, 1983) (textless; T of Ockeghem's rondeau in 2nd T)
En espoir vis, 4vv, M; ed. G. Dottin, *Douze canons du XVIe siècle a 4 voix mixtes* (Paris, 1971)
Fors seulement (i), 4vv, M; ed. F. J. Giesbert, *Ein altes Spielbuch* (Mainz, 1936); ed. M. Picker, *Fors seulement* (Madison, 1981) (textless; Sup of Ockeghem's rondeau in A)
Fors seulement, 5vv, M; ed. M. Picker, *Fors seulement* (Madison, 1981) (textless; Sup of Ockeghem's rondeau in Sup)
Il est bien heureux, 4vv, P (attrib. La Rue in P. Aaron: *Toscanello in musica*, 2/1529, 'Aggiunta')
Il viendra le jour désiré, 4vv, P (? response to Pourquoy tant; B shares material with Pourquoy tant and Sancta Maria virgo)
Incessament mon pauvre cueur lamente [Sic Deus dilexit], 5vv, M; ed. A. Smijers, *Werken van Josquin des Près: Wereldlijke werken*, i, afl.8 (Amsterdam, 1925) (? refrain only of rondeau cinquain; ascribed to Josquin in *Trente sixiesme livre*, Paris, 1550)
Ma bouche rit, 4vv, M (textless; T of Ockeghem's virelai in T)
Mijn hert heeft altijt, 4vv, P (ascribed to Obrecht in *CH-SGs* 463; model for Mass by Gascongne, anon. setting in 1538[9] and elsewhere, setting by Cornelius Rigo de Bergis, anon. Salve regina in *D-Mbs* 34)
Plorer, gemir, crier/Requiem, 4vv, M (c.f. int from Requiem Mass; ? lament for Ockeghem)
Pour ce que je suis [Puisque je suis], 4vv, P
Pourquoy non, 4vv, P (model for Mass by Gascongne)
Pourquoy tant, 4vv, P (? paired with Il viendra; B shares material with Il viendra and Sancta Maria virgo)
Pour ung jamais [Fraw margretsen lied, Nos debemus gratias, Pour vous james], 3vv, P (setting of strophic poem by Marguerite of Austria; addl A in *D-Rp* C120)
Secretz regretz [Carmen in la], 4vv, P
Tous les regretz, 4vv, P (rondeau cinquain by Octavien de Saint-Gelais; ascribed to Josquin in *D-Rp* C120)
Tous nobles cueurs, 3vv, P (refrain only of rondeau cinquain by Octavien de Saint-Gelais)
Trop plus secret, 4vv, P

CONJECTURALLY ATTRIBUTED WORKS

Missa 'Fortuna desperata', 4vv (c.f. T of ?Busnoys' chanson; ascribed to 'Periquin' in *E-TZ* 3; unlikely to be by Pierrequin de Therache; see Kreitner), authenticity uncertain
Missa 'L'homme armé' (ii), 4vv, D vii; anon. in only sources, 2 Habsburg-Burgundian MSS; attrib. La Rue in K.E. Roediger: *Die geistlichen Musikhandschriften der Universitäts-Bibliothek Jena* (Jena, 1935); accepted by Robijns (1954) and in *MGG1*, but questioned in *Grove6* (c.f. monophonic chanson)
Missa sine nomine (ii), 4vv, D vii; anon. in *D-Ju* 12 from Habsburg-Burgundian court and only other source, *F* 2; attrib. La Rue in *MGG1* and J.M. Llorens: *Capellae Sixtinae codices* (Vatican City, 1960), but questioned in *Grove6*
Kyrie pascale, 5vv, D vii; anon. in only sources, 2 Habsburg-Burgundian MSS; attrib. La Rue in Rubsamen (1937) (c.f. Ky I)
Absalon fili mi, 4vv, D ix; ascribed to Josquin in 1540[7] and two dependent sources; anon. in Habsburg-Burgundian court MS *GB-Lbl* Roy.8.G.VII; attrib. La Rue by van Benthem (1989), Rifkin, Meconi (1998); questioned by Milsom, Davison (1996) (probably written for Maximilian on death of Philip the Fair)
Ave sanctissima Maria, 6vv, D ix; ascribed to Verdelot/Claudin in 1534[5], anon. in Habsburg-Burgundian court MS *B-Br* 228; attrib. La Rue in VMR xviii and generally accepted as his (model for La Rue's mass) (3 2-voice canons)
Maria mater gratie/Fors seulement, 5vv, P; anon. in only sources, *A-Wn* 18746 and *B-Br 228*; attrib. La Rue in VMR xix, Picker (1965) (c.f. T of Ockeghem's chanson in B2)
Te decet laus, 5vv, D i and D ix; anon. in only source, *I-Rvat* C.S.36, where it follows Missa 'Ave sanctissima Maria', headed 'loco Deo gracias'; attrib. La Rue by L. Feininger in Documenta polyphoniae liturgicae sanctae ecclesiae romanae, ser.1B, i (Rome, 1950)
Adieu comment, 5vv; anon. in *A-Wn* 18746; attrib. La Rue in Bernstein
Aprez regretz, 4vv, P; anon. in *B-Br* 228; attrib. La Rue in VMP xxii, Picker (1965), Milsom (rondeau cinquain)
Ce m'est tout ung, 4vv, P; anon. in *Br* 228; attrib. La Rue in VMP xxi, Picker (1965), Milsom
C'est ma fortune, 4vv, P; anon. in *Br* 228; attrib. La Rue in VMP xxii, Picker (1965), Milsom (rondeau cinquain)

Changier ne veulx, 4vv, P; anon. in *Br* 228; attrib. La Rue in Picker (1965), Milsom (rondeau quatrain)
Cueurs desolez/Dies illa, 5vv, P; ed. in Cw iii (1929); anon. in *Br* 228; attrib. La Rue in VMP xxii, Picker (1965), Milsom (rondeau cinquain; c.f. 3rd verse of resp Libera me from Requiem Mass; poem on death of Jean de Luxembourg, Seigneur de Ville, in 1508 by ?Jean Lemaire)
Dueil et ennuy, 5vv, P; anon. in *A-Wn* 18746 and *B-Br* 228; attrib. La Rue in VMP xxi, Picker (1965), Bernstein, Milsom
Dulces exuvie, 4vv, P; anon. in *Br* 228; attrib. La Rue in VMP xviii, Milsom (text from *Aeneid*)
Helas, fault il, 4vv, P; anon. in *Br* 228; attrib. La Rue in VMP xxii, Picker (1965)
Il me fait mal, 3vv, P; anon. in *Br* 228; attrib. La Rue in VMP xxii, Picker (1965) (? response to Me fauldra il; ? poem by La Rue)
J'ay mis mon cueur, 3vv, P; anon. in *Br* 228; attrib. La Rue in Picker (1965) (refrain of monophonic virelai)
Je n'ay regretz, 5vv; anon. in *A-Wn* 18746; attrib. La Rue in Bernstein
Je ne dis mot, 6vv, P; anon. in *B-Br* 228; attrib. La Rue in Picker (1965), Milsom (3 2-voice canons)
Je ne scay plus, 3vv, P; anon. in *Br* 228; attrib. La Rue in Picker (1965), Milsom
Las, helas, las, seray-je repris?, 4vv, P; anon. in *Br* 228; attrib. La Rue in Picker (1965), Milsom (rondeau cinquain)
Me fauldra il, 4vv, P; anon. in *Br* 228; attrib. La Rue in VMP xxii, Picker (1965) (? poem by Marguerite of Austria; ? paired with Il me fait mal)
Plusieurs regretz, 4vv, P; anon. in *Br* 228; attrib. La Rue in Picker (1965), Milsom
Quant il advient, 5vv, P; anon. in *Br* 228; attrib. La Rue in VMP xxii, Milsom
Quant il survient, 4vv, P; ed. in Cw iii (1929); anon. in *Br* 228; attrib. La Rue in VMP xxi, Picker (1965), Milsom (rondeau quatrain)
Sailliés avant, 5vv; anon. in *A-Wn* 18746; attrib. La Rue in Bernstein; attrib. Josquin in J. van Benthem, *TVNM*, xxii (1971–2), 21–9
Se je souspire/Ecce iterum, 3vv, P; anon. in *B-Br* 228; attrib. La Rue in Milsom (on death of Philip the Fair; ? French poem and Latin text of 1p. by Marguerite of Austria; c.f. of 2p. from Lamentations, tone for 3rd lesson of Tenebrae)
Soubz ce tumbel, 4vv, P; anon. in *Br* 228; attrib. La Rue in VMP xxii, Milsom; attrib. Josquin in Picker (1965) and others (setting of J. Lemaire, 'L'epitaphe de l'amant vert')

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Missa 'Coronata', 4–5vv, ed. A. Smijers, *Werken van Josquin des Près: Missen*, iii, afl.30–31 (Amsterdam, 1952); ascribed to La Rue in Weimar, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde, MS B, but by Josquin (his Missa de Beata Virgine)
Missa de septem doloribus, 4vv; anon. in only source, *B-Br* 215–16 (from Habsburg-Burgundian court); possibility of La Rue's authorship first examined in Robijns, 1954
Missa 'Iste confessor domini', 4vv, D vii; ascribed to La Rue in *P-Cug* 2, but by Févin (his Missa O quam glorifica)
Magnificat quarti toni, 4vv, ed. A. Smijers and A. Antonowycz, *Werken van Josquin des Près: Motetten*, v, afl.47 (Amsterdam, 1958); ascribed to La Rue in *I-MOd* III, elsewhere to Josquin, Agricola and Brumel; probably by Josquin
Lamentationes Hieremiae, 2–6vv, D viii; ascribed to La Rue in 1549[1], portions ascribed elsewhere to Stephan Mahu, Antoine de Févin and Forster; one section by Févin, the rest probably by Mahu
Anima mea liquefacta est, 4vv, P; attrib. La Rue in VMR xviii, but actually by Weerbeke
Domini est terra, 4vv, inc., D ix; ascribed to La Rue in lost T book originally belonging to *D-Bga* 7
Passio domini nostri, 4vv, ed. in RhauM, x (1990); New Obrecht Edition, xviii (1999); ascribed to La Rue in *D-Dl* 505, elsewhere to Obrecht, Longueval and Jo. a la Venture; by Longueval
Proch dolor/Pie Jhesu, 7vv, P; anon. in *B-Br* 228; attrib. La Rue in VMR xix, but written for death of Maximilian (1519) and hence not by La Rue; attrib. Josquin in Picker (1965)
Salva nos domine, 4vv, ed. in RhauM, iii (1959); ascribed to La Rue in 1538[8], but contrafactum of 3rd Agnus Dei of Isaac's Missa Salva nos
Sancta Maria succurre miseris/O werder mondt, 4vv, P; anon. in *Br* 228; attrib. La Rue in VMR xix, but by Franciscus Strus
Stabat mater/Comme femme, 5vv, ed. A. Smijers, *Werken van Josquin des Près: Motetten*, ii, afl.21 (Amsterdam, 1942); attrib. La Rue in *SchmidlD* and elsewhere, but by Josquin
Virga tua, 2vv, D ix; ascribed to La Rue in *D-Rp* 220–22, but probably by Pipelare (setting of grad text from Requiem Mass; c.f. chant Si ambulem)
Ach hülff mich leid, 4vv, M; ed. in SMd, v (1967); ascribed to La Rue in *CH-Bu* F.X.1–4; elsewhere to Josquin, Bauldeweyn and Hans Buchner; probably by Buchner
Adieu Florens la jolie [Carmen in sol], 4vv, M; ed. in MRM, vii (1983); ascribed to La Rue in *A-Wn* 18810, but by Pietrequin Bonnel
Au feu d'amour, 4vv, M; ed. H. Riemann, *Musikgeschichte in Beispielen* (Leipzig, 1911–12, 2/1921); ed. in Meconi (1997); ascription to 'La Rue' in 1541[6] and elsewhere refers to Robert de la Rue
Buccucia dolce chiu che canamielle, 4vv, ed. in RRMR, xxx (1978); ascription to 'Piersson' in 1548[11], thought by Ambros to be La Rue, actually refers to Perissone Cambio
Car dieu voulut, 4vv, P; attrib. La Rue in VMP xxi, but actually by Agricola (2p. of Je n'ay deuil que de vous)
Dicte moy bergère, 4vv, M; 2 2-voice canons; ascribed to La Rue in *I-Fc* 2442; possibly by Josquin, to whom it is attributed in *D-HRD* 9820
D'ung desplaisir, 4vv, M; ed. M. Cauchie, *Quinze chansons françaises du XVIe siècle* (Paris, 1926); ascription to 'De la Rue' in 1538[10] and elsewhere refers to Robert de la Rue
Du tout plongiet/Fors seulement, 4vv, P; attrib. La Rue in VMP xxi, but by Brumel
Een vrolic wesen, 3vv, ed. in CMM vii/2 (1957); Sup (and presumably the rest) ascribed to La Rue in *I-TRc* 1947/4, but Barbireau is more likely
Een vrolic wesen, 4vv, M; ed. in CMM xxxiv/1 (1966); ascribed to La Rue in *A-Wn* 18810, but by Pipelare
Elle a bien ce ris, 4vv, M; ed. in CMM lii/3 (1974); ascription to 'D. la rue' in *D-Mbs* 1508 refers to Robert de la Rue; elsewhere ascribed to Claudin de Sermisy
En desirant ce que ne puis avoir, 3vv, ed. in G.M. Jones: *The 'First' Chansonnier of the Biblioteca Riccardiana, Codex 2794* (diss., New York U., 1972), ii, 158; ascription to 'Pietrequin' in *I-Fr* 2794 refers to Pietrequin Bonnel
En l'amour d'une dame, 5vv, inc., M; ascribed to La Rue in *GB-Lbl* 19583; unlikely on stylistic grounds
Fama malum, 4vv, P; anon. in *B-Br* 228; attrib. La Rue in VMP xix; Picker (1965) suggests attrib. to De Orto (text from *Aeneid*)
Fors seulement (ii) [Exortum est in tenebris], 4vv, P; ed. in CMM xxxiv/1 (1966); ascribed to La Rue in 1502[2], but by Pipelare
Il fault morir, 6vv, M; textless; ascribed to La Rue in *D-Rp* C120; unlikely on stylistic grounds
In pace in idipsum/Que vous madame, 3vv, P; attrib. La Rue in VMR xix, but by Josquin
Je n'ay deuil que je ne suis morte, 4vv, P; attrib. La Rue in VMP xxi, but by Ockeghem
Je n'ay deuil que de vous, 4vv, P; attrib. La Rue in VMP xxi, but by Agricola
Je suys a moy, 4vv, M; ascription to 'La Rue' in 1536[5] refers to Robert de la Rue; ascribed to Mittantier in index
Jouyssance vous donneray [Iam sauche, Jani sauche], 4vv, M; ed. in CMM lii/3 (1974); ascribed to La Rue in *A-Wn* 18810, but by Claudin de Sermisy
Las que plains tu, 4vv, M; ascription to 'La Rue' in 1541[6] and elsewhere refers to Robert de la Rue
Leal schray tante [Carmen in re], 4vv, M; ascribed to La Rue in *Wn* 18810 and *D-Rp* C120; but by Josquin, to whom it is attributed in *CH-Zz* Z.XI.301
Le renvoye [Num stultum est mortem], 2vv, M; ed. in HM, xxvii (1950/*R*), lxxiv (1951); ed. in RRMR xvi–xvii (1974); ascribed to La Rue in 1549[16]; unlikely on stylistic grounds (Sup of Compère's chanson in Sup)
Ma mère hellas, 4vv, M; ed. H. Expert, *Anthologie chorale des maîtres musiciens de la Renaissance française* (Paris, 1938); ascription to 'La Rue' in 1536[5] refers to Robert de la Rue
Mes douleurs sont incomparables, 3vv, ed. in G.M. Jones: *The 'First' Chansonnier of the Biblioteca Riccardiana, Codex 2794* (diss., New York U., 1972), ii, 165; ascription to 'Pietrequin' in *I-Fr* 2794 refers to Pietrequin Bonnel
Mais que ce fust secretement [Donzella no men culpeys], 3vv, ed. in CMM xv/5 (1972); ascriptions to 'Pierquin' etc. in *Bc* Q17 and

elsewhere refer to Pietrequin Bonnel; elsewhere ascribed incorrectly to Compère

Qu'en dictez vous suis je en danger, 3vv, ed. in G.M. Jones: *The 'First' Chansonnier of the Biblioteca Riccardiana, Codex 2794* (diss., New York U., 1972), ii, 294; ascription to 'Pietrequin' in *Fr* 2794 refers to Pietrequin Bonnel

Sans y penser a l'aventure, 3vv, ed. in G.M. Jones: *The 'First' Chansonnier of the Biblioteca Riccardiana, Codex 2794* (diss., New York U., 1972), ii, 160; ascription to 'Pietrequin' in *Fr* 2794 refers to Pietrequin Bonnel

Si dedero, 3vv, P; attrib. La Rue in VMR xix, but by Agricola

Si le changer, 4vv, M; ascription to 'De la Rue' in 1554[21] refers to Robert de la Rue

Si sumpsero, 3vv, P; attrib. La Rue in VMR xix, but by Obrecht

Tant que nostre argent durra [Amours fait molt tant/Il est de bonne heure né/Tant que nostre argent dure], 4vv, M; ed. in MRM, vii (1983); ascribed to La Rue in *CH-Bu* F.X.1–4, elsewhere to Japart and Busnoys; probably by Japart

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HONEY MECONI

La Rue, Robert de (*fl* *c*1530–50). French composer. He was master of the boys at Meaux in June 1533, when he was unsuccessfully recruited for the same post at Notre Dame, Paris. Five chansons in Parisian printed anthologies between 1536 and 1554, ascribed to 'La Rue' or 'De la Rue', are almost certainly by Robert rather than his more famous namesake PIERRE DE LA RUE.

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HONEY MECONI

Laruette [La Ruette], **Jean-Louis** (*b* Paris, 7 March 1731, *d* Paris, 10 Jan 1792). French *haute-contre* and composer. He first became known as a singer in the Théâtres de la Foire, where he made his début in September 1752, shortly after Monnet opened the Théâtre de la Foire St-Laurent. He was thus one of the first to perform in *opéras comiques mêlés d'ariettes* at a time when librettists were mingling vaudevilles and parodies of Italian arias; his most important such role was probably the part of the Magician in Sedaine's *Le diable à quatre* (1756). His first ventures into composition are harder to date because the arrangers of pasticcios and vaudevilles generally remained anonymous; however, pieces attributed to him are the final vaudeville of Parmentier's *Le plaisir et l'innocence* (14 August 1753), a new air in Louis Anseaume and Farin de Hautemer's *Le boulevard* (24 August 1753) and the final quartet of Anseaume and P.A.L. de Marcouville's *La fausse aventurière* (22 March 1757). The nature of his contributions to Anseaume and Marcouville's *Les amants trompés* (1756) and Sedaine's *Le diable à quatre* is uncertain. Laruette fully assumed the role of composer with *Le docteur Sangrado*, an *opéra comique* with *ariettes* and vaudevilles written jointly with Duni. His first important operas, *Le médecin de l'amour*, *Cendrillon* and *L'ivrogne corrigé*, owe much to their librettos, in which Anseaume contrived a skilful mixture of vaudevilles, *ariettes* and vocal ensembles. Laruette's last three operas, while musically more ambitious (they contain no vaudevilles at all) were less successful than his mixed-genre works – indeed, *Le dépit généreux* and *Les deux compères* were total failures.

Laruette also pursued a brilliant career as a singer; after playing such juvenile leads as Alberti in Duni's *Le peintre amoureux de son modèle* (1757) and Azor in his own *Cendrillon*, he specialized in the often unsympathetic parts of fathers and financiers, for instance Monsieur Pince in Philidor's *Blaise le savetier* (1759). He and his wife, Marie-Thérèse (née Villette) (1744–1837), were among the five members of the Opéra-Comique company authorized to join the Comédie-Italienne in 1762, and he contributed to the success of operas by Philidor (he sang Blifil in *Tom Jones*) and Grétry (as Cassandre in *Le tableau parlant*). Laruette retired from the Comédie-Italienne in March 1778, and thereafter sang only in concerts and at the Théâtre des Beaujolais, as a printed score of Anfossi and Cambini's *Le tuteur avare*, 1787, shows. His high voice was not particularly attractive, but his acting ability and the care composers took in writing music for him made him one of the most popular singers of his time. His name remained linked to a type of *opéra-comique* role which persisted until the end of the 19th century.

Laruette belonged to the first generation of French composers of *opéra comique* in the sense that term assumed during the 1750s under the influence of the *intermèdes* performed in Paris by the Bouffons. However, he never embraced the Italian *opera buffa* style, although his work does contain a few examples, such as Jacqueline's *ariette* 'De la médecine' in *Le docteur Sangrado* and the trio 'Sotte carogne' in *L'ivrogne corrigé*. These apart, he borrowed techniques directly from *tragédie lyrique* and *opéra-ballet*. His melodic writing is inseparable from its frequently lavish ornamentation, while the accompaniment displays a linear conception reminiscent of Rameau, although Laruette's harmony is less dissonant and his orchestral texture much less dense. Also French in style are his frequent recourse to dance metres, changes of time in recitatives and illustrative vocal writing of the kind found in the *divertissements* of *grand opéra*. The second act of *L'ivrogne corrigé* is very humorous, ushering in a series of pieces in which composers of *opéra comique* parody the serious style. *Le guy de chesne* is more in the pastoral tradition and, unusually, is set in pre-Roman Gaul.

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printed works published in Paris

PCI – *Paris, Comédie-Italienne (Hôtel de Bourgogne)*
PSG – *Paris, Foire St-Germain*
PSL – *Paris, Foire St-Laurent*

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L'heureux déguisement, ou La gouvernante supposée (oc mêlé d'ariettes, 2, P.A.L. de Marcouville), PSL, 7 Aug 1758, airs (1758, 1763)

Le médecin de l'amour (oc, 1, Anseaume and Marcouville), PSL, 22 Sept 1758; PCI, 25 April 1762 (n.d. [after 1762; with revisions]), excerpts (1766)

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MICHEL NOIRAY

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LaSalle Quartet. American string quartet. It was formed in 1949 by students from the Juilliard School of Music. The first violinist, Walter Levin (*b* Berlin, 6 Dec 1924), studied with Galamian at Juilliard; the second violinist, Henry Meyer (*b* Dresden, 29 June 1923), studied at the Prague Academy of Musical Arts, in Paris with George Enescu and René Benedetti, and with Galamian at Juilliard; the viola player, Peter Kamnitzer (*b* Berlin, 27 Nov 1922), studied at the Manhattan and Juilliard schools; the successive cellists were Richard Kapuscinski (1946–55), Jack Kirstein (1955–75) and Lee Fiser (*b* Portland, OR, 26 April 1947), who joined the quartet in 1975 and studied at the Cleveland Institute and was a member of the Cincinnati SO up to 1975. The ensemble was quartet-in-residence at Colorado College (1949–53), and then at the Cincinnati College-Conservatory of Music, where all four members became professors (in October 1982 they gave a concert in Alice Tully Hall to celebrate the 30th year of their residency). The quartet made its European

début in 1954 and toured extensively in the USA and abroad. It was dissolved in 1988. It performed works of all periods but was best known for its performances and recordings of Schoenberg, Berg and Webern, and the late quartets of Beethoven. Among the many composers who wrote music for the quartet are Hans Erich Apostel, Herbert Brün, Earle Brown, Henri Pousseur, Wolf Rosenberg, Kagel, Ligeti, Penderecki and Lutosławski. In 1958 the quartet acquired a matched set of Amati instruments: two violins by Nicolo (1648 and 1682), a viola by Antonio and Girolamo (1619), and a cello by Nicolo (1670). Although the LaSalle Quartet was associated mainly with 20th-century music, its playing of it was not archetypally 'modern'. Rather it was compounded of tonal richness (with pronounced vibrato), broad tempos and, at all times, linear clarity. In its famous performances and recordings of the works of the Second Viennese School, the quartet projected the essence of the music's 'modernity' while at the same time exposing its roots in 19th-century Romanticism.

HERBERT GLASS/R

Lascarini, Francesco Maria. *See* RASCARINI, FRANCESCO MARIA.

Lascelles, George Henry Hubert. *See* HAREWOOD.

Lasceux, Guillaume (*b* Poissy, 3 Feb 1740; *d* Paris, 1831). French organist and composer. He began his career as an organist at the church of St Martin in the village of Chevreuse, near Poissy, at the age of 18. He went to Paris in 1762 and spent five years studying composition with the organist Charles Noblet, who was also harpsichordist of the Opéra. In 1769 he became supernumerary organist to Claude-Nicolas Ingrain at St Etienne-du-Mont and took over the post in 1774. Other positions which he held simultaneously were at the church of the Mathurins (from 1769, succeeding Noblet), St Aure (from 1769), the Minims convent in the Place Royale (from 1779), Collège de Navarre and Séminaire St Magloire. As a result of the Revolution he lost his patronage and most of his organ positions and then, in order to support himself, played for the services of the Theophilanthropists in St Etienne-du-Mont (renamed Temple de la Piété-filiale). When St Etienne-du-Mont was restored to Roman Catholic worship in 1803 he resumed his former duties until he retired on 2 January 1819.

Lasceux was known as a virtuoso organist, and was particularly celebrated for his improvisations depicting the Last Judgment. He composed in many genres, including *opéras comiques*, accompanied keyboard sonatas, sacred organ pieces and vocal music, and made keyboard arrangements of popular songs. The novelty of his works gained them some success, particularly with amateurs.

WORKS

printed works published in Paris unless otherwise stated

Vocal: Les epoux réconciliés (comédie lyrique, 1), ?1789, *B-Bc*; 3 opéras comiques, 1789, cited in Choron and Fayolle; Messe, chorus, orch (1804); 2 motets au Saint Sacrement, 3vv, org (Charleville, 1836); Ariettes et petits airs, 1v, hpd/pf/harp (?*c*1775); romances pubd singly, incl. Hommage à l'amour (1767), Absence et retour (n.d.), Les adieux de la violette (n.d.)

Org: Journal de pièces d'orgue, contenant des messes, Magnificat et noëls (1771–2); Nouveau journal [Nouvelle suite] . . . des messes, Magnificat et noëls (*c*1782–4); TeD (1786), lost; Nouvelle suite (1810): 1. Messe des annuels et grands solennels, 2. Hymnes, proses et répons de l'office de la Fête-Dieu, 3. Messe des solennels mineurs [no.3 lost]; Annuaire de l'organiste, 1819; 12 fugues, 1820

Other inst: [12] Sonates, hpd, vn ad lib (1768–72); Quatuor, hpd/pf, 2 vn, b, op.4 (1775); Potpuri d'airs connus, hpd, op.9 (1783); many pubd kbd arrs. of ovs. and songs from stage works, incl. some in 18th-century anthologies

Pedagogical: Essai théorique et pratique sur l'art de l'orgue, 1809

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N. Gorenstein: *L'orgue post-classique français: du Concert Spirituel à Cavaillé-Coll* (Paris, 1993)

EILEEN MORRIS GUENTHER

Laschi [Mombelli], **Luisa** (*b* Florence, 1760s; *d c*1790). Italian soprano. Her first known appearances were in 1782 in Vicenza and Bologna. She made her Viennese début on 24 September 1784 in Cimarosa's *Giannina e Bernardone*. The *Wiener Kronik* said: 'she has a beautiful clear voice, which in time will become rounder and fuller; she is very musical, sings with more expression than the usual opera singers and has a beautiful figure! Madam Fischer (Storazi [i.e. Nancy Storace]) has only more experience, and is otherwise in no way superior to Dem Laschi'. On 21 January 1785 Laschi replaced Storace, who was about to give birth, as Rosina in Paisiello's *Il barbiere di Siviglia* 'very well, and was much applauded' (Zinzendorf). She left at Easter for an engagement in Naples – where she met her future husband, the tenor Domenico Mombelli (1751–1835) – but returned to Vienna at Easter 1786. There, on 1 May 1786, she created the role of the Countess in *Le nozze di Figaro*. She had a further success on 15 May in Anfossi's *Il trionfo delle donne*. On 1 August she appeared, probably for the first time in Vienna with Mombelli, in Sarti's *I finti eredi*. On 29 September the emperor wrote to his chamberlain Count Rosenberg, with a jocular reference to *Figaro*: 'The marriage between Laschi and Mombelli may take place without waiting for my return, and I cede to you *le droit de Seigneur*'. In November 1786 she created the role of Queen Isabella in Martín y Soler's *Una cosa rara*, and in 1787 created Cupid in his *L'arbore di Diana*, a role that required her to appear alternately as a shepherdess and as Cupid. A contemporary reviewer described her portrayal: 'Grace personified . . .; ah, who is not enchanted by it, what painter could better depict the arch smile, what sculptor the grace in all her gestures, what singer could match the singing, so melting and sighing, with the same naturalness and true, warm expression?'

In January 1788 she appeared in the première of Salieri's *Axur re d'Ormus* and in May sang Zerlina in the first Vienna performance of Mozart's *Don Giovanni*; Mozart composed a new duet to be sung by her and Benucci. She was already seven months pregnant but continued singing until the day before her confinement and reappeared four weeks later. But there were difficulties between the Italian company and the management and the emperor gave the Mombellis notice. In September Luisa created the role of Carolina in Salieri's *Il talismano* and in February 1789 she made her farewell appearance as Donna Farinella in *L'ape musicale*; nothing further seems to be known about her, but in 1791 Domenico, apparently a widower, married the ballerina Vincenza Viganò, by whom he had 12 children.

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CHRISTOPHER RAEBURN

Laserna, Blas de (*b* Corella, Navarra, bap. 4 Feb 1751; *d* Madrid, 8 Aug 1816). Spanish composer. At 23 he began his career as a theatrical composer in Madrid and by 1776 his fame was such that the impresario Eusebio Ribera contracted him to write 63 *tonadillas* every year. In 1773 he married the daughter of the Madrid organist Vicente Adán. Widowed in 1795, he next married the singer María Pupillo, who died in 1809. In 1790 he succeeded Esteve as conductor at the Teatro de la Cruz, remaining there until 1808. Despite being one of the most prolific composers of his time, he was constantly underpaid and after 1800 had to resort to menial copying and teaching to secure a livelihood.

Laserna's speciality was the *tonadilla* or skit for one to four actors, of which he wrote at least 700, some to his own texts. 684 of these along with 78 *sainetes* are in Madrid (*E-Mm*), and several were circulated as far as Lima and Mexico City. Usually showing piquant scenes from contemporary middle and low life, these genre pieces lasted no more than 20 minutes and were inserted between acts of a play or opera. Although *El majo y la italiana fingida* (1778; ed. in Subirá, 1930) involves a girl who, to pose as an Italian, sings in Italian operatic style, Laserna's early *tonadillas* on the whole were exempt from the influence of bel canto (in 1790 he even proposed founding a school to preserve authentic Spanish traditions). His proverbial folkloric interests are exemplified in such *tonadillas* as *La viscaína* (1784) and *Las provincias españolas* (1789), both of which end with quotations of the most popular of all Basque folktunes, *Iru damatxo donostiako* ('Three young maidens of San Sebastián'), 42 years before the earliest publication of the tune. In his last period, however, he had to adopt the Italian vogue in order to have his pieces produced. Laserna also wrote the music for eight *melólogos* (1791–7) and for several zarzuelas, as well as instrumental pieces and prologues. Two excerpts from his *melólogos* are edited in Subirá (1950) and five vocal selections appear in Joaquín Nin's *Classiques espagnols du chant* (Paris, 1926).

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R. Stevenson: 'National Library Publications in Brazil, Peru and Venezuela', *Inter-American Music Review*, iii (1980–01), 39–48, esp. 44

M.C. García-Matos Alonso: 'Un folklorista del siglo XVIII: "Don Preciso"', *RdMc*, iv (1981), 295–315, esp. 302–03

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ROBERT STEVENSON

Laserna, Estacio de. *See* SERNA, ESTACIO DE LA.

La Serre. *See* PELLEGRIN, SIMON-JOSEPH.

Las Huelgas Manuscript. *See* SOURCES, MS, §V, 2.

La Sirène. French firm of publishers. It was founded as Editions de la Sirène in Paris in 1918, establishing a reputation from the outset for publishing new music, and in its first year published Jean Cocteau's book *Le coq et l'arlequin*, illustrated by Picasso. The firm's most celebrated publication is Stravinsky's piano transcription of his *Rag-Time*, with cover by Picasso ; it was published in 1919 in an edition of 1000 copies. The following year La Sirène published Milhaud's *Le boeuf sur le toit*, with a frontispiece by Dufy. Other important early publications include Satie's *Socrate* and Poulenc's *Bestiaire*. In about 1918 La Sirène purchased the stock of Paul Dupont, whose firm, established in 1891, was later known as the Société Nouvelle d'Editions Musicales. Dupont's publications included Debussy's *Nocturne* for piano (1892) and Claude Terrasse's operetta *Panthéon-Courcelles* (1899; with a cover by Terrasse's brother-in-law Pierre Bonnard). In 1927 Michel Dillard became director; under his leadership the firm published music by Jean Françaix, Martinů, Nabokov, Tansman and others. About 1927 the firm became known as La Sirène Musicale; it was acquired by Max Eschig of Paris in 1936.

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NIGEL SIMEONE

Laskine, Lily (*b* Paris, 31 Aug 1893; *d* Paris, 4 Jan 1988). French harpist. She studied with Alphonse Hasselmans at the Paris Conservatoire, gaining a *premier prix* in 1906, and making her London début the following year. From 1909 to 1926 she was a member of the Paris Opéra orchestra and subsequently played with many other orchestras, notably those of the Koussevitzky concert series (from 1921), the Lamoureux Association (1921–40 and 1943–5) and the National Radio Orchestra (from 1934). Her international career began with appearances at Donaueschingen in 1934, followed by concerts in London, Rome, Brussels and Amsterdam. With Moyse, Delecluse and the Pro Arte Quartet, she made the first recording of Ravel's *Introduction et Allegro* in 1938, and she was the regular duo partner of Jean-Pierre Rampal for some 40 years. Laskine was professor of the harp at the Paris Conservatoire, 1948–58. In later years she recorded many interesting works by lesser composers, including concertos by Bochsa, Jadin, Krumpholtz and Gossec, and works for two harps with Marielle Nordmann. She is the dedicatee of Roussel's only work for harp, the Impromptu op.86 of 1919, and of Jolivet's Concerto of 1952, recorded with the composer in 1957. She was admitted to the Légion d'Honneur in 1936, and made a Chevalier in 1958. She was also a Commandeur de l'Ordre des Arts et Lettres.

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W.M. Govea: *Nineteenth- and Twentieth-Century Harpists: a Bio-critical Sourcebook* (Westport, CT, 1995), 153–63

ANN GRIFFITHS

Laskovsky, Ivan Fyodorovich (*b* St Petersburg, 1799; *d* St Petersburg, 1855). Russian composer. His father was of Polish descent, his mother a native Russian. After serving as an officer in the Preobrazhensky Regiment from 1817 until 1832 he took a post in the war office. He studied composition with Joseph Hunke (1792–1883) and the piano with John Field. He was known as a fine pianist but is remembered particularly for his valuable contributions to the Russian piano repertory during the first half of the 19th century. Some of his earliest compositions appeared in the *Harpe du Nord* from 1822 onwards; a march, two waltzes and a polonaise were published in an *Album musical* in 1826, and thereafter his pieces appeared frequently in annual albums and journals. A nocturne and several dance pieces were published in the supplement to the *Liricheskiy al'bom na 1832 god* ('Album of Lyrical Songs for 1832', St Petersburg) which Laskovsky produced himself in collaboration with the composer Norov. Glinka included a number of Laskovsky's pieces in his *Sobraniye muzïkal'nïkh p'yes* 'Collection of Musical Pieces', St Petersburg, 1839), and Balakirev, who was a great admirer of Laskovsky's works, prepared an edition, *Oeuvres complètes pour piano de Jean Laskowsky* (St Petersburg, 1858), which contains 78 piano pieces (over 100 works are now known to have been written).

Laskovsky's piano compositions show a considerable technical advance on earlier Russian composers such as Genishta, Aleksandr Gurilyov and Yesaulov, and in many respects they are the precursors of the piano works of Tchaikovsky, Balakirev and other composers in the second half of the century. His mazurkas and waltzes show a certain stylistic affinity with Chopin, whose works he knew well and often performed at concerts. He also composed two sets of variations on Russian folk melodies, one of which is the *Kamarinskaya*, on which Field had based a set of keyboard variations and on which Glinka composed his Fantasia. Laskovsky's most notable extended pieces are a Nocturne in B♭ minor/major and a Ballade in F♯ minor; both make extensive use of the piano's range, and skilfully exploit its ability to provide dramatic contrasts between lyrical and percussive sounds. Besides solo piano music Laskovsky completed a tarantella for orchestra, a trio, and three string quartets, in E minor, G major and G minor, the last of which has been published in a modern edition (Moscow, 1947).

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GEOFFREY NORRIS

Lasoń, Aleksander (*b* Siemianowice, Silesia, 10 Nov 1951). Polish composer and pianist. He studied jazz (1970–74) and composition with Józef Świder (1973–9) at the Katowice Academy of Music. In 1975 he joined the teaching staff of the academy and of the Silesian University, Cieszyn. He has received a number of awards, including first prize at the UNESCO International Rostrum (in the category of young composers) in 1980 for Symphony no.1; the Beethoven Prize of the City of Bonn for Symphony no.2, also in 1980; and a Lutosławski scholarship in 1987. His first and second quartets were performed at the ISCM World Music Days in 1985 and 1990.

Lasoń's compositional style is instantly recognizable. His music is youthful, tonally centred and openly expressive as well as being obsessive in its use of motifs and strictly organized. He shares an affinity with Bartók and with 20th-century pre-serial French music, echoes of which may be heard in the Second Symphony (1977–9). But his most representative works, including the string quartets, are those which sublimate Polish folk or neoclassical influences. Heterophonic roulades, chorale textures, powerful dynamic contrasts and rhythmic drive serve to invigorate his more abstract pieces. His later orchestral works, for example *Katedra* (1989) contain richer textures, while *Concerto festivo* achieves a heightened lyricism.

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(*selective list*)

Orch: Impresje [Impressions], pf, orch, 1974; Sym. no.1, wind, 2 pf, perc, 1975; Sym. no.2 'Concertante', pf, orch, 1977–9; Góry [Mountains], 1980; Vc Conc. 'Pablo Casals in memoriam', 1985; Katedra [Cathedral], 1989; Hymn and Aria, str, 1993; Concerto festivo, vn, orch, 1995; Credo, 1997

Vocal: 7 pieśni [7 Songs] (T. Snopkowska), S, pf, 1973; 3 pieśni (K. Iłłakowicz), A, ob, pf trio, 1983; Sym. no.3 '1999', chorus, orch, 1997; Musica sacra-Sanctus, 4 male vv, org, str, 1998

Chbr and solo inst: Muzyka kameralna no.1 'Stalowawolska' [Of Stalowa Wola], pf, str qt, 1974–8; Sonata no.1, vn, 1975; Conc., pf, 3 tapes, 1976; Muzyka kameralna no.2, 2 hn, tpt, trbn, tuba, pf, 1976; Muzyka w 4 częściach [Music in 4 Movts], db, pf, 1977; Muzyka kameralna no.3, 2 ob, 2 hn, 2 tpt, tuba, perc, pf, 1978; Str Qt no.1, 1980; Wind Qnt 'Wiosna' [Spring], 1981; Muzyka kameralna no.5 '4 pory roku' [The 4 Seasons], cl, trbn, pf, str, 1981–4; Sonata no.2, vn, 1984; Concertino, vn, pf, 1986; Str Qt no.2, 1987; Str Qt no.3, 1993; Relief dla Andrzeja [Relief for Andrzej], str qt, 1995; 2 plus 2 dla Witolda, vn, vc, 2 pf, 1997

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ADRIAN THOMAS

Lasos of Hermione. *See* LASUS OF HERMIONE.

Lassen, Eduard (*b* Copenhagen, 13 April 1830; *d* Weimar, 15 Jan 1904). Belgian composer of Danish origin, active in Germany. He studied at the Brussels Conservatory, receiving prizes for piano (1844) and composition (1847), and winning the Belgian Prix de Rome (1851), which enabled him to tour Germany and Rome and meet Spohr and Liszt. Returning to Brussels in 1855, he was unable to secure a performance of his five-act opera *Le roi Edgard*, but this was successfully produced under Liszt in Weimar in 1857. He was offered the position of music director at Weimar and in 1858 succeeded Liszt as court music director, a post he held until his retirement in 1895. He was awarded an honorary doctorate by the University of Jena.

Lassen's operas *Frauenlob* and *Der Gefangene* did not have lasting success, though his music to Goethe's *Faust* gained popularity and was praised by Liszt. His solo songs and duets show a variety of treatment from the folklike *Sei nur ruhig, lieber Robin* or the songs with dance rhythms to the through-composed *Abendlandschaft* (with its more interesting modulations and accompaniment) to the rhapsodic and improvisatory *Ich hab im Traum geweinet*. Many of his songs, for instance *Vöglein wohin so schnell*, were translated into both English and French and were popular at the end of the 19th century.

WORKS

many MSS in D-WRdn

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Le roi Edgard, 1855 (romantic op, 5, Lassen and E. Pasqué), unperf.; rev. as Landgraf Ludwigs Brautfahrt, Weimar, Hof, 10 May 1857, *D-WRdn**

Frauenlob (romantic op, 3, Pasqué), Weimar, Hof, 22 May 1860, *WRdn**

Le captif (oc, 1, E. Cormon, after M. de Cervantes: *El captivo*), Brussels, Monnaie, 24 April 1865, vs (Paris, 1866), *B-Ba**, *D-WRdn**; rev. as Der Gefangene, Weimar, Hof, 8 April 1869, *Mbn**

Incid music: Triumph der Empfindsamkeit (Goethe); Pandora (Goethe); König Ödipus; Faust I and II (Goethe); Die Göttin Diana (after Heine); Nibelungen (Hebbel); Über allen Zauber Liebe (Calderón)

OTHER WORKS

Orch: 2 syms., D, C; Vn Conc.; Festmarsch; Festouverture; Beethovenouverture; 11 Characterstücke

Vocal: cants., choruses; many solo songs with pf or inst acc. incl., 6 Lieder von Peter Cornelius, op.5 (Leipzig, 1866), 5 biblische Bilder, op.49 (London, 1882), 5 Lieder (London, 1882)

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GAYNOR G. JONES

Lasser, Johann Baptist (*b* Steinkirchen, 12 Aug 1751; *d* Munich, 21 Oct 1805). Austrian composer, singer, violinist and conductor. He studied at Linz before moving to Vienna, where he probably continued his studies but also taught. In 1781 (Wurzbach) or 1782 (Lipowsky) he married the singer Johanna Roithner (who later sang at the Munich Opera until at least 1811). The couple were at Brünn (now Brno) in 1783 as members of Waizhofer's company, and in 1785 they moved on to Linz, where Lasser directed the company in the 1786–7 season. In 1788, after a brief season as director at Eszterháza, he rejoined Waizhofer, then at Graz. In 1791 the Lassers went to Munich, where he distinguished himself at court by singing arias in all four registers, and by playing a violin concerto. Apart from a successful guest appearance as singer and violinist in Berlin in 1797 he remained in Munich for the remainder of his life, well loved and respected as both man and musician.

Despite the vocal feat of his Munich court concert it is difficult to reconcile the opinions of Lipowsky and Wurzbach that he was a tenor with statements in later books that he was a bass. Apart from a *Vollständige Anleitung zur Singkunst* (Munich, 1798) that was published in several editions and revisions, he achieved some renown with a series of compositions: several masses, some of them published, and a handful of Singspiele dating mainly from his Graz years. His two sons Joseph Lasser (*b* Vienna, 7 Nov 1782) and Emanuel Lasser (*b* Brünn, 20 Jan 1784) achieved some distinction as musicians, the former as a pianist (successful début in Vienna in 1794), the latter as a court singer in Munich.

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Singspiele: Die kluge Witwe, Brünn, 1782; Die glückliche Maskerade, Graz, 1788; Der Kapellmeister (J.C. Bock), ?Graz, 1789, and Vienna, Freihaus, 2 July 1790; Das wüthende Heer (C.F. Bretzner), Graz, 1789; Die Modehändlerin (F. Ebert), Graz, 1790; Die unruhige Nacht (after C. Goldoni: *La notte critica*), Vienna, Kärntnertor, 28 May 1790, *D-Bsb*; Die Huldigung der Töne (?Treue) (W. von Bube), ?Graz, *c*1790; Der Jude, Graz, 1791

Cora und Alonzo (op), ?Munich, after 1791

Other works: 3 missae, op.1 (Augsburg, 1795); 6 missae, op.2 (Augsburg, 1801); Duetti e solfeggi, *A-Wgm*

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PETER BRANSCOMBE

Lasserson, Sascha (Shlom Laybovich) (*b* Vitebsk, 1 May 1890; *d* London, 6 July 1978). British violinist and teacher of Russian birth. His first lessons were with his father, who took him to St Petersburg at the age of six, where he entered the conservatory under Nicolai Galkin. At ten he made his début in Helsinki playing a Spohr concerto. He entered Auer's class in 1900, won a silver medal in 1909 and graduated with distinction in 1911. A solo career followed, both in Russia and abroad, and in 1914 he made a tour of England. Unable to return home after the outbreak of World War I and the Russian Revolution, he settled in London. After the foundation of the BBC he was frequently heard on the radio, where he once broadcast a complete series of Beethoven violin sonatas. He was also in demand as a teacher and became one of the most distinguished representatives of the Auer School in the West. Based in London, Lasserson attracted pupils from throughout the world. A critic once described his playing as possessing 'the requisite artistic power and consummate technique, coupled with a lack of all apparent effort'. A memorial trust was founded in his name in 1979.

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MARGARET CAMPBELL

Lasson, Mathieu (*b* ?Cambrai, *c*1500; *d* Nancy, 26 Sept 1553). French composer. He had his early training at Cambrai Cathedral, which in 1517 sent him to the University of Leuven. By 1523 he was again in Cambrai, this time as a *petit vicaire*. In 1527 Lasson joined the ducal chapel of Antoine de Lorraine at Nancy, where following the death of Pierrequin de Thérache he quickly

became the leading musical figure at court. He was elected canon and *trésorier* of the collegiate church of St Georges (parish church of the ducal palace), and in the early 1530s was *maître des enfants* of the duke's private music chapel. Following Lasson's death in 1553, his house and possessions were the object of intense legal dispute between his colleagues at Nancy and his heirs from Cambrai, suggesting that the composer was himself originally from that diocese. In addition to his duties as teacher and landlord to the boys themselves, Lasson seems to have been responsible for a wide range of musical matters: he acquired instruments for use at court and headed the corps of singers and players who typically accompanied their patron on trips to France, all in addition to the composition of sacred and secular music *per se*.

Lasson's extant works show the clear impression made on his compositional practice by the heavily francophile orientation of his patrons (Antoine de Lorraine and his brother Claude de Guise were raised at the royal court along with the future King François I, and both married princesses of the Bourbon household – Renée and Antoinette). Most of his compositions (seven out of nine works) are preserved in the offerings of the official French music printer, Attaingnant. *Virtute magna* and *Congratulamini mihi* reveal his command of the symmetrical responsorial motet form and flowing polyphonic fabric favoured by many composers of the early 16th century. *In manibus tuis*, to a centonate psalm text, takes a rather more varied approach to composition, contrasting well-paced points of imitation with sections of solemn homorhythmic writing. His *Anthoni, pater inclyte* seems to be a political motet in praise of Lasson's principal patron and the dynastic heritage of the Lorraine household. Lasson's chansons are remarkable for the extent to which they show his intimate comprehension of Claudin de Sermisy's emerging conception of melodic design. No other composer of provincial France seems to have assimilated his ideal to Claudin's so quickly or so thoroughly.

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RICHARD FREEDMAN

Lassú [Lassan] (Hung.). A slow section of VERBUNKOS or CSÁRDÁS dance music.

Lassus [Lasso]. Franco-Flemish family of composers.

(1) Orlande [Roland] **de Lassus** [Orlando di Lasso] (*b* Mons, Hainaut, 1530 or, more probably, 1532; *d* Munich, 14 June 1594). He was one of the most prolific and versatile of 16th-century composers, and in his time the best-known and most widely admired musician in Europe.

1. EARLY YEARS. Lassus was born at Mons in Hainaut, a Franco-Flemish province notable for the number of distinguished musicians born and trained there during the Renaissance. Nothing definite is known of his parents, nor is there any solid proof that he was a choirboy at the church of St Nicholas – much less for the legend that he was three times abducted because of the beauty of his voice. The first known fact about him, attested to by his contemporary and earliest biographer, Samuel Quickelberg, is that at about the age of 12 he entered the service of Ferrante Gonzaga, a cadet of the Mantuan ducal house and a general in the service of Charles V. Gonzaga was in the Low Countries in summer 1544; when he headed south the boy Lassus presumably accompanied him. After a stop near Paris (Fontainebleau) Gonzaga returned to Italy at the beginning of 1545; he stayed in Mantua until mid-September, before proceeding to Sicily. Thus Lassus's first experience of Italy was at the Mantuan court. From Palermo, Gonzaga went as imperial governor to Milan, where Lassus apparently spent the years 1546–9. It is likely that at this time he met other musicians in the service of the Gonzagas, particularly Hoste da Reggio, a madrigalist who headed whatever musical establishment Ferrante Gonzaga maintained.

According to Quickelberg, Lassus next went to Naples (early in 1549), where he entered, informally, the service of Constantino Castrioto and lived in the household of G.B. d'Azzia della Terza, a man of letters. It is thought that Lassus began to compose while in Naples (though there may be a few pieces from the Milanese period), and that the *villanescas* printed in Antwerp in 1555 may have been written at this time. From Naples he went, at the end of 1551, to Rome; after a period in the household of Antonio Altoviti, Archbishop of Florence but then resident in Rome, he became *maestro di cappella* at S Giovanni in Laterano in spring 1553. Although young and as yet not well known as a composer – at least in print – Lassus must by this time have acquired a certain reputation as a musician in order to get a post such as this.

A little over a year later Lassus left Rome, for a visit to his parents who were ill, but they were already dead by the time he arrived. His whereabouts for a short period after this are unknown, and it has been claimed (Quickelberg; see Cardamone, 1994), though not proved (he himself never spoke of it), that he visited France and England in the company of the singer-diplomat-adventurer G.C. Brancaccio. Early in 1555 (possibly by autumn, 1554) Lassus was in Antwerp. Although he is not known to have held any official post, he seems to have made friends quickly there, with prominent figures such as Antoine Perrenot de Granvelle and with helpful people such as the printers Tylman Susato and Jean de Laet; he may have worked as a corrector in Susato's shop. In 1555 Susato printed what has been called Lassus's 'op.1', a collection of 'madrigali, vilanesche, canzoni francesi e motetti' for four voices; meanwhile Antonio Gardane in Venice had issued Lassus's first book of five-part madrigals. In 1556 the first book of five- and six-part motets appeared in Antwerp; it seems that Lassus had waited to publish his music until he had accumulated a substantial number of pieces. How much other music he had written up to this time we do not know; but it is probable that some of the madrigals appearing in Antonio Barrè's Roman anthologies of the late 1550s date from Lassus's stay in Rome, that at least one mass, the *Missa 'Domine secundum actum meum'*, was written before 1556, and that the *Sacrae lectiones novem ex propheta Iob*, though not printed until 1565, belong to this period. The *Prophetiae Sibyllarum*, a collection of highly chromatic settings of humanistic Latin texts that was not published until after Lassus's death although it had periods of notoriety during his lifetime – including the amazed response of Charles IX of France in 1571 – may also belong to Lassus's Italian years (it survives in a manuscript containing a portrait of the composer at the age of 28).

2. MUNICH. In 1556 Lassus received and accepted an invitation to join the court of Duke Albrecht V of Bavaria in Munich. The circumstances of this appointment are not clear, but it is evident that Johann Jakob Fugger and Granvelle were involved, and that Dr Seld, the imperial vice-chancellor at Brussels, played a part in the negotiations (having first recommended Philippe de Monte for the post). Lassus was engaged as a tenor in a chapel headed by Ludwig Daser; a half-dozen other newly engaged Flemish singers also arrived in Munich in 1556–7, the result of a deliberate plan to 'netherlandize' a chapel which had perhaps come to seem too provincially German in character (Albrecht V's ambitions to revitalize his chapel may have been spurred by news of the dissolution of Charles V's chapel in 1555).

Lassus may not have been altogether happy during his first years in Munich; he may indeed have cast about for another position, as some correspondence with Granvelle indicates (see Bossuyt, 1993). His salary began to rise, but as late as 1568 he was still referred to in the chapel records as 'cantor' and 'tenor 2us'. On the other hand the title-pages of prints such as the *Libro quarto de madrigali* for five voices of 1567 referred to him as *maestro di cappella* of the Bavarian court. Whether for musical reasons or political and religious ones (Daser was a Protestant and Albrecht V, who had for some time tolerated and even encouraged reformers in Bavaria, had turned back to Catholicism, sending a representative to the Council of Trent in 1563), Lassus, who appears to have remained Catholic though he was no Counter-Reformation zealot, took over the leadership of the chapel when Daser was pensioned in 1563, a position he was to hold for 30 years (*see* MUNICH, fig.1). During this period the make-up of the chapel changed as more and more Italians were recruited. There was much fluctuation in numbers of singers and instrumentalists, the highpoint being reached in 1568 at the time of the young Duke Wilhelm's marriage, the low occurring after the latter's accession to the throne in 1579. But Lassus's position ended only with his death, and so firm was his hold on it that it could be inherited by his two sons in turn; in 1629 a grandson still represented the family in the chapel.

Lassus's duties included a morning service, for which polyphonic masses, elaborate or simple as the occasion required, were prepared. Judging from his enormous output of *Magnificat* settings, Vespers must have been celebrated solemnly a good deal of the time. It is less clear for what services much of the repertory of motets was created, though many could have fitted into celebrations of the Mass and Offices. Music for special occasions was provided by the ducal chapel; this included state visits, banquets for which 'Tafelmusik' was customary and hunting parties. Indeed Albrecht's love of musical display and his munificence towards musicians was much criticized in some court quarters. In addition Lassus supervised the musical education of the choirboys; he saw to the copying of manuscripts and perhaps to the collection of printed music for the ducal library. He also became a friend and companion to the duke and especially to his heir, the future Wilhelm V.

In 1558 Lassus married Regina Wäckinger, the daughter of a Bavarian court official. Among their children two sons, (2) Ferdinand (*b c*1560) and (3) Rudolph (*b c*1563), were to become musicians. He settled into what seems to have been a stable and comfortable existence, apparently one that he never seriously considered changing. This was varied by journeys undertaken at ducal behest. Thus in 1560 he went to Flanders to recruit singers; in 1562 he was in Prague for the coronation of the Archduke



1. *Orlande de Lassus: woodcut from his 'Livre de chansons nouvelles' (1571)*

Maximilian as king of Bohemia, and in Frankfurt for the latter's enthronement as 'king of the Romans'. Andrea Gabrieli joined Lassus's chapel for this visit, and may have remained in Munich for a year or two thereafter. In 1567 Lassus was in northern Italy, visiting Ferrara and Venice – and reminding Italians that, as he said in the dedication to his fourth book of five-part madrigals, good Italian music could be written even in far-off 'Germania'.

Lassus's fame was steadily growing, at home and abroad. He began, perhaps at the duke's request, to collect and put in order his own compositions, particularly the motets. The Venetian and Flemish printers who published his first works continued to issue madrigals, chansons and sacred music; in the 1560s Berg in Munich, Montanus and Neuber in Nuremberg (now Nürnberg), and Le Roy & Ballard in Paris began to print individual works, then series of volumes devoted to the music of the man becoming known as 'princeps musicorum' and the 'divin Orlande'.

In 1568 Lassus played an important part in the festivities for the wedding of Wilhelm V with Renée of Lorraine; in addition to composing music and supervising performances he is said to have performed the role of a 'magnifico' in an Italian comedia dell'arte. He was becoming something of a genuine 'magnifico': in 1570 Maximilian II conferred upon him a patent of nobility; in 1571 and again in 1573 and 1574 he visited the French court at the invitation of Charles IX; in 1574 he was made a Knight of the Golden Spur by Pope Gregory XIII. Such honours were rarely bestowed on musicians. Still, Lassus was content to remain in Munich; there seems to be no proof that in 1574 he seriously thought of moving to France, and turned back only on hearing of the death of Charles IX.

In 1573 Lassus was in Venice and Vienna for brief periods; in 1574 he visited Trent, Mantua, Bologna, Rome and Naples. His motet *Domine Jesu Christe* was awarded first prize at Evreux in 1575; he won again in 1583 with the Cecilian motet *Cantantibus organis*. He may have had as a pupil Giovanni Gabrieli, who was in Munich during the 1570s. From these years a charming correspondence between the composer and Duke Wilhelm, Albrecht's son and heir, survives; these letters, and some correspondence between Wilhelm and his father, are proof of the high regard felt by both men for Lassus. Before his death, Albrecht V made provisions that the composer was to receive his salary for the rest of his life. The five magisterial volumes of sacred works called *Patrocinium musices* (fig.2) appeared during these years, and numerous reprints of his earlier music testify to Lassus's continuing popularity all over Europe.

On the accession of Wilhelm V in 1579 the ducal chapel was much reduced in size. Whatever Lassus may have felt about this, he did not consider leaving. Refusing an invitation (1580) to succeed Antonio Scandello in Dresden, he wrote to the Duke of Saxony that he did not want to leave his house, garden and other good things in Munich, and that he was now beginning to feel old. His activity as a composer did not diminish, however; the years 1581–5 are marked by a number of new publications, of masses, *Magnificat* settings, motets, psalms and German lieder. He made a brief visit to Verona in 1582. In 1584 Ferdinand Lassus took over some of his father's duties, and the next year Lassus made a pilgrimage to Loreto. On this journey he visited Ferrara,



2. *Title-page of Lassus's 'Patrocinium musices: missae aliquot' (Munich: Adam Berg, 1589)*

where he heard new Italian music of an advanced style. The conservatism of his own later music was the result of deliberate choice, viewed by the composer himself with some wryness, and not because of ignorance of what was happening in Italy.

Although Lassus's final years were marked by some poor health and by a 'melancholia hypocondriaca' for which he sought the help of a physician, Thomas Mermann, he continued to write music, if only intermittently. Shortly before his death he dedicated to Pope Clement VIII his last cycle of compositions, the *Lagrime di S Pietro*, adding to it a seven-voice motet, *Vide homo quae pro te patior*.

3. Letters. A series of letters from Lassus to Duke Wilhelm, son and heir of Albrecht V, survives. The letters, dated between 1572 and 1579 and for the most part written from Munich to the duke's establishment at Landshut, are celebrated for their mixture of languages, passing back and forth from a playful, half-macaronic Latin to Italian, French and German. A few are partly in doggerel verse, strengthening the supposition that Lassus wrote some of his own texts for occasional and humorous pieces. The tone of these letters and their amusing signatures ('Orlando Lasso col cor non basso'; 'Orlandissimo lassissimo, amorevolissimo'; 'secretaire publique, Orlando magnifique') show Lassus to have been on terms of easy familiarity with Wilhelm. There are occasional references to music, as in a letter of 22 March 1576, when he wrote: 'I send a copy of *Io son ferito*; if it seems good

to you, I will hope to hear my work at Landshut or elsewhere' (this must refer to Lassus's mass written on Palestrina's well-known madrigal and published in 1589). Wilhelm apparently knew a good deal about music and liked to talk about it; thus Lassus could send him a letter (11 March 1578; fig.3) entirely made up of musical puns and jokes, mentioning other composers such as Rore, Clemens non Papa and Arcadelt, and referring jokingly to musical terms, as in the description of 'una baligia senza pause, coperta di passagi di molte cadenze fatte in falso bordone a misura di macaroni' ('a valise without rests, covered with passage-work of many cadences made from *falsobordoni* the size of macaroni'). These letters suggest that Lassus had read Italian epistolary writers such as Pietro Aretino and Antonfrancesco Doni; they confirm his reputation as – when the occasion required and perhaps when the mood was on him – an amusing friend and boon companion.

4. MASSES. The earliest surviving printed volume devoted entirely to masses by Lassus, issued by Claudio Merulo in Venice in 1570 (1570e), is a 'volume two'; an earlier first volume must have existed. Some of Lassus's masses belong to the first years of his residence in Munich in the late 1550s; the latest, a five-voice mass based on Gombert's *Triste départ*, was written as a kind of valedictory gesture near the end of his life. The 60 or so masses known to be authentic (there are a number of doubtful works in this genre) make up a not inconsiderable part of his oeuvre. Since their publication in the new Lassus edition, the traditional view that Lassus's masses are of peripheral importance in his work, and indeed of largely perfunctory character, has been modified. Certainly they were not considered of negligible value during the late 16th and early 17th centuries. Although no single mass attained the popularity of some of the more celebrated motets, many were reprinted during and after his lifetime; several groups were included in the *Patrocinium musices*; and Le Roy & Ballard's resplendent *Missae variis concentibus ornatae* of 1577–8 (1577b) suggests that the Parisian publishers planned (although they did not carry out) a complete edition of his masses.

3. *Part of an autograph letter (11 March 1578) from Lassus to Duke Wilhelm (D-Mbs Galli. 942, Brief 37)*

Most of Lassus's settings are parody masses, based on motets (chiefly his own), French chansons (by Gombert, Willaert, Monte and members of the Parisian school), or Italian madrigals (by Sebastiano Festa, Arcadelt, Rore and Palestrina). They provide a highly instructive anthology of the techniques of parody. His rearrangement and recomposition of his own music, as in the *Missa 'Locutus sum'*, show Lassus's technical prowess; his striking transformation of a rather simple model, such as Daser's motet for the *Missa 'Ecce nunc benedicite'*, illustrates his ability to raise the level of music of his lesser contemporaries. More remarkable still is the sensitivity he displayed in adapting secular models as diverse as Arcadelt's *Quand'io pens'al martire*, the densely polyphonic texture of Gombert's chansons, and the supple and subtle flow of Rore's madrigals. The masses based on these pieces are reminiscent of their models in style yet show no musical incongruity or technical strain. A work like the *Missa 'Qual donna attende'*, based on Rore's distinguished madrigal, must have provided a rich treat for connoisseurs of this genre.

At the other extreme in Lassus's masses are the short, syllabic *missae breves*. Some of these are parodies of works, like Sermisy's *La, la, maistre Pierre*, themselves in concise syllabic style. The shortest of all these works is the 'Jäger' Mass or *Missa venatorum*, a work designed for a brief service on days the court spent hunting. Some of the masses based on plainchant are of this succinct type; an exception is the impressive five-voice *Missa pro defunctis* with its curious bass intonations. Whether or not because they fit post-Tridentine ideas about music for the Mass (Lassus is known to have been stubborn about changing things at Munich to conform to new ideas coming from Rome), some of the shortest and simplest of Lassus's masses were among his most popular works in the genre. It should be stressed, however, that these works do not represent him fully or entirely characteristically as a composer of masses.

5. PASSIONS. Lassus's four Passions are responsorial and of the kind cultivated by north Italian composers throughout most of the 16th century. In two of them (the *St Matthew* and *St John*) the words of the turbae and of the various individuals are set polyphonically, the first group for five-part chorus and the second for solo duos and trios; the words of Christ and the evangelists' narrative are to be chanted. The Passions according to St Mark and St Luke are shorter works in which chordal polyphony is provided only for the turbae. In the *St Matthew Passion*, first published in 1575, a clear stylistic distinction is made between the music of the turbae – chordal successions with ponderously decorated cadences – and the supple imitative style of the duos and trios used for the words of Peter, Judas and other characters. This work enjoyed great and lasting popularity. Various later Passions borrowed from it, and a manuscript dated 1743, complete

with added thoroughbass part, shows that it was still performed 150 years after its composition. The other three Passions survive only in manuscript, with convincing though not absolutely definitive attributions to Lassus.

6. Magnificat settings and other liturgical works. Lassus's more than 100 settings of the *Magnificat*, all but ten of them collected in a posthumous edition (1619) by his son Rudolph, far outnumber those of any other 16th-century composer (Palestrina, for example, wrote 35). Their wide circulation in print and manuscript is testimony to their lasting popularity; only those of Morales had anything like this success. All but a few are *alternatim* settings of the even verses, leaving the odd verses to be chanted, as was customary, or perhaps played on the organ.

In 1567 Lassus published three cycles each containing a six-verse setting for all eight tones (1567b). He went on to write at least two more such cycles; all are based on the appropriate chant tones of the *Magnificat*, with widely varied use of cantus-firmus technique. Some 60 settings use the psalmodic tones; a number of others have monophonic tunes used as cantus firmi. He respected the *Magnificat* tones in his choice of mode, and tended not to embellish the cantus firmus when using it intact; but no brief description could do justice to the flexible virtuosity with which the time-honoured device of the cantus firmus is used in these works. There is of course much integration of cantus firmus with other voices through melodic paraphrase and contrapuntal imitation.

A *Magnificat* parodying Rore's celebrated madrigal *Ancor che col partire* was published in the collection of 1576. Some 40 of the *Magnificat* settings appearing in subsequent years are parody works; Lassus was the first to make consistent use of parody technique in this genre, and he seems to have liked using the procedure almost as much as he did in the masses. His own motets (and an occasional chanson) were favoured sources, but he ranged widely through 16th-century literature, from Josquin (whose *Praeter rerum seriem* served as model for a magnificently elaborate six-voice work) to Striggio and Vecchi, from motets to madrigals. As in the masses, parody technique is used here in an almost bewilderingly varied fashion, and with a sure instinct for blending the style of the model with that of the 'copy'.

Lassus's settings of the *Magnificat* vary greatly in length and complexity, from concise settings resembling *falsobordoni* to resplendently contrapuntal works over 200 bars long. His tendency to write more compact, harmonically conceived works in his later years may be seen in these pieces, but not in any easily predictable way. The opening and closing verses are generally closer to their melodic or contrapuntal models, the middle verses correspondingly freer. All voices respect to some degree the bipartite structure of the psalm verses.

There are a large number of liturgical and quasiliturgical works in other genres. Some were printed in the composer's lifetime: the mass propers for Christmas, Easter and Pentecost in the third volume of the *Patrocinium musices* (1574); the Christmas Lessons of volume iv (1575) in that series; the Lamentations of Jeremiah, some of which were printed in 1585; the Lessons from Job (two sets, printed in 1565 and 1582); and the seven *Psalmi Davidis poenitentiales* (printed in 1584 but composed much earlier). Posthumously published works include 12 litanies (1596; four others survive in manuscript copies). None of these works was included in the *Magnum opus musicum* (1604) and therefore none appear in Haberl's edition. All have now been published in the new collected edition.

An important category of Office polyphony in Lassus's works is the *Nunc dimittis*. 13 settings survive, none of them ever printed: five, based on chant, date from about 1565, and eight (not all confirmed as genuine), parody works based on motets and madrigals, from the last period of his life. Still other groups of liturgical pieces survive only in manuscript and were apparently never printed (they were perhaps considered in a way the private property of the Bavarian court chapel): these include a group of *falsobordoni*, an important hymn cycle written after local adoption of the Roman hymn sequence in 1581, and a group of responsories (from the 1580s). These are now published in the new Lassus edition and have been studied by Bergquist.

7. Motets. Difficult to assess simply by reason of their enormous number, the motets of Lassus as they appear in Haberl's edition pose an additional problem: they are printed in the order assigned to them by Ferdinand and Rudolph Lassus in the *Magnum opus musicum* of 1604, and thus arranged by number of voices rather than in chronological order of publication (the new Lassus edition and that of Bergquist are fortunately proceeding on quite different principles). Studies of Lassus's music based on chronology have been made (Boetticher), but much remains to be done. It is not easy to be sure about relative composition dates for much of this music; the publication date is of course not an infallible guide, sometimes not even a useful one. Details of stylistic growth and change can probably be seen and analysed, but the criteria for such a study have yet to be fully developed.

In motet composition, as in the writing of madrigals, Lassus began by assimilating the styles fashionable in Italy in his youth. Rore and the Roman school around Barrè seem the two most important of these influences, as seen in the carefully conceived declamatory rhythms in all voice parts. The bold yet tonally controlled chromaticism of motets such as *Alma nemes*, and the use of distinctive, finely chiselled thematic material in *Audi dulcis [filia] amica mea* (both printed in 1555), certainly show that Lassus knew Rore's work. The motets of the Roman and Antwerp years, as well as those of the first decade in Munich, are dazzlingly virtuoso in invention and the handling of vocal textures. *Videntes stellam*, a two-section motet for five voices printed in 1562, is a good example of Lassus's brilliant early style. The melodic material, distantly derived from a *Magnificat* antiphon for Epiphany week, transforms gentle hints in the chant into dramatically descriptive motifs that rocket through the texture, a texture that is constantly varied but always clear, and always well grounded harmonically. It is no wonder that the composer of pieces such as this rapidly won for himself first place at the Bavarian court and an international reputation that would soon surpass those of all his contemporaries.

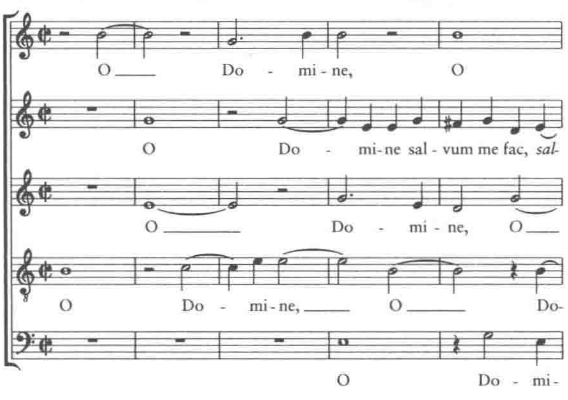
Imitation plays a large role in the contrapuntal technique of Lassus's early work, as does voice pairing; he did not of course observe these techniques as strictly as did Josquin's generation, but neither did he favour the thick texture and close-set imitation cultivated by Gombert. Everywhere there is harmonic clarity and solidity, equally apparent in pieces such as the *Prophetiae Sibyl-*
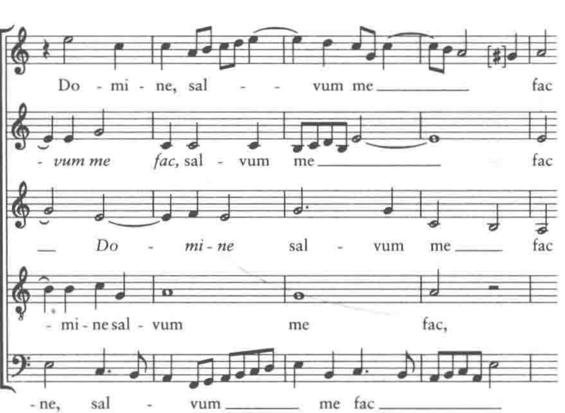
larum, which use the chromatic vocabulary fashionable in the 1550s, as in completely diatonic works.

It has been said that Lassus made little use of canon or other constructivist elements. This is true in a statistical sense, but when he chose he could show off Netherlandish skills; for example, the seven-part *In omnibus requiem quaesivi* (published 1565) has a three-part canon, with one of the voices in contrary motion. Cantus-firmus writing is rarer in Lassus than in Palestrina, but on occasion Lassus could revert to the kind of cantus-firmus procedure used by Josquin and Obrecht; *Homo cum in honore esset* (six voices; published 1566) has a *soggetto cavato* as cantus firmus on the text 'Nosce te ipsum', heard successively in breves, semibreves and minims. In this eclectic revival of earlier techniques, and in many individual passages where archaisms such as fauxbourdon or use of outmoded long notes can be seen, Lassus may have been using elements of an older Netherlandish style for expressive reasons, making a musical allusion to support the meaning of a phrase of text.

Like all Lassus's music, the motets are immensely varied in musical invention and expressive detail. Nonetheless a recognizable stylistic 'set' may be observed in all the motets of the period c1555–70: thematic originality is blended with a contrapuntal fluidity that, in less distinguished pieces, approaches formula; there is plenty of chordal declamation, always marked by strength and clarity of harmony; expressive word-painting abounds but does not dominate or upset the equilibrium of a piece; and a certain succinctness – the economy of utterance that was to become increasingly evident in Lassus's later works – is noticeable (the famous six-part *Timor et tremor*, published 1564, is as surprising for brevity as it is celebrated for expressive power). Lassus's capacity for obtaining iridescent changes of colour in the plainest of diatonic palettes through skilful vocal scoring, a trait very marked in his later works, is present in his early motets; it is indeed one of the most characteristic of his stylistic traits (see ex.1, the opening of *O Domine salvum me fac*, published 1562).

Ex.1 *O Domine salvum me fac*





In his motets of the 1570s and 1580s, as in other works of this period, Lassus made much use of chordal declamation on short note values, varied by quickly alternating points of imitation of rather neutral melodic character. This 'villanella' style (see Boetticher), perhaps better termed 'canzonetta style', may indicate a desire for a more up-to-date vocabulary on Lassus's part. If so, that is about as far as he went; the works of the last decade are less markedly declamatory, more complex in texture and marked by a certain denseness and concentration of style that is not so much progressive as it is highly individual, a final style seen to good advantage in the six-part *Musica Dei donum optimi* (published 1594), a moving tribute to the composer's art (this text was also set by other 16th-century composers).

Although they cannot be categorized in any very neat way, Lassus's motets can be divided roughly under a few general headings.

(i) Didactic works. The 24 duos of 1577 (1577d) and many of the pieces for three voices must have been intended for students. In this the duos are particularly interesting. When compared with other famous 16th-century collections of duos such as those of Gero or of Lupacchino – both of them sets that were reprinted so often as to leave no doubt about their pedagogical usefulness – Lassus's psalm settings and textless bicinia are surprising in their individuality of style: they are not generic counterpoint but rather illustrations of his own contrapuntal practice. They were popular enough to be reprinted and even to be 'modernized' (in a Parisian reprint of 1601 with an added third voice), but they did not rival Gero's in longevity of use; they have about them too much of the finished and idiosyncratic composition, too little of the contrapuntal exercise. For Lassus's own pupils they must have been of great value since the writing of duos was probably the most important part of a 16th-century composer's training. It may be noted that the two-part pieces illustrate the D, E, F and G modes but not those of A and C; this supports the remark of Lechner, Lassus's pupil, that his teacher used only the traditional eight modes.

(ii) Ceremonial motets. There are a surprising number of pieces written for special occasions or to honour rulers and dignitaries; these are mostly grouped together in the *Magnum opus musicum*, near the beginning or end of the divisions by number of voices. Some of them provide clues to the composer's life; thus the five-part *Te spectant Reginalde Poli* (published 1556) may indicate that Lassus knew the English Cardinal Pole in Rome in the 1550s. Many occasional pieces honouring the Habsburgs and various secular and religious potentates throughout Germany were doubtless commissioned by the Bavarian court. By far the largest number of these are addressed to Albrecht V, to his eldest son and to other members of the ducal family (one of these, *Unde revertimini*, started its existence under a slightly different name as a work in praise of Henri d'Anjou, the future Henri III of France).

They vary in length and scoring (from three to ten voices) but as a matter of course are uniformly bright and festive in nature. Some, like the nine-section *Princeps Marte potens, Guilelmus*, are little more than a series of acclamations (in this instance addressed to Wilhelm V, his bride, and members of the imperial and ducal families); others are in full polyphonic style. A distinguishing feature of Lassus's ceremonial pieces honouring the Wittelsbachs is their personal tone, evident proof of the composer's close relationship with his employers. This is seen in *Multarum hic resonat*, addressed to Wilhelm on his name day in 1571, and in *Haec quae ter triplici*, the dedicatory piece of a collection of motets for three voices (1575) honouring Albrecht's three sons, on a text ending 'Lassus mente animoque dicat' ('Lassus' set to the composer's musical signature of *la–sol*). Most appealingly personal of all is *Sponsa quid agis*, for five voices, thought to have been composed for Lassus's marriage in 1558; here the colouristic harmony on the words 'Non me lasciviae veneris', in an otherwise diatonic framework, is a charming bit of musical allusion.

(iii) Humorous motets. Pieces with texts ranging from playfulness to burlesque are to be found among the works with Latin texts. Their music is appropriate and often witty in itself, but almost never broadly farcical; Lassus, rather like Mozart, tended to clothe his verbal jokes in exquisite musical dress. One exception is the travesty of 'super flumina Babylonis', beginning 'SU-su-PER-per' and proceeding haltingly and confusedly through both text and music, perhaps mocking the efforts of inexpert singers. Of a similar nature is *Ut queant laxis*, for five voices, in which the tenor sings the isolated notes of the hexachord between snatches of four-voice polyphony. In many apparently serious motets the tone-painting of individual words is so literal that one suspects a half-humorous intent, and occasionally one is sure of it: the concertato performance of motets is parodied in *Laudent Deum cythara*, in which five instrumental families are named, to music characteristic for each, in the space of a dozen bars (the total length of the piece).

There are drinking-songs in Latin in his output, as there are in German and French. These may be elaborate, as in the eight-part double chorus *Vinum bonum*. Perhaps the most amusing is the macaronic *Lucescit jam o socii*, whose independently rhymed series of alternating Latin and French lines sounds so much like some of the composer's letters to Duke Wilhelm that Lassus must surely be author of both text and music.

(iv) Classical and classicistic texts. The ceremonial motets are full of classical phrases. Other pieces setting either classical texts (Virgil, Horace) or humanistic 16th-century verse are to be found; there is a whole group of these near the end of the five-part section of the *Magnum opus musicum*. Lassus made his contribution to the list of Renaissance composers who set Dido's lament *Dulces exuviae*; his version is in correctly quantitative declamatory chords with little ornament, a style not far from that used for classical choruses (as in Andrea Gabrieli's music for *Edippo tiranno*, 1588). Most of these pieces are less academic in character, closer to the composer's normal motet style. There are, however, examples of almost completely literal quantitative settings; the five-voice setting of *Tragico tecti syrmate coelites* looks very much like the settings of Horatian odes used in German schools, a genre with which Lassus was evidently familiar. Related to this genre are the *Prophetiae Sibyllarum*, famous for their chordal chromaticism but also showing careful declamatory exactness in setting the curious half-Christian, half-pagan humanistic verse.

(v) Religious works. There are hints of ordering within the liturgical calendar in sections of the *Magnum opus musicum* (examples are the four-part offertories, roughly nos.124–68 in Haberl's edition, and the section in the five-part motets beginning with the Christmas antiphon *Angelus ad pastores*, no.192; the six-part motets also show traces of liturgical sequence). The collection also has groupings by category such as hymns, Marian antiphons, Gospel or Epistle motets etc, which are convenient for study but of little help in determining liturgical usage. As Lassus's sons included in their huge anthology a good many pieces which are motets only by virtue of being contrafacta of secular works, their methods of assemblage and editing appear too arbitrary to serve as the basis for study of the religious function of their father's motets.

A large proportion of the motets must of course have been used in performance of the Mass and Offices in the court chapel. The number of settings of Marian antiphons, some of which are very elaborate, suggest that portions of the Office were sung with great solemnity. This is also true of settings of the *Pater noster*, the *Ave Maria*, and hymns included in the *Magnum opus musicum*; the six-part settings of *Veni Creator Spiritus* and *Veni Sancte Spiritus* are particularly resplendent. When one recalls that many of Lassus's motet prints carried the rubric 'apt for voices and instruments' it is easy to imagine concerted performances of motets using some of the forces depicted in Hans Mielich's miniature, which shows the court chapel as assembled for chamber performance (fig.4). Among the motets appearing in tablatures, chiefly of German origin, are a group in Johannes Rühling's keyboard book (1583) which are arranged in liturgical order for Sundays and great feast days throughout the year, and thus are clearly intended for use in the liturgy.

Whether motets on religious texts were used as liturgical works, for private devotional purposes or in concert is hard to determine. Marian antiphons, for example, could certainly have been used as devotional pieces. Style may offer some clue; the Gospel motets (six voices, nos.549–58) are severely conservative and thus 'sound' liturgical whereas the Epistle motets adjacent to them are highly expressive (*Cum essem parvulus*, nos.570–71, with its touching delineation of the cardinal virtues and especially of charity, is one of the composer's most moving works in any genre) and thus appear devotional in character. The many psalm settings, some of them free compilations from various psalms (the celebrated *Timor et tremor* is among them), are difficult to judge in this regard. A thorough study of the liturgical practices at Munich might help to place many works whose function is now not clear.

The motets of Lassus were admired in their own day not only for their beauty and technical perfection but also for their rhetorical power – their ability to move the affections through the use of rhetorical devices transferred into musical idioms. Joachim Burmeister's celebrated rhetorical analysis of *In me transierunt* (published 1562) in his *Musica poetica* (1606; an expanded version of the *Musica autoschediastikē*, 1601) compares the motet to a classically ordered speech. 40 years earlier Quickelberg



4. Bavarian court chapel assembled for chamber music: miniature by Hans Mielich from the Mielen Codex, 1563–70 (D-Mbs Mus.Ms.AII, f.187); Lassus is at the keyboard, surrounded by musicians playing viola da gamba, viole da braccia, bass recorder, flute, trombone, cornetts, racket and lute

had praised Lassus's ability to 'describe an object almost as if it were before one's eyes'. One has only to think of the many striking, sharply individualized openings of motets – the *exordia* of classical rhetoric – in Lassus's work to see that both expressiveness and the rhetorician's trick of catching attention can hardly be missed in this music. Whether the composer proceeded as deliberately, even pedantically, as Burmeister would have it may be doubted. However, if one recalls Lassus's carefully precise declamation of classical texts it becomes clear that he knew something of the German didactic tradition linking music with the study of classical metres; it is not a large step from this to assume that he also knew how classical rhetoric was studied in the schools. The 'speaking' quality of much of this music cannot be a fortuitous property; the music is not only expressive in a general sense but affective in a precise way, clearly perceptible to the composer's contemporaries.
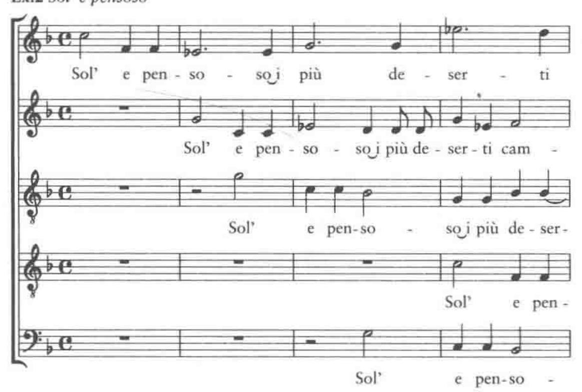
8. MADRIGALS. In the mixed print issued in Antwerp by Susato in 1555 and often referred to as Lassus's 'op.1', there are seven madrigals for four voices showing the composer's grasp of the genre as a result of his Italian, particularly his Roman, years. His poetic tastes – a quatrain and a canzone stanza of Petrarch, an ottava by Ariosto, a Sannazaro poem and a pastoral in sestina (a form he particularly liked) – are typical of the period. *Del freddo Rheno*, a complete sestina rather in the style of the cyclic madrigals of Arcadelt and Berchem, opens the group on a note of simple tunefulness (this piece was popular with intabulators); in other madrigals the style varies from Willaert-like seriousness (*Occhi piangete*), through supple contrapuntal writing resembling Rore (*Per pianto la mia carne*), to the chordal declamation typical of the Roman *madrigale arioso* (*Queste non son più lagrime*). A certain clarity and succinctness of utterance are Lassus's personal stamp; in other respects this collection is highly eclectic. These madrigals, together with a few others including the chanson-like *Appariran per me le stell'in cielo*, reappeared in Lassus's first book of four-part madrigals, published by Dorico in Rome and then by Gardane in Venice, both in 1560. The strong resemblance of Lassus's early madrigals to those of his contemporaries may be illustrated by the fact that one piece in this volume, *Non vi vieto*, credited to Lassus and
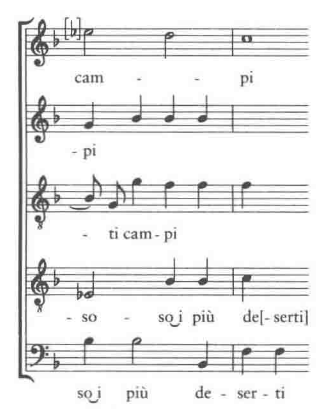
included in Sandberger's edition, is actually the work of Hoste da Reggio (if not a student work, written under the latter's direction), part of a cycle in Hoste's second book for four voices (1554). Lassus's volume was a popular one, reprinted a dozen times over the next 30 years and supplying favourite materials for lutenists' intabulations. Other early four-part madrigals appeared in Barrè's Roman anthologies of *madrigali ariosi*.

Also highly successful, to judge by the frequency with which they were reprinted, were the first book for five voices, first issued by Gardane in Venice in 1555, and the second, printed by Barrè in Rome in 1557 after having long been held in private hands (so says the dedicatory letter of G.B. Bruno, who is known to have been in Rome in 1554). These madrigals and, in all probability, most of those in the third book for five voices (brought out by Barrè in Rome in 1563 after, says the publisher, a diligent search for works by Orlande) must have been written before Lassus's departure from Rome in 1555. Petrarch dominates the first volume and is well represented in the others, with a six-section canzone cycle (*Standomi un giorno*) in a 'narrative', vibrantly declamatory style opening the second book.

The Petrarchan sonnets receive on the whole the most serious treatment, with sharply expressive thematic material in the tradition of Rore (see ex.2, the opening of *Sol'e pensoso*). Other forms such as the sestina, cyclic or in individual stanzas, are given lighter polyphonic dress; and the chordal declamation of the arioso madrigal may be seen (Bernardo Tasso's *Vostro fui vostro son*). Some works, particularly a group near the end of the second book, are clearly in an easy, 'popular' style. Even the most ambitious Petrarchan settings, however, are marked by

Ex.2 *Sol' e pensoso*





Lassus's ever-present clarity of tonal palette and attractiveness of melody. These madrigals are distinguished by free use of material (there is little exact imitative writing) and by much variety of speed and character in declamation, despite the fact that the *misura cromatica* (C) is used in only a few pieces. They do not perhaps equal the work of Rore in intensity but they do rival the older master in variety of mood and seamless technical perfection – no mean achievement for a man in his twenties. The frequent choice of texts in which the word 'lasso' appears (in six pieces scattered through the three volumes), and the invariable *la–sol* setting it receives, suggest a youthful desire to 'sign' his works; Lassus as a young Roman clearly wanted the world to know who he was.

From the first decade in Munich come the contents of the fourth book for five voices, written to show, in the composer's words, that the Muses were cherished and could flourish in 'Germania' as well as in Italy. Lassus visited Venice in May 1567; while there (when he was described in a letter as 'lively and a good companion') he saw to the printing of this fourth book, which he dedicated to Duke Alfonso II d'Este and then took to Ferrara to present to him. Lassus's inclination towards the cyclic madrigal is again seen here; there is a complete sestina by Petrarch at the beginning, sonnets in two parts, and another sestina (*Qual nemica fortuna oltra quest' Alpe*, on a text by Federico Asinari) that seems to combine local Ferrarese reference (the Po river) with a laboured geography-of-love image.

Lassus's madrigal output slowed down after this, though he contributed to the anthologies of Bavarian court madrigals assembled by Troiano (RISM 1569[19]) and Bottegari (1575). Whether a true 'middle period' in stylistic terms can be seen in these and other individual pieces appearing in various anthologies of the 1570s remains to be demonstrated.

In 1585 Lassus was again in Italy; the dedication of his volume of five-part madrigals printed in Nuremberg in that year (1585c, reissued in Venice in 1587 as the *Libro quinto*) is to the great Veronese patron Mario Bevilacqua, whose *ridotto* the composer may have visited in 1582. Here serious Petrarchan texts alternate with religious sonnets by Gabriel Fiamma. In style these madrigals, separated from the fourth book by nearly 20 years, show definite awareness of the newer Italian madrigal: not that of the chromaticists but rather that of Marenzio, with brief contrast motifs, declamation on short note values and counterpoint that is chiefly figured chordal progressions (*Io che l'età più verde* is an example). Lassus's older style is not completely absorbed by these novelties, and in a few pieces his earlier madrigals are recalled (the sestina *Quando il giorno*). How well he could write in a newer style is demonstrated by the amusing *La non vol esser più mia* (published 1584), a work in fully-fledged canzonetta idiom.

The madrigals for four, five and six voices dedicated to Lassus's friend the physician Thomas Mermann (Nuremberg, 1587) show some of the traits seen in the volume of 1585 but are more varied in style, often suggesting the compression and individuality of his late motet style. In this volume a five-section religious cycle to text by Beccuti ('il Copetta'), *Signor le colpe mie*, has been shown (by Boetticher) to be missing its first stanza, *Di terrena armonia*, a piece for some reason printed separately in

Continuation du mellange issued by Le Roy & Ballard in 1584.

At the very end of his life Lassus set the 21 ottava stanzas of Tansillo's *Lagrime di S Pietro*. This cycle of seven-voice spiritual madrigals is one of the most remarkable artistic testaments in the history of music. Deliberately restrained in mood and character, planned as a magnificent tonal arch covering the whole range of 16th-century sound, the work is at once musically unified and expressively varied. Lassus's lifelong habits of concision and balance, subordinating vivid declamation and rhetorical power to inexorable musical clarity, are here given their definitive statement. The transcendentally synthetic quality of this music, blending styles as diverse as the *Prophetiae Sibyllarum* and the late madrigals, stands in the sharpest possible contrast to what was in other hands already becoming the drily academic *stile antico*.

Among Lassus's most popular Italian-texted works are the six four-voice *villanescas* in the 'op.1' of 1555 (these pieces are often found in anthologies of lute intabulations) and the contents of the *Libro de villanelle, moresche, et altre canzoni* for four, five, six and eight voices (Paris, 1581), a volume said by the composer to have been written in his old age when he should have known better. The famous *Matona mia cara* may serve as an example of pieces to be found in this volume, although some of the other pieces are equally amusing. All are reworkings of older material, following the time-honoured principle of using pre-existing melodies in this genre; the most outrageous texts receive elegant if simple musical setting, in its own way a final statement about this sub-species of the madrigal.

9. Chansons. Fewer in number than his madrigals, Lassus's chansons, about 150 in all, are nonetheless considerable in bulk and, more importantly, highly characteristic of the composer, who never entirely left off being a Frenchman. He wrote a number of chansons in his youth and did not by any means stop when he moved to Munich; French was in common use at the court, and chansons of various types were evidently in demand from his patrons as well as from his publishers.

To judge by their dates of publication, Lassus wrote chansons from the 1550s into the 1580s; a greater proportion than of most other categories are early works. Just as the madrigals were brought out for the most part by Roman and Venetian printers, so the chansons were published chiefly in the Netherlands (Phalèse, Susato, Laet) and in Paris (Le Roy & Ballard, Du Chemin). Their wide popularity can be seen from the frequent reprints and from their appearance in print in Lyons, La Rochelle, Strasbourg and London (Vautrollier, 1570). Some of the later reprints bear the proud description of the composer as 'Prince des musiciens de nostre temps'. The chansons were much in favour with keyboard, cittern and especially lute intabulators; the *Theatrum musicum* of Phalèse and Bellère (1568[23], 1571[16]) is particularly rich in Lassus's works. The English translation of Le Roy's lute tutor (London, 1574) contains 11 chansons by Lassus. A very large number of chansons, including some of the bawdiest, were 'spiritualized' in French and German religious collections (Pasquier, 1576; Berg, 1582). The bulk of Lassus's chanson output was collected in two volumes of 'meslanges' issued by Le Roy & Ballard (1576b, 1584a). Of the chansons not included in these volumes or in the important *Livre de chansons nouvelles* issued by Le Roy & Ballard in Paris and Phalèse in Leuven in 1571 (1571g), some have not survived complete; among these are a set of religious chansons on texts by Guy du Faur de Pibrac, published in 1581. Fortunately two of these pieces, illustrating the sobriety of Lassus's late chanson style, have been reassembled through the discovery (by Bernstein) of a set of manuscript parts in Edward Paston's library (in *GB-Cfm*).
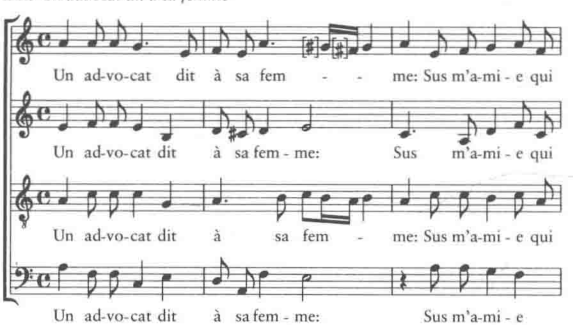
Lassus turned to some of the most famous of 16th-century French poets for texts: Marot, Ronsard, Du Bellay and Baïf. The fact that he often set texts already known in musical settings is reflected in his occasional choice of Mellin de Saint-Gelais, a favourite poet among composers of the preceding generation, and also in his fondness for light verse from popular anthologies such as *La fleur de poesie francoyse* (1542). Occasional choice of much earlier poetry (Chartier, Villon) can also be seen. The subject matter ranges from dignified nature-poetry (Du Bellay) and Petrarchesque lyrics (Ronsard), through sententious and moralizing texts, to the familiar drinking-songs, some macaronic texts, and Rabelaisian amorous and bawdy narratives; no one wrote more amusing chansons of this last type (*En un chasteau* and *Il esteoit une religieuse* are excellent examples). There are also biblical and religious texts (the famous *Susanne un jour*, for example) – these apart from the contrafacta imposed by other hands on nearly all the secular chansons. There are a few real love-lyrics, some occasional pieces, and isolated soundings of familiar chanson-like themes such as 'faulte d'argent' (in *Je suis quasi prest d'enrager*).

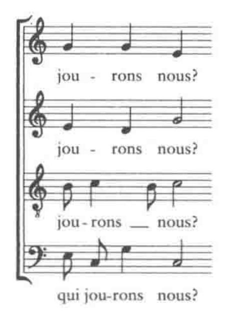
In musical style the chansons are more varied than the usual blanket description given them – as either 'Parisian' patter chansons or motet-like serious pieces – would suggest. Lassus could and often did write chansons, usually light narratives or dialogues, in the classically clear and succinct style made popular in Attaingnant's anthologies. How directly and economically he went about this can be seen in a work such as *Un advocat dit à sa femme* (ex.3). These pieces are usually for four voices, but Lassus, who in all genres preferred five-part texture, could manage 'Parisian' style just as easily in five voices (*La terre les eaux*, for example). He could even write a piece that resembles, paradoxically, an instrumental *canzona alla francese* transcribed for voices (*Si pour moy avez du souci*). The light chansons are not always written in 'Parisian' fashion; the Italian patter style infecting so much of Lassus's work in his middle years may also be seen here (there is one outright 'villanelle', to Baïf's *Une puce j'ay dedans l'oreill'*).

Many chansons begin, as do so many of the lieder, with a contrapuntal *exordium*, sharply delineating the character of the piece through distinctive melodic shapes; then follow patter chords or lightweight texture in which short motifs are constantly thrown back and forth among the voices. Sometimes the music changes character with every flicker of meaning in the text, as in the setting of Marot's *Qui dort icy*. The declamation in all the lively chansons is good; in some it is extraordinarily vivid – Marot's *Bon jour et puis quelles nouvelles* is given a setting of such conversational immediacy that on hearing it all barriers separating us from the 16th century seem to drop away.

The more serious chansons resemble the reflective, affective madrigals of Rore and his successors more than they do motets. Chansons such as *Le temps passé* (with

Ex.3 *Un advocat dit à sa femme*
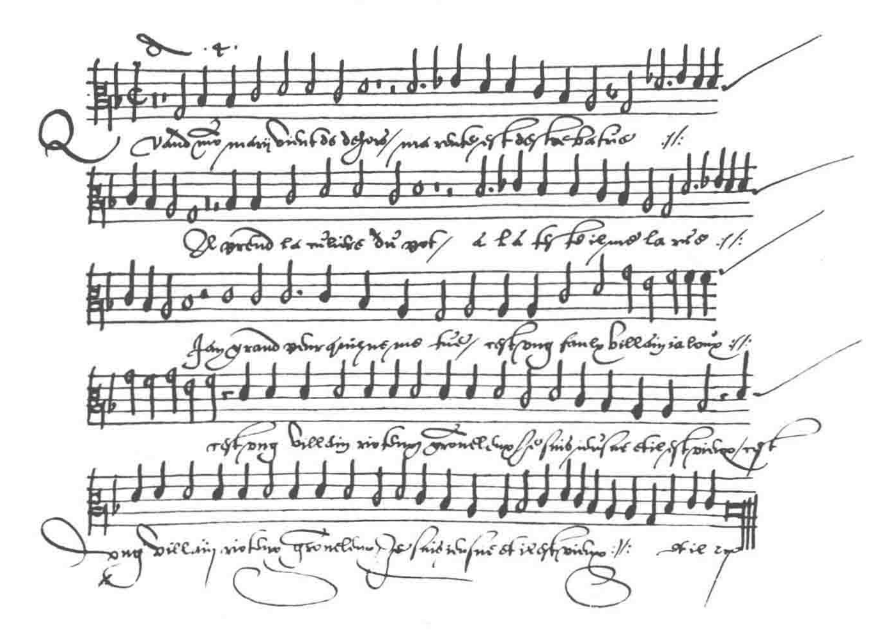




its 'soupir' figures), *Mon coeur ravi d'amour* and *Comme la tourterelle* (with its madrigalian chromaticism) are madrigals in all but their very Gallic declamatory diction. Use of madrigalian style is sometimes but not always influenced by the text; thus Ronsard's *J'espère et crains*, with its laboured Petrarchan oxymorons, is given a quite restrained setting, while *Vray dieu disoit une fillette*, a very French text, is given such Italian touches as a long final pedal point. In a category by themselves are pieces such as *La nuict froide et sombre* (Du Bellay), set as an expansive, colouristic tone poem in style even though characteristically brief in actual duration.

German schoolmasters would not have picked chansons by Lassus as examples of rhetorical organization and affective power; the genre was not sufficiently grand. Many of the chansons would nevertheless make good examples of the musician as rhetorician; Marot's *Fleur de quinze ans*, for instance, is in Lassus's hands a seduction speech of extraordinarily tight organization and persuasive musical diction.

10. German lieder. For Lassus, French by birth and Italian by musical training, composition in a German vein must have posed problems. He published no lieder until 1567; by that time he was surely fluent in setting German texts, enough for him to have written for private use, at the court, pieces Duke Albrecht liked too well to allow to circulate in print (preface to the 1567 collection). But the native tradition was very strong in Munich, where Senfl had worked until his death (1542–3); the song collections of Ott, Forster and others remained popular, and the need for new works was correspondingly less great during Lassus's early years at the Bavarian court.

The lieder are few in number only by the standards of Lassus's prolific output in other genres; if one counts the German psalms for three voices (1588) there are over 90 compositions, including several multipartite six-part sacred compositions larger in scale than most of the motets. Many of the secular pieces were famous in the composer's time and are among his best-known works today (*Audite nova*, for example). The proportion of sacred pieces among the lieder is high, even without counting the volume of psalms; this suggests that the German collections were intended for a somewhat different audience from that of the madrigals and the chansons.

In the preface to the third book of five-part lieder (1576), Lassus contrasted the Italian and German styles, emphasizing (and defending) the roughness of the latter. He evidently tried to cultivate a specifically German style. The results were good, certainly; but his position in the history of the lied has been described (by Osthoff, 1938) as that of an innovator who discarded German tradition, that of the Tenorlied, in favour of a style mixing elements of the madrigal, the villanella and the chanson. This is true primarily of the secular lieder; the sacred works use



5. Autograph MS of the alto part of Lassus's chanson 'Quand mon mary vient', 1564 (PL-GD E.2165)

traditional melodies in, on the whole, as strict an adherence to cantus-firmus writing as Lassus showed in any genre.

In some respects Lassus was conservative as a composer of lieder. He chose texts for the most part already known in sacred and secular songbooks (one exception is the setting of Hans Sachs's *Ein Körbelmacher in ein Dorff*), and inclined towards folk-like ones. His German settings are rhythmically lively and correct in declamation, but not exaggeratedly so; nor are there experiments in chromaticism in the lieder. His preference for five-part texture (which he felt he had to justify as a novelty in the preface to the 1567 collection) was merely carrying over into the lieder a general preference typical of his generation.

The sacred lieder use texts and melodies common to Lutheran and Catholic songbooks with Luther's *Vater unser im Himmelreich* opening the first collection (the Ulenberg psalm translations are, however, Catholic and even anti-Protestant in intent). The psalm settings range from the rather simple tricinia of the 1588 collection (where they alternate with similar settings by his son Rudolph) to the great six-part psalm-motets such as *Ich ruff zu dir*, using paraphrased and cantus-firmus versions of the borrowed melodies, in the French–German volume of 1590.

Among the secular texts chosen by Lassus are drinking-songs and lieder in which the bad effects of liquor are lamented (*Mein Fraw hilgert*); possibly the constantly expressed preference for wine over beer was a personal one. Comic rustic narrative encounters (*Baur, was tregst im Sacke?*) are among the most famous of the lieder. There are also melancholy and satirical pieces (*Die zeit, so jetz vorhanden ist*), some love-songs of narrative character, and a few songs of nature-love. The traditional vein of elegiac introspection seen in the lied from Hofhaimer to Senfl was on the whole avoided by Lassus.

Many lieder begin with an imitative *exordium* followed by lively patter. Relationships to the villanella and lighter madrigal may of course be seen (Lassus knew the celebrated German villanella collections of Regnart), and the presence of chanson-like rhythms is frequent. The combination is a natural and convincing one; Lassus did not so much break with German tradition as simply set texts in his own style, a somewhat eclectic one in every genre. In any event the triumphantly German character of the best lieder is proof enough that he mastered the lied in his own way.

WORKS

Editions: *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894–1926/R1974) [S]

Orlando di Lasso: Sämtliche Werke: neue Reihe, ed. S. Hermelink and others (Kassel, 1956–) [H]

Orlando di Lasso: Sämtliche Werke. Zweite, nach den Quellen revidierte Auflage der Ausgabe von F.X. Haberl und A. Sandberger, ed. H. Leuchtmann (Wiesbaden, 1968–) [L]

Orlande de Lassus: Chansons, ed. J. Bernstein, SCC, xi–xiv (1987) [B]

Orlando di Lasso: Complete Motets, ed. P. Bergquist, RRMR, cii– (1995–) [M i–]

for MSS see editions

MASSES

Liber missarum ... liber primus, 4–6vv (Venice, 1566) (RISM 1566[1]) [1566a]

Praestantissimorum divinae musices auctorum missae decem, 4–6vv (Leuven, 1570) (RISM 1570[1]) [1570c]

Quinque missae suavissimis modulationibus refertae ... liber secundus, 4, 5vv (Venice, 1570) (RISM 1570a) [1570e]

Patrocinium musices ... missae aliquot, secunda pars, 5vv (Munich, 1574) (RISM 1574b) [1574a]

Missae variis concentibus ornatae ... cum cantico beatae Mariae octo modis variato, 4–6, 8vv (Paris, 1577–8) (RISM 1577a) [1577b]

Liber missarum, 4, 5vv (Nuremberg, 1581) (RISM 1581a) [1581a]

Missa ad imitationem moduli Quand'io penso al martire, 4vv (Paris, 1582) (RISM 1582a) [1582c]

Missa ad imitationem moduli Beatus qui intelligit, 6vv (Paris, 1587) (RISM 1587a) [1587b]

Missa ad imitationem moduli Locutus sum, 6vv (Paris, 1587) (RISM 1587b) [1587c]

Missae ... liber primus, 4, 5vv (Milan, 1588) (RISM 1588[4]) [1588a]

Patrocinium musices: missae aliquot, 5vv (Munich, 1589) (RISM 1589a) [1589]

Missa ad imitationem moduli Dixit Joseph, 6vv (Paris, 1607) (RISM 1607a) [1607a]

Missae posthumae, 6, 8vv (Munich, 1610) (RISM 1610a) [1610]

Alleluia, 5vv (frag., T only of Kyrie and Gloria), H xii, 155
Alleluia, 5vv (frag., B only of Kyrie and Gloria), H xii, 157
Amar donna ['Chi passa per questa strada'], 5vv, 1589, H vi, 23
Amor ecco colei, 6vv, 1610; H viii, 93
Beatus qui intelligit, 6vv, 1587b (on own motet); H vii, 195
Bell'Amfitrit'altera, 8vv, 1610; H viii, 55
Benedicam Dominum, 5vv, MS *c*1570 (on own motet); H xi, 3
Cantorum, 4vv (inc.); H xii, 3
Certa fortiter, 6vv, 1610 (on own motet); H viii, 131
Confundantur superbi, 5vv, MS *c*1564 (on own motet); H ix, 3
Congratulamini mihi, 6vv, 1570c (on own motet); H vii, 137
Credidi propter, 5vv, 1577b (on own motet); H iii, 249
De feria, 4vv, 1577b; H iv, 87
De feria in Quadragesima, 4vv, MS 1566; H ix, 43
De feria in Septimana Sancta, 4vv, MS 1566; H ix, 51
Deus in adjutorium, 6vv, 1610 (on own motet); H viii, 211
Dittes maistresse, 5vv, 1589 (on Monte's chanson); H vi, 3
Dixit Joseph, 6vv, 1607a (on own motet); H viii, 3
Domine Dominus noster, 6vv, MS 1577 (on own motet); H x, 41
Domine secundum actum meum, 5vv, 1570c (on Jacquet of Mantua's motet); H vii, 49
Doulce memoire, 4vv, 1577b (on Sandrin's chanson); H iv, 3
Eccce Maria, 5vv (inc.) (on own motet); H xii, 51
Ecce nunc benedicite, 6vv, 1610 (on L. Daser's motet); H viii, 173
Entre vous filles, 5vv, 1581a (on Clemens's chanson); H v, 159
Frère Thibault [Sine nomine], 4vv, 1570e (on Certon's chanson); H iii, 75
Il me suffit [Beschaffens-Glück], 4vv, 1581a (on Sermisy's chanson); H v, 139
In die tribulationis, 5vv, 1589 (on Jacquet of Mantua's motet); H vi, 71
In me transierunt, 5vv (frag., T only of Kyrie and Gloria) (on own motet); H xii, 154
In principio, 6vv (inc.) (on own motet); H xii, 65
In te Domine speravi, 6vv, 1566a (on own motet); H v, 51
Io son ferito ahi lasso, 5vv, 1589 (on Palestrina's madrigal); H vi, 105
Ite rime dolenti, 5vv, 1574a (on Rore's madrigal); H iii, 133
Jäger [Venatorum], 4vv, 1577b; H iv, 73
Je ne mange poinct de porcq, 4vv, 1570e; H iii, 3
Je prens en gres, 4vv, MS 1572 (on Clemens's chanson); H ix, 77
Je suis desheritée, 4vv, MS 1583 (on J. Lupi's chanson); H x, 93
Jesus ist ein süsser Nam, 6vv, MS *c*1592; H x, 145
La, la, maistre Pierre [Ad placitum], 4vv, 1570e (on Sermisy's chanson); H iii, 27
Laudate Dominum omnes gentes, 4vv, 1588a; H vii, 3
Le berger et la bergère, 5vv, 1570e (on Gombert's chanson); H iii, 97
Locutus sum, 6vv, 1587c (on own motet); H vii, 89
On me l'a dict, 4vv, MS *c*1570 (on Certon's chanson); H ix, 61
O passi sparsi, 4vv, 1577b (on S. Festa's madrigal); H iv, 49
Osculetur me, 8vv, MS after 1582 (on own motet); H x, 187
Paschalis, 5vv, MS 1576; H ix, 131
Pilons pilons lorge [Quinti toni], 4vv, 1570e (on Sermisy's chanson); H iii, 51
Pro defunctis, 4vv, 1577b; H iv, 95
Pro defunctis, 5vv, 1589; H vi, 135
Puisque i'ay perdu, 4vv, 1577b; H iv, 23
Qual donna attende à gloriosa fama, 5vv, 1589 (on Rore's madrigal); H vi, 43
Quand'io pens'al martire, 4vv, 1582c (on Arcadelt's madrigal); H vii, 25
Qui la dira, 5vv, MS 1576 (on Willaert's madrigal); H x, 3

Requiem, 4vv (inc.); H xii, 326
Rompi de l'empio cor, 6vv, MS c1570 (on Willaert's madrigal); H xi, 45
Scarco di doglia, 5vv, 1574a (on Rore's madrigal); H iii, 175
Sesquialtera, 4vv, MS 1579; H x, 69
Sidus ex claro, 5vv, 1574a (on own motet); H iii, 217
Si rore aenio, 5vv, MS 1572; H ix, 101
Surge propera, 6vv, 1577b (on own motet); H iv, 157
Surrexit Pastor bonus, 5vv (inc.) (on own motet); H xii, 15
Susanne un jour, 5vv, 1577b (on own chanson); H iv, 121
Tempus est ut revertar, 6vv, frag. (B only of Kyrie and Gloria) (on own motet); H xii, 159
Tous les regretz, 6vv, 1577b (on Gombert's chanson); H v, 3
Triste départ, 6vv, MS 1592 (on Gombert's chanson); H x, 115
Veni in hortum meum, 5vv, 1581a (on own motet); H v, 185
Vinum [Verbum] bonum, 8vv, 1577b (on own motet); H v, 105

PASSIONS

Patrocinium musices ... passio, idem lectiones Iob, et lectiones matutinae de nativitate Christi, 4–5vv, quarta pars (Munich, 1575) (RISM 1575a) [1575]
Passio Domini nostri Jesu Christi secundum Mattheum, 5vv, 1575; H ii, 3
Passio Domini nostri Jesu Christi secundum Marcum, 4vv, MS 1582; H ii, 27
Passio Domini nostri Jesu Christi secundum Lucam, 4vv, MS 1582; H ii, 37
Passio Domini nostri Jesu Christi secundum Johannem, 5vv, MS 1580; H ii, 47

CANTICLES

Magnificat settings
(for chronology see Crook, 1994)

Magnificat octo tonorum, 4–6vv (Nuremberg, 1567) (RISM 1567b) [1567b]
Patrocinium musices ... Magnificat aliquot, quinta pars, 4–6, 8vv (Munich, 1576) (RISM 1576c) [1576c]
Patrocinium musices: Beatissimae deiparaeque Virginis Mariae canticum Magnificat, ad imitationem cantilenarum quarundam, 4–6vv (Munich, 1587) (RISM 1587c) [1587d]
Liber primus cantiones sacrae Magnificat vocant, 5, 6vv (Paris, 1602[1]) [1602]
Iubilus beatae virginis, hoc est centum Magnificat, 4–8, 10vv (Munich, 1619) (RISM 1619a) [1619]
Alma real se come fide stella (octavi toni), 5vv, 1619 (on Rore's madrigal); H xvi, 163
Amor ecco colei (septimi toni), 6vv, 1587d; H xiv, 231
Ancor che col partire (quarti toni), 5vv, 1576c (on Rore's madrigal); H xiv, 82
Aria di un sonetto (octavi toni), 5vv, 1587d (on D. Ortiz's Aria di Ruggiero); H xiv, 256
Aurora lucis rutilat (octavi toni), 10vv, 1619 (on own motet); H xvii, 124
Beau le cristal (sexti toni), 4vv, 1619 (on own chanson); H xvi, 230
Benedicta es caelorum regina (octavi toni), 6vv, 1602 (on Josquin's motet); H xv, 228
Dalle belle contrade (sexti toni), 5vv, 1619 (on Rore's madrigal); H xvi, 120
Deus in adjutorium (septimi toni), 6vv, 1587d (on own motet); H xiv, 189
Dessus le marché d'Arras (primi toni), 6vv, 1587d (on own chanson); H xiv, 158
Dies est laetitia (sexti toni), 6vv, 1602; H xv, 212
D'ogni gratia e d'amor (septimi toni), 6vv, 1619 (on Striggio's madrigal); H xvi, 188
Ecco ch'io lasso il core (secundi toni), 6vv, 1587d (? on Striggio's madrigal); H xiv, 201
Erano capei d'oro (septimi toni), 5vv, 1619 (on G.M. Nanino's madrigal); H xvii, 64
Hélas j'ai sans merci (septimi toni), 5vv, 1619 (on own chanson); H xv, 95
Il est jour (secundi toni), 4vv, 1587d (on Sermisy's chanson); H xiv, 133
Las je n'iray plus (secundi toni), 5vv, 1619 (on own chanson); H xv, 46
Mais qui pourroit (secundi toni), 6vv, 1587d (on own chanson); H xiv, 275
Margot labourez les vignes (septimi toni), 4vv, 1619 (on own chanson); H xvi, 154
Memor esto (secundi toni), 6vv, 1619 (on own motet); H xvii, 107
Mort et fortune (tertii toni), 5vv, 1587d (on Gombert's chanson); H xiv, 263
O che vezzosa aurora (secundi toni), 6vv, 1619 (on Vecchi's madrigal); H xvi, 175
Omnis enim homo (primi toni), 6vv, 1587d (on own motet); H xiv, 216
Omnis homo primum bonum vinum ponit (sexti toni), 6vv, 1602 (on Wert's motet); H xv, 181
O s'io potessi (secundi toni), 4vv, 1619 (on Berchem's madrigal); H xv, 3
Pange lingua gloriosa (septimi toni), 4vv, 1619; H xvi, 241
Praeter rerum seriem (secundi toni), 6vv, 1602 (on Josquin's motet); H xv, 248
Quando lieta sperai (quarti toni), 6vv, 1587d (on a madrigal variously attrib. Rore and Morales); H xiv, 243
Quant'in mille anni il ciel (secundi toni), 6vv, 1587d (on Nollet's madrigal); H xiv, 141
Recordare Jesu pie (septimi toni), 6vv, 1619 (on own motet); H xvi, 134
S'io credessi per morte (tertii toni), 4vv, 1619 (on A. de Reulx's madrigal); H xvi, 221
S'io esca vivo (septimi toni), 6vv, 1619 (on own madrigal); H xv, 108
Si par souhait (primi toni), 4vv, 1587d (on own chanson); H xiv, 126
Si vous estes m'amie (sexti toni), 6vv, 1619 (on own chanson); H xvii, 94
Susanne un jour (primi toni), 6vv, 1587d (on Lupi's chanson); H xiv, 174
Tant vous allez doux (sexti toni), 6vv, 1619 (on Ebran's chanson); H xv, 74
Ultimi miei sospiri (secundi toni), 6vv, 1619 (on Verdelot's madrigal); H xv, 58
Vergine bella (primi toni), 5vv, 1619 (on Rore's madrigal); H xvi, 108
Vola vola pensier [Aeria a la italiana] (octavi toni), 5vv, 1602; H xvii, 3
Vous perdez temps (septimi toni), 5vv, 1619 (on Sermisy's chanson); H xvi, 267
Primi toni, 4vv, 1576c, H xiv, 75; Primi toni (i), 5vv, 1619, H xvi, 92; Primi toni (ii), 5vv, 1619, H xvi, 108; Primi toni (iii), 5vv, 1619, H xvi, 259
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Quarti toni (i), 5vv, 1619, H xv, 16; Quarti toni (ii), 5vv, 1619, H xvii, 48; Quarti toni, 8vv, 1619, H xv, 138
Quinti toni, 6vv, 1619, H xvii, 14
Sexti toni (i), 5vv, 1619, H xv, 24; Sexti toni (ii), 5vv, 1619, H xv, 30; Sexti toni (iii), 5vv, 1619, H xvi, 57; [Sexti toni], 5vv, MS c1582, H xv, 201; Sexti toni, 8vv, 1576c, H xiv, 94
Septimi toni (i), 5vv, 1619, H xv, 35; Septimi toni (ii), 5vv, 1619, H xvi, 67; Septimi toni ('perpulchrum'), 7vv, 1619, H xvi, 204; Septimi toni, 8vv, 1576c, H xiv, 112; Septimi toni, 8vv, 1619, H xv, 152; Septimi toni, 10vv, MS, H xvii, 150
Octavi toni (i), 5vv, 1619, H xv, 40; Octavi toni (ii), 5vv, 1619, H xvi, 80; Octavi toni, 6vv, 1619, H xv, 126; Octavi toni (i), 8vv, 1619, H xv, 166; Octavi toni (ii), 8vv, 1619, H xvii, 31
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Nunc Dimittis settings

Come havran fin, 4vv, H xxiv, 37; Heu mihi Domini, 5vv, H xxiv, 59; Il magnanimo Pietro, 7vv, H xxiv, 29; Io son si stanco, 5vv, H xxiv, 76; Oculi mei semper ad Dominum, 6vv, H xxiv, 83; S'el mio sempre per voi, 4vv, H xxiv, 46; Susanne un jour, 5vv, H xxiv, 94; Un dubbio verno, 5vv, H xxiv, 68; Quarti toni, 4vv, H xxiv, 3; Quarti toni, 5vv, H xxiv, 54; Quinti toni, 4vv, H xxiv, 24; Septimi toni, 4vv, H xxiv, 11; Octavi toni, 4vv, H xxiv, 17

3 Benedictus Dominus Israel, 9vv, H xxiv, 105, 127, 149

Miserere mei Deus, 9vv, MS 1850s, *Mbs*; H xxiv, 172

MASS PROPERS

Patrocinium musices ... officia aliquot, de praecipuis festis anni ... tertia pars, 5vv (Munich, 1574) (RISM 1574c) [1574b]
Asperges me (quarti toni), 5vv, 1574b, H xxiii, 14; Asperges me (septimi toni), 5vv, 1574b, H xxiii, 20; Officium Corporis Christi, 1574b, 5vv, H xxiii, 106; Officium Natalis Christi, 5vv, 1574b, H

xxiii, 28; Officium Paschale, 5vv, 1574b, H xxiii, 53; Officium Pentecostes, 5vv, 1574b, H xxiii, 81; Vidi aquam, 5vv, 1574b, H xxiii, 3; Officium primum in Nativitate Domini, 6vv, H xxiii, 192; Epiphania Domini, 6vv, H xxiii, 203; Ascensio Domini, 6vv, H xxiii, 215; Corpus Christi, 6vv, H xxiii, 230; Resurrectio Domini, 6vv, H xxiii, 273; Feria 2a post Resurrectionem, 6vv, H xxiii, 298; Feria 3a post Resurrectionem, 6vv, H xxiii, 317; Quinquagesima, 6vv, H xxiii, 332; Officium Sancti Michaelis, 6vv, H xxiii, 346

LESSONS

Sacrae lectiones novem ex propheta Iob, in officiis defunctorum cantari solitae, 4vv (Venice, 1565) (RISM 1565e); Hxix, 3; RRMR, lv (1983)
Patrocinium musices … passio, 5vv idem lectiones Iob, et lectiones matutinae de nativitate Christi, 4vv, quarta pars (Munich, 1575) (RISM 1575a); H xix, 137
Lectiones sacrae novem, ex libris Hiob excerptea, 4vv (Munich, 1582) (RISM 1582f); H xix, 101; RRMR, lv (1983)

LAMENTATIONS

Hieremiae prophetae lamentationes, et aliae pieae cantiones, 5vv (Munich, 1585) (RISM 1585d) [1585b]
9 Lamentationes Hieremiae, 4vv, MS *c*1588; H xxii, 112
9 Lamentationes Hieremiae, 5vv, 1585b; H xxii, 3

LITANIES
all printed works in 1596[2]

Litaniae Beatae Mariae Virginis (i), 4vv; H xxv, 3
Litaniae Beatae Mariae Virginis (ii), 4vv; H xxv, 5
Litaniae Beatae Mariae Virginis (i), 5vv; H xxv, 11
Litaniae Beatae Mariae Virginis (ii), 5vv; H xxv, 16
Litaniae Beatae Mariae Virginis (iii), 5vv; H xxv, 20
Litaniae Beatae Mariae Virginis (iv), 5vv; H xxv, 23
Litaniae Beatae Mariae Virginis (v), 5vv; H xxv, 28
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Litaniae Beatae Mariae Virginis (i), 9vv; H xxv, 67
Litaniae Beatae Mariae Virginis (ii), 9vv, MS *c*1590; H xxv, 74
Litaniae Beatae Mariae Virginis, 10vv, MS *c*1580; H xxv, 98
Litaniae Deiparae Beatae Mariae Virginis, 4vv, MS; H xxv, 113
Litaniae omnium sanctorum, 4vv; H xxv, 121
Litaniae omnium sanctorum, 5vv; H xxv, 127
Litaniae omnium sanctorum, 7vv; H xxv, 134

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Dixit dominus: Primi toni (i), 4vv; Primi toni (ii), 4vv; Primi toni (i), 5vv; Primi toni (ii), 5vv; Primi toni (iii), 5vv; Secundi toni (i), 5vv; Secundi toni (ii), 5vv; Tertii toni (i), 4vv; Tertii toni (ii), 4vv; Quarti toni (i), 4vv; Quarti toni (ii), 4vv; Quinti toni, 4vv; Sexti toni, 5vv; Septimi toni (i), 4vv; Septimi toni (ii), 4vv; Septimi toni (iii), 4vv; Septimi toni, 5vv; Octavi toni (i), 5vv; Octavi toni (ii), 5vv
In exitu Israel: Toni peregrini, 4vv
Textless: Tertii toni, 4vv; Tertii toni, 5vv; Toni in Caesarea Capella consueti, 4vv

HYMNS
all in D-Mbs, c1580

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Jesu nostra redemptio, 4vv, H xviii, 61; Lauda mater Ecclesia, 5vv, H xviii, 93 [=Pater superni luminis, H xviii, 171]; Lucis creator optime, 4vv, H xviii, 32; O lux beata Trinitas, 4vv, H xviii, 30; Pange lingua gloriosi, 5vv, H xviii, 71; Petrus beatus catenarum, 4vv, H xviii, 98; Quicumque Christum queritis, 4vv, H xviii, 100; Rex gloriose martirum, 4vv, H xviii, 114; Salvete flores martyrum, 4vv, H xviii, 24 [= Deus tuorum militum, H xviii, 158 = Exultet caelum laudibus, H xviii, 161]; Sanctorum meritis, 4vv, H xviii, 126; Te lucis ante terminum (i), 4vv, H xviii, 50; Te lucis ante terminum (ii), 4vv, H xviii, 166; Tibi Christe splendor patris, 4vv, H xviii, 104; Tristes erant apostoli, 4vv, H xviii, 108; Urbs beata Jerusalem, 4vv, H xviii, 132; Ut queant laxis, 4vv, H xviii, 82; Veni creator spiritus, 5vv, H xviii, 65; Vexilla regis prodeunt, 4vv, H xviii, 51

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all in D-Mbs

In nativitate Domini, 5vv, ?1580–85; H xxiv, 261
Pro Triduo sacro in nocturno II et III, 4vv, ?1580–85; H xxiv, 197
In die Sancto Paschae, 6vv; H xxiv, 251
In exequiis, 4vv; H xxiv, 274
Antiphonae septem ad Vesperas Corporis Christ, 6vv; H xxiv, 281
Antiphonae septem ad Vesperas Sancti Michaelis, 4vv; H xxiv, 313

MOTETS

Il primo libro dove si contengono madrigali, vilanesche, canzoni francesi, e motetti, 4vv (Antwerp, 1555) (RISM 1555[29], same contents as 1555[19]) [1555b]
Il primo libro de mottetti, 5, 6vv (Antwerp, 1556, enlarged 2/1560 as Liber decimus quintus ecclesiasticarum cantionum) (RISM 1556a/1560a) [1556/1560b]
[25] Sacrae cantiones, 5vv (Nuremberg, 1562, enlarged 2/1570) (RISM 1562a/1570b) [1562/1570h]
Primus liber concentuum sacrorum, 5, 6vv (Paris, 1564) (RISM 1564b) [1564b]
Dixhuictieme livre de chansons, 4, 5vv (Paris, 1565) (RISM 1565f) [1565a]
Modulorum … modulatorum secundum volumen, 4–8, 10vv (Paris, 1565) (RISM 1565a) [1565b]
Perornatae sacrae cantiones … liber secundus, 5, 6vv (Venice, 1565) (RISM 1565c) [1565c]
Sacrae cantiones … liber secundus, 5, 6vv (Venice, 1566) (RISM 1566c) [1566b]
Sacrae cantiones … liber tertius, 5, 6vv (Venice, 1566) (RISM 1566d) [1566c]
Sacrae cantiones … liber quartus, 6, 8vv (Venice, 1566) (RISM 1566e) [1566d]
Selectissimae cantiones, 4–6vv (Nuremberg, 1568) (RISM 1568a) [1568a]
Selectissimae cantiones, 4, 5vv (Nuremberg, 1568) (RISM 1568b) [1568b]
Cantiones aliquot, 5vv (Munich, 1569) (RISM 1569a) [1569a]
Liber secundus sacrarum cantionum, 4vv (Leuven, 1569) (RISM 1569[8]) [1569b]
Disieme livre de chansons, 4vv (Paris, 1570) (RISM 1570[9]) [1570a]
Mellange d'Orlande de Lassus, contenant plusieurs chansons, tant en vers latins qu'en ryme francoyse, 4, 5vv (Paris, 1570) (RISM 1570d) [1570b]
Selectiorum aliquot cantionum sacrarum, fasciculus adiunctis in fine tribus dialogis, 6, 8vv (Munich, 1570) (RISM 1570c) [1570g]
Moduli nunquam hactenus editi, 5vv (Paris, 1571) (RISM 1571a) [1571b]
Moduli, 4, 8vv (Paris, 1572) (RISM 1572a) [1572b]
Moduli, 6, 7, 12vv (Paris, 1573) (RISM 1573b) [1573a]
Patrocinium musices … cantionum … prima pars, 4–6vv (Munich, 1573) (RISM 1573a) [1573b]
6 cantiones latinae, 4vv, adiuncto dialogo, 8vv: 6 teutsche Lieder, 4vv, sampt einem Dialogo, 8vv: 6 chansons françoises nouvelles, 4vv, avecq un dialogue, 8vv: 6 madrigali nuovi, 4vv, con un dialogo, 8vv (Munich, 1573) (RISM 1573d) [1573c]
Liber mottetarum, trium vocum, quae cum vivae voci, tum omnis generis instrumentis musicis commodissimé applicari possunt (Munich, 1575, enlarged 2/1577) (RISM 1575b/1577d) [1575/1577a]
Les meslanges … contenantz plusieurs chansons, tant en vers latins qu'en ryme francoyse, 4–6, 8, 10vv (Paris, 1576, earlier edn. 1570, lost; repr. with sacred contrafacta, London, 1570) (RISM 1576i) [1576b]
Moduli, 4–9vv (Paris, 1577) (RISM 1577e) [1577c]
Novae aliquot et ante hac non ita usitatae cantiones suavissimae, 2vv (Munich, 1577) [incl. 12 textless bicinia] (RISM 1577c) [1577d]
Altera pars selectissimarum cantionum, 4, 5vv (Nuremberg, 1579) (RISM 1579b) [1579]
Fasciculi aliquot sacrarum cantionum, 4–6, 8vv (Nuremberg, 1582) (RISM 1582c) [1582a]
Lectiones sacrae novem, ex libris Hiob excerptea, 4vv (Munich, 1582) (RISM 1582f) [1582b]

Mottetta typis nondum uspiam excusa, 6vv (Munich, 1582) (RISM 1582e) [1582d]
Sacrae cantiones, 5vv (Munich, 1582) [1582e]
Continuation du mellange, 3–6, 10vv (Paris, 1584) (RISM 1584f) [1584a]
Psalmi Davidis poenitentiales, modis musicis redditi ... his accessit psalmus Laudate Dominum de coelis, 5vv (Munich, 1584/R1970) (RISM 1584e) [1584b]
Cantica sacra, recens numeris et modulis musicis ornata, 6, 8vv (Munich, 1585) (RISM 1585b) [1585a]
Hieremiae prophetae lamentationes, et aliae pieae cantiones, 5vv (Munich, 1585) (RISM 1585d) [1585b]
Sacrae cantiones ... recens singulari industria compositae, 4vv (Munich, 1585) (RISM 1585a) [1585d]
Tertium opus musicum, continens lectiones Hiob et motectas seu cantiones sacras, 4–6vv (Nuremberg, 1588) (RISM 1588[8]) [1588b]
Moduli quator et octo vocum (Paris, 1588) (RISM 1588c) [1588d]
Moduli quinque vocum (Paris, 1588) (RISM 1588d) [1588e]
Cantiones sacrae, 6vv (Graz, 1594) (RISM 1594a) [1594]
Lagrime di S Pietro ... con un mottetto nel fine, 7vv (Munich, 1595) (RISM 1595a) [1595]
Cantiones ab Orlando di Lasso et huius filio Ferdinando di Lasso compositae, 5vv (Munich, 1597) (RISM 1597[3]) [1597]
Prophetiae Sibyllarum ... chromatico more singulari confectae, 4vv (Munich, 1600) (RISM 1600a) [1600]
Liber primus cantiones sacrae Magnificat vocant, 5, 6vv (Paris, 1602) (RISM 1602[1]) [1602]
Magnum opus musicum ... complectens omnes cantiones, 2–10, 12vv (Munich, 1604) (RISM 1604a) [1604]
1563[3], 1564[1], 1564[2], 1564[3], 1564[4], 1564[5], 1566[17], 1567[3], 1567[13], 1568[2], 1568[4], 1583[2], 1586[4], 1590[5], 1601[3]
Accipe daque (2p. of Anna mihi dilecta veni)
Accipe qua recrees (2p. Quo fers), 6vv, 1604; S xi, 101, M xxi
Accipite Spiritum (2p. of Jam non dicam vos)
Ad Dominum cum tribularer (2p. Heu mihi), 6vv, 1594; S xvii, 49, M xvi
Adoramus te Christe (i), 3vv, 1586; S i, 57, M xix
Adoramus te Christe (ii), 3vv, 1586; S i, 57, M xix
Adoramus te, Christe (iii), 3vv, 1604; M xxi
Adoramus te Christe (i), 4vv, 1586; M xix
Adoramus te Christe (ii), 4vv, 1604: S i, 112, M xxi
Adoramus te Christe, 5vv, 1604; S v, 63, M xxi
Adorna thalamum, 4vv, 1585d: S i, 91, M xiv
Ad primum morsum, 6vv, 1594; S xix, 74, M xvi
Ad te Domine levavi (2p. Vias tuas), 5vv, 1556; S ix, 150, M i
Ad te igitur (3p. of Infelix ego)
Ad te levavi animam meam, 6vv 1582d; S xvii, 121, M xiii
Ad te levavi oculos meos (2p. Miserere nostri), 6vv, 1570g; S xvii, 125, M vii
Ad te perenne gaudium, 3vv, 1604; S i, 60, M xxi
Adversum me loquebantur, 5vv, 1562; S ix, 40, M ii
Aegra currit (2p. of Lauda mater ecclesia)
Agimus tibi gratias, 3vv, 1604; S i, 59, M xxi
Agimus tibi gratias, 4vv, 1604; S i, 131, M xxi
Agimus tibi gratias (i), 5vv, 1576b; S v, 98, M xviii
Agimus tibi gratias (ii), 5vv, 1579; S v, 100, M xviii
Agimus tibi gratias, 6vv, 1573b; S xiii, 103, M ix
Alia est enim (2p. of Quicumque vult salvus esse)
Alleluia (2p. of Alleluia Surrexit Dominus)
Alleluia laus et gloria, 4vv, 1604; S i, 68, M xxi
Alleluia Surrexit Dominus (2p. Allueluja; 3p. Dum transisset; 4p. Maria Magdalena; 5p. Ut venientes; 6p. Et valde mane; 7p. Gloria Patri), 6vv, 1592; *Mbs*
Alleluia, vox laeta personat (2p. Alleluia, praegaudio resultant), 5vv, 1568b, M vi
Alma nemes quae sola [Alme Deus qui cuncta tenes], 4vv, 1555b; S iii, 93, M xvli
Alma parens dilecta Deo (2p. Qua sina coelestis; 3p. Nos pia turba; 4p. Tu modo diva; 5p. Aspicent invictos), 5vv, 1604; S v, 128, M xxi
Alma Redemptoris mater, 5vv, 1597; S v, 102, M xx
Alma Redemptoris mater (i), 6vv, 1582d; S xiii, 105, M xiii
Alma Redemptoris mater (ii), 6vv, 1604; S xiii, 108, M xix
Alma Redemptoris mater, 8vv, 1604; S xxi, 14, M xxi
Alma Venus [Christe Patris verbum] (2p. Nunc elegos divae [Tu poteris]), 5vv, 1560a; S v, 37, M xvii
Amen dico vobis, 4vv, 1564[5]; S i, 119, M iii
Andreas Christi famulus, 6vv, 1585a; S xv, 1, M xv
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Angelus Domini descendit (2p. Nolite timere), 6vv, 1585a; S xiii, 1, M xv
Angelus Domini locutus est, 5vv, 1571b; S v, 51, M viii
Anima mea liquefacta est, 5vv, 1582e; S ix, 42, M xii
Animam meam dilectam tradidi (2p. Congregamini), 5vv, 1565b; S v, 29, M iv
Anna mihi dilecta veni [Christe Dei soboles] (2p. Accipe daque), 4vv, 1579; S iii, 95, M xviii
Anni nostri sicut aranea, 6vv, 1566d; S xv, 53, M v
Ante me non est formatus Deus, 6vv, 1573b; S xi, 131, M ix
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At illi (2p. of Cum natus esset)
Audi benigne conditor (2p. Multum quidem), 5vv, 1568[2]; S vii, 86, M xvii
Audi dulcis [filia] amica mea, 4vv, 1555b; S i, 99, M xvii
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Auris bona est, 5vv, 1582e; S vii, 56, M xii
Aurora lucis rutilat, 10vv, 1604; S xxi, 119, M xxii
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Beati omnes qui timent (2p. Ecce sit benedicetur), 3vv, 1575; S i, 49, M xi
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Beatus homo qui invenit sapientiam, 2vv, 1577d; S i, 1, M xi
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Beatus Nicolaus, 8vv, 1604; S xxi, 23, M xviii
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Benedicite omnia opera (2p. Benedicite ignis; 3p. Benedicite montes; 4p. Benedicite sacerdotes), 5, 6vv, 1565b; S ix, 93, M iv
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Ecce dies nigras (5p. of Porphetiae Sibyllarum)
Ecce dies venient (2p. of Prophetiae Sibyllarum)
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Noblesse gist au coeur, 5vv, 1570b; S xiv, 3, B xiii, 24
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Trop endurer sans avoir [de peché], 4vv, 1555b; S xii, 70, B xiv, 78
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GERMAN CONTRAFACTA

Al mein Anfang (= Le temps peut bien); Auss tiefer Not (= Si le long temps); Bewar mich Herr (= Ton feu s'esteint); Das sawer Tranck (= La mort est jeu pire); Frölich und frey (= Quand mon mary vient); Gott ist mein Schütz (= A ce matin); Gross Angst und Not (= Trop endurer); Gunst geht für gspunst (= Soyons joyeux); Herr Jesu Christ (= Le vray amy); Hilff uns, o Herr (= Si froid et chault); Ich rieff zu dir Herr Jesu Christ (= Au feu verez-moy); Ich rieff zu dir hilff mir (= Monsieur l'abbé); Id quid? fit, sit, Wie kann ich dirs abschlagen (= Je ne veux rien); Kein Lieb noch treu ist (= En un lieu)

Laetamini in Domino und singt in dulci jubilo (= Je l'ayme bien); Mein aininger Trost (= Petite folle); Mein Hoffnung (= Fleur de quinze ans); Merck schönes (= Hé'las quel jour); O Herre Gott mein Not (= Bon mon coeur); O trewer Gott (= Ung doulx nenny); Seit frisch (= Margot labouréz); Thue dich, o Herr (= Du corps absent); Von Morgens frü mit Gottes Lob (= Avec le jour commence ta journée), S xx, 27; Vor Zeiten was ich lieb gehalten (= Hâtez-vous); Wenn wir recht thun betrachten (= Du fond de ma pensée); Wer singen wil (= En m'ovant chanter); Wer sucht der findt (= Qui dort icy); Wolauff gut Gsellen (= Un jeune moine); Zu aller Stund (= Ardant amour souvent)

LIEDER

Neue teütsche Liedlein, 5vv (Munich, 1567) (RISM 1567l) [1567c]
Der ander Theil teutscher Lieder, 5vv (Munich, 1572) (RISM 1572g) [1572a]
6 cantiones latinae, 4vv, adiuncto dialogo, 8vv: 6 teutsche Lieder, 4vv, sampt einem Dialogo, 8vv: 6 chansons françoises nouvelles, 4vv, avecq un dialogue, 8vv: 6 madrigali nuovi, 4vv, con un dialogo, 8vv (Munich, 1573) (RISM 1573d) [1573c]
Der dritte Theil schöner, neuer, teutscher Lieder sampt einem zu End gesetzten frantzösischen frölichen Liedlein, 5vv (Munich, 1576) (RISM 1576r) [1576a]
Neue teutsche Lieder, geistlich und weltlich, 4vv (Munich, 1583) (RISM 1583a) [1583a]
Teutsche Psalmen: geistliche Psalmen, 3vv (Munich, 1588) (RISM 1588[12]) [1588c]
Neue teutsche, und etliche frantzösische Gesäng, 6vv (Munich, 1590) (RISM 1590b) [1590]
Allein Gott (3p. of Auss meiner sünden Tieffe)
Als Holophernes (6p. of Die Gnad kombt oben her)
Am Abent spat, heim khiellen Wein, 5vv, 1567c; S xviii, 33
Annelein, du singst fein, 4vv, 1573c; S xx, 46
Audite nova Der Bawr von Eselsskirchen, 4vv, 1573c; S xx, 51
Auff dich, mein heber Herr und Gott (Ulenberg), 3vv, 1588c; S xx, 63
Auff ihen wil ich vertrawen (3p. of Von Gott wil ich nit lassen)
Auss härtem Grundt, 4vv, 1573c; S xx, 47
Auss härtem Weh, 6vv, 1590; S xx, 99
Auss meiner sünden Tieffe (2p. Wann sich ein grimmer zoren; 3p. Allein Gott; 4p. Von Gott kein Mensch), 4vv, 1583a; S xx, 17
Bald ich von Gelt (6p. of Ich hab ein Mann)
Baur, was tregst im Sacke?, 4vv, 1583a; S xx, 29
Christ ist erstanden 4vv, 1583a; S xx, 3
Da das der Herr (2p. of Im Lant zu Wirtenberg)
Da lagens (3p. of Mit Lust thet ich aussreitten)
Daniel geworfen war (9p. of Die Gnad kombt oben her)
Daniels Knaben drey (8p. of Die Gnad kombt oben her)
Dann bey dem Herren (5p. og Ich ruff zu der mein Herr und Gott)
Dann eh er's hat begert (3p. of Der König wirdt seyn Wolgemut)
Darauff hat Gott gesandt (7p. of Die Gnad kombt ober her)
Darumb, o frommer Gott (10p. of Die Gnad kombt ober her)
Das ein das Annelein (2p. of Mit Lust thet ich aussreitten)
Das Meidlein (2p. of Einmal ging ich spatzieren)
Das Volck von Israel (4p. of Die Gnad kombt oben her)
Der g'winnen will (3p. of Hort zu eins news Gedicht)
Derhalben dann nichts (2p. pf In viel Trübsal)
Der Herr, dir ist mit dir (2p. of Maria voll Genad)
Der Herr erhöre deine Klag (Ulenberg), 3vv, 1588c; S xx, 68
Der König wirdt seyn Wolgemut (Ulenberg) (2p. Du hast ihm geben; 3p. Dann eh er's hat begert), 6vv, 1590; S xx, 128
Der Meye bringt uns der Blümlein vil (J. Klieber), 5vv, 1572a; S xviii, 75
Der richter lacht (3p. of Im Lant zu Wirtenberg)
Der starcke Gott im Himmelreich (Ulenberg), 3vv, 1588c; S xx, 80
Der Tag der ist so frewdenreich, 5vv, 1572a; S xviii, 71
Der Wein, der schmeckt mir also, 5vv, 1567c; S xviii, 11
Der Welte Pracht ist hoch geacht, 5vv, 1576a; S xviii, 147
Die Fassnacht ist ein schöne Zeit, 5vv, 1567c; S xviii, 6
Die Gnad kombt oben her (2p. Wer Gott vertrauen thut; 3p. Wir armes Volck; 4p. Das Volck von Israel; 5p. Joseph verkauffet; 6p. Als Holophernes; 7p. Darauff hat Gott gesandt; 8p. Daniels Knaben drey; 9p. Daniel geworfen war; 10p. Darumb, o frommer Gott; 11p. Wer diss Lied hat gemacht; 12p. Hierauf sey nun gepreiset), 4vv, 1583a; S xx, 4
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Die Zeit, so jetz vorhanden ist, 5vv, 1567c; S xviii, 14
Do icht lang stilt (4p. of Mein Fraw hilgert)
Dort aber wirdt (2p. of O Mensch gedenck)
Du best gebenedeyd (3p. of Maria voll Genad)
Du hast ihm geben (2p. of Der König wirdt seyn Wolgemut)
Ein Esel und das Nüssbawmholtz, 4vv, 1573c; S xx, 45
Ein guten Raht wil gehen ich (2p. In Glück und Frewd), 6vv, 1590; S xx, 83
Ein guter Wein ist Lobens werd, 5vv, 1567c; S xviii, 44
Ein Körbelmacher in ein Dorff (H. Sachs), 6vv, 1590; S xx, 124
Einmal ging ich spatzieren (2p. Das Meidlein), 5vv, 1572a; S xviii, 98
Ein Meidlein zu dem Brunnen gieng (2p. Ich sprach o Fraw; 3p. Die Fraw gantz höflich; 4p. So danck ich Gott), 5vv, 1572a; S xviii, 82
Erzürn dich nicht o frommer Christ (L. Hätzer), 5vv, 1572a; S xviii, 65
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Fraw ich bin euch von hertzen Hold, 5vv, 1567c; S xviii, 31
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Gott nimbt und geit zu jeder Zeit, 5vv, 1576a; S xviii, 130
Gross ist der Herr im heilgen Thron (Ulenberg), 3vv, 1588c; S xx, 79
Halt mich o Herr in deiner Hut (Ulenberg), 3vv, 1588c; S xx, 66
Herr der du meine Stercke bist (Ulenberg), 3vv, 1588c; S xx, 67
Herr Gott mein Hort (Ulenberg), 3vv, 1588c; S xx, 72
Hierauf sey nun gepreiset (12p. of Die Gnad kombt oben her)
Hilff lieber Herr die heilig Frommen (Ulenberg), 3vv, 1588c; S xx, 65

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Ich armes Weib (5p. of Ich hab ein Mann)
Ich hab dich lieb das weist du wol (2p. Und wann du freundlich bist), 5vv, 1572a; S xviii, 93
Ich hab ein Mann (2p. Wann er auffsteht; 3p. Nach dem Frühmal; 4p. Umb fünffe hin; 5p. Ich armes Weib; 6p. Bald ich von Gelt; 7p. Wann ich dann sag; 8p. Nun wars umb mich), 4vv, 1583a; S xx, 31
Ich harr auf Gott (3p. of Ich ruff zu dir mein Herr und Gott)
Ich harre auff Gott (Ulenberg), 3vv, 1588c; S xx, 76
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Im Lant zu Wirtenberg (2p. Da das der Herr; 3p. Der richter lacht), 5vv, 1567c; S xviii, 19
Im Mayen hört man die Hanen krayen, 5vv, 1567c; S xviii, 24
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In viel Trübsal (2p. Derhalben dann nichts), 6vv, 1590; S xx, 116
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Ist doch Gott gar (2p. of Wach auff o Menschenkind)
Ist Keiner hie, der sprich zu mir, 5vv, 1567c; S xviii, 8
Joseph verkauffet (5p. of Die Gnad kombt oben her)
Kombt her zu mir spricht Gottes Son (G. Grünwald), 5vv, 1572a; S xviii, 73
Man sieht nun wol wie stet du bist, 5vv, 1572a; S xviii, 81
Maria voll Genad (2p. Der Herr, der ist mit dir; 3p. Du best gebenedeyd; 4p. Gebenedeyt auch), 6vv, 1590; S xx, 108
Mein Fraw hilgert (2p. Mein Fraw unmilt; 3p. Mein Fraw unrein; 4p. Do ich lang stilt; 5p. Sie raufft jr gnug), 5vv, 1576a; S xviii, 132
Mein Fraw unmilt (2p. of Mein Fraw hilgert)
Mein Fraw unrein (3p. of Mein Fraw hilgert)
Mein Gott, mein heber trewer Gott (Ulenberg), 3vv, 1588c; S xx, 69
Mein Hoffnung steht (4p. of ich ruff zu dir mein Herr und Gott)
Mein Mann, der ist in Krieg (2p. Was soll ich euch; 3p. In wölches Hauss; 4p. Wolstu mich), 5vv, 1572a; S, xviii, 51
Mit Lust thet ich aussreitten (2p. Das ein das Annelein; 3p. Da lagens), 5vv, 1576a; S xviii, 124
Nach dem Frühmal (3p. of Ich hab ein Mann)
Nun grüss dich Gott, 8vv, 1573c; S xx, 54
Nun wars umb mich (8p. of Ich hab ein Mann)
Nur närrisch seyn ist mein Monier, 5vv, 1572a; S xviii, 62
O Herr, ich klag, es dir (Ulenberg), 3vv, 1588c; S xx, 62
O Mensch gedenck (2p. Dort aber wirdt), 6vv, 1590; S xx, 102
O selig dein der trewe Gott (Ulenberg), 3vv, 1588c; S xx, 74
Schaff mir Herr nicht in Eiffermut (Ulenberg), 3vv, 1588c; S xx, 71
Selig ist der auff Gott sein Hoffnung, 4vv, 1583a; S xx, 22
Selig zu preisen ist der Mann (Ulenberg), 3vv, 1588c; S xx, 61
Sie raufft jr gnug (5p. of Mein Fraw hilgert)
So fundt man (2p. of Hort zu ein news Gedicht)
So trincken wir alle, 5vv, 1576a; S xviii, 145
Straff mich Herr nicht in Eiffermut (Ulenberg), 3vv, 1588c; S xx, 76
Susannen frumb, 5vv, 1576a; S xviii, 109
Tritt auf en Rigel von der Thür, 5vv, 1567c; S xviii, 35
Umb fünffe him (4p. of Ich hab ein Mann)
Und wann du freundlich bist (2p. of Ich hab dich lieb das weist du wol)
Vater unser im Himmelreich (Luther), 5vv, 1567c; S xviii, 1
Vernimb Herr meine Wort (Ulenberg), 3vv, 1588c; S xx, 62
Von Gott kein Mensch (4p. of Auss meiner sünden Tieffe)
Von Gott wil ich nit lassen (2p. Wann sich der Menschen Hulde; 3p. Auff ihn wil ich vertrawen), 6vv, 1590; S xx, 134
Vor Zeiten was ich Lieb und Werd, 5vv, 1567c; S xviii, 16
Wach auff o Menschenkind (2p. Ist doch Gott gar), 4vv, 1583a; S xx, 24
Wann du Herr wolltest (2p. of Ich ruff zu dir mein Herr und Gott)
Wann er auffsteht (2p. of Ich hab ein Mann)
Wann ich dann sag (7p. of Ich hab ein Mann)
Wann sich der Menschen Hulde (2p. of Von Gott wil ich nit lassen)
Wann sich ein grimmer zoren (2p. of Auss meiner sünden Tieffe)
Was heut soll sein, 4vv, 1583a; S xx, 23
Was kann uns kommen an für Not (A. Knöpken), 5vv, 1572a; S xviii, 68
Was soll ich euch (2p. of Mein Mann, der ist in Krieg)
Welt, Gelt, dir wird (3p. of Welt, Gelt, dir wird einmal)
Welt, Gelt, dir wird einmal (2p. Gelt, Welt, dir wird; 3p. Welt, Gelt, dir wird), 5vv, 1576a; S xviii, 117
Wem soll man jetzund trawen, 4vv, 1573c; S xx, 50
Wer diss Lied hat gemacht (11p. of Die Gnad kombt oben her)
Wer Gott vertrauen thut (2p. of Die Gnad kombt oben her)
Wie ein hirsch gierlich schreien thut (Ulenberg), 3vv, 1588c; S xx, 77
Wie lang, o Gott, in meiner Not, 5vv, 1567c; S xviii, 27
Willig und trew on alle Rew, 5vv, 1572a; S xviii, 80
Wir armes Volck (3p. of Die Gnad kombt oben her)
Wir haben Herr mit unsern Oren (Ulenberg), 3vv, 1588c; S xx, 78
Wohl kombt der May, 4vv, 1583a; S xx, 40
Wolstu mich (4p. of Mein Mann, der ist in Krieg)

DOUBTFUL AND MISATTRIBUTED WORKS

Masses: Deus misereatur, 8vv (on Lassus's motet) (? by A. Grothusius), H xii, 99; Mon coeur se recommende à vous, 5vv, MS 1579 (on Lassus's chanson) (? by J. Eccard), Hxi, 233; Missa Octavi toni, 5vv (by Neuner), H xii, 306; Officium mortuorum, 4vv (? by J. de Kerle), H xi, 263; Or sus à coup, 4vv (Antwerp, 1607) (RISM 1607c) (on Crecquillon's chanson) (? by J. Lockenburg); Se salamandre, 4vv, MS c1570 (on Crecquillon's chanson) (? by J. Lockenburg), H xi, 113; Si me tenez, 6vv, MS c1576 (on Crecquillon's chanson) (? by J. Vaet), H xi, 179; Surrexit Pastor bonus, 5vv, MS c1576 (on Lassus's motet) (? by Ivo de Vento), H xi, 135
8 Magnificat settings; MS; H xvii, 182–293
Motets: In conspectu angelorum, 8vv, 1570d; Lucesit jam pariter, 4vv, 1584 (RISM 1584a)
Madrigal: Non vi vieto per questo (Ariosto), 4vv, 1560d (? by Hoste da Reggio); S viii, 29

(2) Ferdinand de Lassus (*b* Munich, *c*1560; *d* Munich, 27 Aug 1609). Singer and composer, eldest son of (1) Orlande de Lassus. He entered the Bavarian court chapel in 1584; in 1585 he was in Hechingen, in the service of Friedrich von Hohenzollern-Sigmaringen, but at the beginning of 1590 he was again in Munich and Landshut. In 1602 he succeeded Johann à Fossa as Kapellmeister at Munich. In 1585 he married; eight children were born of this marriage (including Ferdinand, 1592–1630, who became a musician, studied in Rome, and was Kapellmeister in Munich, 1616–29). His music, where different in style from his father's, shows some turn-of-the-century characteristics.

WORKS

Cantiones sacrae, 6vv (Graz, 1587)
Cantiones ab Orlando di Lasso et huius filio Ferdinando di Lasso, 5vv (Munich, 1597[3]); ed. in RRMR (forthcoming)
Apparatus musicus, 8vv, bc (org) (Munich, 1622)
Works in 1583[2], 1585[17], 1588[8], 1596[2], 1602[1], 1604[7], 1616[2], 1623[2], 1624[1], *D-Mbs*

(3) Rudolph de Lassus (*b* Munich, *c*1563; *d* Munich, 1625). Organist and composer, second son of (1) Orlande de Lassus. He entered the Bavarian court chapel in 1585. Having served briefly as organist at the Hohenzollern court in Hechingen in 1586, he returned to Munich the next year, becoming first organist in 1589 and remaining in that post until his death. In 1609 he became court composer to the duke. He married some time before 1590 and had four children. Together with his brother (2) Ferdinand he assembled and published the *Magnum opus musicum* (1604), the enormous if incomplete corpus of his father's motets. Rudolph established himself as a composer through his share, one half, of the Ulenberg psalm settings published in 1588 (Rudolph's contributions alternate regularly with those of Orlande in this volume). His father's influence remained important; several of Rudolph's *Magnificat* settings are parodies of works by Orlande. He went so far, however, as to write some works

making use of thoroughbass and of soprano duets in the style of the early 17th century. Rudolph was a fairly prolific composer and may deserve study aside from the matter of his father's influence.

WORKS

Teutsche Psalmen: geistliche psalmen, 3vv (Munich, 1588[12]); ed. W. Lipphardt (Kassel, 1928/*R*)
Cantiones sacrae, 6vv (Munich, 1601[3]); ed. in RRMR, (forthcoming)
Selectae aliquot cantiones, 4vv (Munich, 1606)
Circus symphoniacus commissi in arenam Phonomachi, 9, 11, 12vv (Munich, 1607)
Triga musica qua missae odaeque Marianae triplice fugantur: in Viadanae modo, 4–6vv (Munich, 1612)
Virginalia Eucharistica, 2–8vv (Munich, 1615)
Ad sacrum convivium modi sacri, 2–6vv (Munich, 1617)
Alphabetum Marianum triplici cantionum, 2–4vv, bc (org) (Munich, 1621)
Cygnaeum melos, una cum litaneis, 2–4vv cecinit (Munich, 1626)
Missae (Ingolstadt, n.d.), lost
Works in Pantheon musicum (Paris, 1600), 1585[17], 1590[1], 1596[2], 1604[7], 1610[18], 1616[2], 1622[2], 1623[2], 1624[1], 1627[2], 1628[3], *A-Wn*, *D-Mbs*

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JAMES HAAR

Last, James [Hans] (*b* Bremen, 17 April 1929). German composer and bandleader. An accomplished jazz bass player, James Last confected an easy-listening style in which almost any type of music could be reduced to a medley of soft pop dance tunes. After leading his own band and working as an arranger and record producer, in 1965 he perfected his formula with the album *Non-Stop Dancing* which linked together the melodies of 26 recent hit songs over a cheerful dance rhythm. The party atmosphere was cemented by the addition of laughter, cheers and clapping between each section, and the success of this album led Last and his orchestra to undertake annual European tours for a number of years. Further volumes of *Non-Stop Dancing* followed as well as albums based on themes, such as *Classics Up To Date*, *In South America* and *James Last plays Andrew Lloyd Webber*. Guest artists on Last's recordings included pianist Richard Clayderman and singer Astrud Gilberto. As a composer, Last wrote *Fool* (recorded by Elvis Presley), *Happy Heart* (recorded by Andy Williams), *Games That Lovers Play (Eine Ganze Nacht)*, recorded by Eddie Fisher and *The Seduction*, the theme from the 1980 film *American Gigolo*.

DAVE LAING

Lasus [Lasos] **of Hermione** (*b* Hermione [now Kastri], Argolis; *fl c*530–20 BCE). Greek lyric poet and the earliest music theorist. According to Herodotus (vii.6.3), Lasus was at Athens at some time between 527 and 514 BCE. A brief fragment of the text of one of his compositions has survived, the beginning of a hymn to Demeter (Edmonds, frag.1). During his lifetime he was famous chiefly as a composer of dithyrambs; Aristophanes (*Wasps*, 1410) referred to a competition between him and Simonides, and in the late classical period dithyrambs were spuriously attributed to him. By tradition he was one of the teachers of PINDAR.

The original (wrongly emended) text of the Byzantine *Suda* and a brief reference by Pseudo-Plutarch (*On Music*, 1141c) credit him with a radical innovation: the introduction of dithyrambic rhythm and tempo (*agōgē*, actually a broader concept; see Privitera, p.75n.) into other forms of composition. Music sung to the kithara would thus have become more like music sung to aulos accompaniment: for example, the diatonic whole tone may have been subdivided into microtones. Lasus cannot, however, be termed a forerunner of the dithyrambists associated with the 'new music' movement; it is significant that the fragment of the *Cheiron* of PHERECRATES preserved by Pseudo-Plutarch (*On Music*, 1141d–42a) does not list him among the ravishers of *Mousikē*.

Aristotle's famous pupil ARISTOXENUS wrote in the *Harmonics* (i.3; da Rios, p.7) that Lasus did research in acoustics, and three centuries later THEON OF SMYRNA (Hiller, p.59) made a similar reference, associating him with Pythagorean inquiry. The link here between practice and theory, if genuine, is unusual.

Research has broadly confirmed the *Suda*'s statement that Lasus 'was the first to write a treatise *On Music*'. His ideas and gnomic sayings were considered subtle and profound at an early period – Aristophanes parodied one of them in the *Wasps* (1411) – and he was sometimes numbered among the Seven Sages. In the 5th century CE Martianus Capella (*On the Marriage of Philology and Mercury*, ix.936) claimed that originally (*primo*) Lasus distinguished the harmonic, rhythmic and metrical aspects of music; his claim echoes a tradition believed to go back through ARISTIDES QUINTILIANUS and perhaps MARCUS TERENTIUS VARRO to an original source. From the 5th century BCE Lasus's theories were evidently heeded and remembered, whether or not he ever wrote them down.

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WARREN ANDERSON/THOMAS J. MATHIESEN

László, Alexander [Sándor] (*b* Budapest, 22 Nov 1895; *d* Los Angeles, 17 Nov 1970). Hungarian pianist, composer and conductor. He studied the piano and composition at the National Hungarian Royal Academy of Music. In 1915 he moved to Germany, made successful European concert tours as a pianist and began composing dance-pantomimes. He directed the Dresden PO on a tour of Sweden in 1921. Between 1920 and 22 he recorded 31 'Welte-Mignon' player piano rolls, mainly featuring

transcriptions of Romantic orchestral works. From 1925 to 1927 he devoted his energies to the colour-organ (see COLOUR AND MUSIC, §3 and FARBLICHTMUSIK), for which he became internationally known. He was director of the abstract film *Pacific 231*, made in 1928, and with the coming of sound films in that year became a conductor in studios as well as teaching at the German School of Theatre and Film in Munich. In 1933, when the National Socialists took power in Germany, being half Jewish by birth, he returned to Budapest, where he became production manager at the Synchron film studios; thereafter he composed numerous scores for both feature films and documentaries.

In 1938 he emigrated to the United States. In New York he made further developments in music for colour-organ and gave a number of lectures; he also taught at the New York College of Music, made appearances as a pianist and resumed his career as a composer (his *Improvisations on 'Oh Susanna'* of 1940 enjoyed popular success). From 1943 onwards he worked in Hollywood as a conductor and composer of film scores (writing 59 by 1963), while also composing for television in the 1950s and later. His music for the cinema – mostly for low-budget productions – encompasses every genre: melodrama (*The Great Flamarion*, 1945), crime (*Accomplice*, 1946), children's entertainment (*Banjo*, 1947), educational (*The Narcotics Story*, 1958), adventure, science fiction and horror. Contemporary film reviews frequently comment on the excellence of his scores. On television he was best known for the music to the series 'My Little Margie'.

László's versatility as a musician and the melodious, programmatic style of his writing revealed an affinity with cinema even before 1943. With his knowledge and experience of music and film, belonged to that group of émigré musicians who adapted their multifarious skills to the opportunities they encountered. As a result they suffered few problems of acculturation in their exile.

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(*selective list*)

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Orch: 4D-122, pf conc., op.17, 1940; Improvisations on 'Oh Susanna', op.16, 1940, arr. pf; Mechanized Force, op.18, 1941, arr. pf; Hollywood Conc., pf, orch (1944, 1950); Sonata quasi conc., pf, orch, before 1951 [after Mozart and Grieg]; Mana Hawaii, 1960; The World of Century Twentyfirst: a Musical Panorama, 1962; Pacific Triptych, 1963; Quorum eroticum, amateur orch, 1967; Roulette hématologique, 1969

Film, TV: Boykott (dir. R. Land), 1930; Westfront 1918 (dir. G.W. Pabst), 1930; Der bebende Berg (dir. H. Beck-Gaden and L. Nusser), 1931; My Little Margie, 1952–5; This is your Life, 1952–61; Waterfront, 1954–6; Structural Music, 38 vols. (1950–) [collection of cinema music]

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JÖRG JEWANSKI

László, Ferenc [Francisc] (*b* Cluj [now Cluj-Napoca], 8 May 1937). Hungarian-Romanian music critic and flautist. He graduated from the Academy of Music in Cluj in 1959 and then became flautist in the Sibiu State Philharmonic (1959–65), chamber music instructor at the Cluj Music School (1966–70), senior assistant and later associate professor in the chamber music department of the Bucharest Academy of Music (1970–91), and associate professor and later professor of chamber music and organology at the Academy of Music in Cluj-Napoca (1970–91). He gave up his playing career in the 1970s, and began to concentrate more on journalism and musicology. A self-taught musicologist, he has written extensive criticism and numerous studies, notably on the music of Bartók, in both Romanian and Hungarian. He is the founding president of the Romanian Mozart Society and the artistic director of the Cluj Mozart Festival.

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ANDRÁS BENKŐ/R

László [Singer], Zsigmond (*b* Nagytétény, 23 May 1893; *d* Budapest, 28 July 1981). Hungarian musicologist. He studied literature at the University of Leipzig (1913–14), continuing at the University of Vienna, and took the doctorate in 1917 at the Pétér Pázmány University of Sciences, Budapest. Since its founding in 1919, László was a member of the Budapest Choral and Orchestral Society, eventually becoming its administrative director. In 1943 he founded the Goldmark Music School and served as its principal (1945–8). In 1939, in response to new and more restrictive anti-Semitic legislation in Hungary that banned Jewish performers from the legitimate stage, he initiated the Arts Programmes of the National Hungarian Jewish Cultural Society, which became the only performing venue for such musicians as Annie Fischer and Janos Starker. The performances were noted in Budapest for their artistic excellence; they continued until the Nazi invasion of Hungary in March 1944. In 1945 László was one of the founders of the Free Union of Hungarian Musicians. He was a prolific translator of song texts from several languages and contributed librettos to vocal works by Hungarian composers, including the text of Szelényi's *Spartacus*.

László's research concerned the prosody of Hungarian poetry and music from the Middle Ages to the 20th century, eventually broadening his inquiry to the study of the relationship of rhyme, metre and text setting throughout Western European music and literature. He published monographs on Liszt's early years and on the relationship of Liszt and Russian musicians of the 19th century, and iconographies of Erkel and Liszt.

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A rím varázsa [The magic of rhyme] (Budapest, 1972)

'Szó és ének Kodály dallamvilágában' [Words and song in Kodály's melodies], *Kodály Zoltán emlékére*, ed. F. Bónis (Budapest, 1977), 51–6

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ANDRÉ BALOG

Lateiner, Jacob (*b* Havana, 31 May 1928). American pianist. From 1934 to 1940 he studied in Havana with Jascha Fischermann, and in 1940 he went to the Curtis Institute in Philadelphia and studied with Isabelle Vengerova. He also worked in the chamber music classes of Primrose and Piatigorsky. He made his début in 1945 with the Philadelphia Orchestra under Ormandy, as winner of the Philadelphia Youth Competition. In 1947 he was engaged by Koussevitzky for the Tanglewood Summer Festival and he made his New York recital début the following year. By this time he had already made many appearances in the USA and had toured Australia. After service in the US army he continued his career and from 1954 he played throughout the USA and made a number of appearances in Europe. Lateiner has been associated particularly with Beethoven (on whom he has taught courses and lectured) and with contemporary American music. In 1967 he gave, with the Boston SO under Leinsdorf, the first performance of Elliott Carter's Piano Concerto (which he had commissioned) and in 1968 of Sessions's Third Piano Sonata. He frequently played and recorded chamber music with Heifetz and Piatigorsky. From 1963 to 1970 he taught at the Mannes College, and in 1966 he joined the faculty of the Juilliard School of Music.

RONALD KINLOCH ANDERSON/R

Latere, Petit Jean de. *See* DE LATRE, PETIT JEAN.

Lates, James (*b* ? *c*1740; *d* Oxford, 21 Nov 1777). English composer and violinist. He was a son of David Francisco Lates, a Hebrew scholar who taught modern languages at Oxford University. According to Sainsbury, he studied in Italy and is described by Lewis as 'the first Oxford Jewish composer'. The local newspaper reported his marriage on 29 October 1768 to Miss Joanna Day, 'a Lady of exceeding good Accomplishments, with a very handsome Fortune'. He played in the Holywell Music Room orchestra, probably as principal second violin, and in other concerts in the vicinity of Oxford (including Henley and Banbury) from the late 1750s until his death, and was connected with the Duke of Marlborough's musical establishment at Blenheim. An early appearance in 1757 at a benefit concert and ball for Miss Lates (probably a sister) in Abingdon featured 'Master Lates' playing first violin and a solo; by 1761 he was referred to, again performing as first violin and soloist in a benefit concert at Henley, as 'Mr. Lates, Junior, from Oxford'. His earliest known works, the op.1 violin duets, have a rhythmic life rare in his more *galant* later music, even the flute duets of op.2. In the op.3 violin solos there is occasional Baroque-style instrumental figuration within a primarily *galant* idiom; in spite of pallid slow movements, a feature of nearly all Lates's music, these are among the most interesting English violin solos of the period. The op.4 trio sonatas, each in three movements, are marked by their leisurely, languishing style of *galant* melody; the

writing is generally homophonic, although the single movement marked 'Fuga' (in Sonata III) maintains a stately contrapuntal style. The op.5 sonatas, dedicated to the Duke of Marlborough, 'for whose private amusement they were principally composed' (according to the dedication), are for the rare combination in English music of violin, cello and basso continuo, no doubt following the example of C.F. Abel's op.9 (*c*1770); they are each in two movements, the first usually in a moderate tempo, the second a minuet (a movement form favoured by Lates). Lates's music is old-fashioned for its date, but there is a gentle, relaxed charm to his melodic lines, and a sureness of general technique, which make his opp.4 and 5 among the most interesting products of the late flowering of the trio sonata in England.

Lates's name is sometimes given as John James, which may be due to confusion with his son of that name. Another son, Charles (1771–*c*1810), was a professional pianist and organist, and published keyboard music and songs; in 1793, when he graduated BMus at Oxford, he was organist of Gainsborough, Lincs.

WORKS

all published in London

op.	
1	Six Duets, 2 vn (1761)
2	Six Duets, 2 fl/vn (1761)
3	Six Solos, vn, bc (1764)
4	Six Sonatas, 2 vn, bc or fl, vn, bc (*c*1768)
5	Six Trios, vn, vc, bc (1774)

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STANLEY SADIE/SUSAN WOLLENBERG

Latham-Koenig, Jan (*b* London, 15 Dec 1953). English conductor and pianist. He studied conducting at the RCM with Norman Del Mar, and piano with Kendall Taylor and Lamar Crowson. He appeared as a pianist as well as conductor up to 1981, but then concentrated almost exclusively on conducting. He founded the Koenig Ensemble in 1976 as an orchestra of flexible size and eclectic repertory, and has been a guest conductor with major London and regional orchestras. He has also conducted widely abroad and was a member of the Cantiere Internazionale d'Arte at Montepulciano from 1981 to 1986. An admired opera conductor, he made his débuts with the ENO in 1987 (*Tosca*), the Royal Opera in 1985 (*La bohème*) and the Vienna Staatsoper in 1988 (*Macbeth*), gave the premières of Bussotti's *L'ispirazione* (Florence) and *Fedra* (Rome), both in 1988, and broadcast a cycle of Weill operas and cantatas on WDR. Several of these have appeared on disc, including *Mahagonny*, *Happy End* and *Der Silbersee*, in addition to Leoncavallo's *La bohème* (which he conducted at Venice in 1990), Donizetti's *Elisabetta* and *Poliuto* and Nørgård's opera-ballet *Siddhartha*. From 1989 to 1992 Latham-Koenig was musical director of the Orquestra Clássica do Porto, which he formed at the instigation of the Portuguese government. In 1997 he was appointed musical director of both the Opéra du Rhin, Strasbourg, and of the Strasbourg PO.

NOËL GOODWIN

Latilla, Gaetano (*b* Bari, 12 Jan 1711; *d* Naples, 15 Jan 1788). Italian composer. As a boy he sang in the choir of Bari Cathedral. He then moved to Naples where, in March 1726, he enrolled as a student in the Conservatorio di S Maria di Loreto. The chief music masters there were Francesco Mancini and Giovanni Veneziano, one of whom must have been responsible for Latilla's training during his late adolescence. Latilla began his professional career in 1732 by composing a comic opera, *Li marite a forza*, for the Teatro dei Fiorentini in Naples, and he wrote other comic operas for that theatre during the next five years.

His first successes outside Naples occurred around 1738 when he obtained commissions for comic operas at several Roman theatres and for a serious opera, *Demofoonte*, at the S Giovanni Grisostomo in Venice. *Gismondo* (as *La finta cameriera*) and *Madama Ciana* were performed in opera houses throughout Italy, helping to establish the notion of full-length comic opera outside the circle of its Neapolitan dialect origins. These works set the seal on his popularity, and from then until about 1755 he was constantly in demand as an opera composer. He was assistant *maestro* at the Roman basilica S Maria Maggiore, where he worked from 31 December 1738 until April 1741. The libretto for *Siroe* names him as a 'virtuoso' to the Duke of York. On 14 December 1753 he was engaged as *maestro di coro* at the Venetian Ospedale della Pietà; for reasons unspecified in the documents this appointment was terminated on 14 March 1766. In March 1762 he was also made assistant *maestro* at S Marco under Galuppi; he was still in this post in 1770 when Charles Burney met him in Venice and obtained much useful information from him on the history and constitution of the Venetian conservatories. Burney remarked that he seemed 'in great indigence', and in fact his popularity among opera audiences had dwindled by this time. Later, Burney reported a rumour that Latilla finally fell foul of the Venetian state authorities and was thrown into prison there. He had left Venice and was in Naples again by 1774, where he spent the last years of his life writing a few compositions and teaching. One of his composition pupils during this period was Thomas Attwood, who later took lessons from Mozart in Vienna.

Because Latilla's official posts were all with religious or charitable foundations, it is likely that he composed a quantity of church music. Few such works have survived. He composed some religious music while serving at the Pietà, where there were several gifted female solo singers among the pupils; Latilla's surviving *Miserere* (*GB-Lbl*), while Neapolitan in many of its features, contains the kind of highly elaborate vocal writing that was specially suited to these singers. No-one has yet established what music he wrote for S Maria Maggiore or S Marco. His chief extant instrumental compositions are six quartets published in London. Only six of his three-act operas and two of his short operas (both adaptations of larger works) remain intact. The earliest, the comic opera *Angelica ed Orlando* of 1735, dates from the same period as the operas of his almost exact contemporary Pergolesi, though its music bears less resemblance to Pergolesi's than to that of another Neapolitan, Leonardo Leo. Over the following decades Latilla changed his style considerably to conform

with new tastes. The lyrical items of his heroic opera *Antigono* of 1775, the last of his compositions that has survived, are characterized by longer melodic lines and heavier accompaniments than those of his earlier works, and the racier and less lilting style he adopted seems to have been an attempt to come to terms with the latest music of Niccolò Piccinni, Antonio Sacchini and others among the new generation of Neapolitan composers.

WORKS

STAGE

music lost unless otherwise stated

Li marite a forza (comic opera, 3, B. Saddumene), Naples, Fiorentini, spr. 1732
L'Ottavio (commedia per musica, 3, G.A. Federico), Naples, Fiorentini, wint. 1733
Gl'Ingannati (commedia per musica, 3, Federico), Naples, Fiorentini, aut. 1734
Angelica ed Orlando (commedia per musica, 3, F.A. Tullio, after L. Ariosto), Naples, Fiorentini, aut. 1735, *GB-Lbl*
Lo sposo senza moglie (I due supposti conti) (commedia per musica, 3, C. Palma), Naples, Nuovo, aut. 1736
Temistocle (dramma giocoso, 3, P. Metastasio), Rome, Tor di Nona, carn. 1737, *A-Wgm*
Gismondo (commedia per musica, 3, Federico), Naples, Fiorentini, sum. 1737; rev. as La finta cameriera (3, G. Barlocci), Rome, Valle, spr. 1738, *B-Bc*, *I-Fc*; rev. as Don Calascione (3), London, King's, 21 Jan 1749, Favourite Songs (London, 1749); rev. as La finta cameriera (int, 2), Naples, Nuovo, aut. 1745, *B-Bc*; Paris, Opéra, 1752, *F-Po*; rev. as La giardiniera contessa (1), *B-Bc*
Demofoonte (dramma per musica, 3, Metastasio), Venice, S Giovanni Grisostomo, carn. 1738
Polipodio e Rocchetta (int, 2), Rome, Argentina, carn. 1738
Madama Ciana (commedia per musica, 3, Barlocci), Rome, Pallacorda, Feb 1738; rev. as L'ambizione delusa, Turin, 1747; rev. as Gli artigiani arricchiti (int, 2), Paris, Opéra, 25 Sept 1753, *F-Pn*, *Po*
Romolo (dramma per musica, 3), Rome, Delle Dame, carn. 1739, attrib. Latilla and Terradellas, extracts *D-Dl*, *I-BGi*
Siroe (dramma per musica, 3, Metastasio), Rome, Delle Dame, carn. 1740, *A-Wgm*
Alceste in Ebuda (dramma per musica, 3, A. Trabucco), Naples, S Carlo, 20 Jan 1741
La vendetta generosa (dramma per musica, 3), Naples, Fiorentini, aut. 1742
Zenobia (dramma per musica, 3, Metastasio), Turin, Regio, carn. 1742, arias *D-Dl* and *I-Nc*
La gara per la gloria (divertimento teatrale, 3, B. Vitturi), Venice, S Moisè, carn. 1744
Amare e fingere (dramma per musica, 3), Naples, Nuovo, carn. 1745
Il concerto (melodramma per musica, 3, P. Trinchera), Naples, Nuovo, spr. 1746
Catone in Utica (dramma per musica, 3, Metastasio), Rome, Capranica, carn. 1747
Il vecchio amante (dramma per musica, 3, Barlocci), Turin, Carignano, carn. 1747; also as La commedia in commedia
Adriano in Siria (dramma per musica, 3, Metastasio), Naples, S Carlo, 19 Dec 1747, aria *I-Gl*
Il barone di Vignalunga (commedia per musica, 3, A. Palomba), Naples, Nuovo, 1747
Ciascheduno ha il suo negozio (dramma per musica), Madrid, Buen Retiro, 1747
La Celia (commedia per musica, 3, Palomba, Naples, Fiorentini, aut. 1749
Amore in Tarantola (dramma per musica, 3, Abate Vaccina), Venice, S Moisè, aut. 1750
[?] L'astuzia felice (dramma per musica, 3, C. Goldoni), Turin, Carignano, spr. 1750; or *c*1777
Il giuoco de' matti (commedia per musica, 3, Palomba), Naples, Nuovo, aut. 1750
La Maestra (commedia per musica, 3, Palomba), Naples, Fiorentini, carn. 1751, rev., with G. Cocchi and G. Cordella, of Cocchi's La maestra, 1747
L'opera in prova alla moda (dramma per musica, 3, G. Fiorini), Venice, S Moisè, carn. 1751
Urganostocar ('tragedia tragichissimama di lieto fine', 3, Fiorini), Venice, S Moisè, carn. 1751, perf. with L'opera in prova alla moda
La pastorella al soglio (dramma per musica, 3, G.C. Pagani), Venice, S Moisè, Ascension 1751, *D-Wa*
Griselda (dramma per musica, 3, A. Zeno), Venice, S Cassiano, aut. 1751, arias *Dl*
Gl'impostori (dramma per musica, 3), Venice, S Moisè, aut. 1751
L'isola d'amore (commedia in musica, 3, A. Rigo), Venice, S Moisè, carn. 1752
Olimpiade (dramma per musica, 3, Metastasio), Venice, S Cassiano, aut. 1752, arias *Dl*
Alessandro nell'Indie (dramma per musica, 3, Metastasio), Venice, S Cassiano, carn. 1753, collabs. unknown
Antigona (dramma per musica, 3, G. Roccaforte), Modena, Corte, carn. 1753
Il protettor del poeta (int, 2, G. Puccinelli), Rome, Valle, carn. 1754
Venceslao (dramma per musica, ?3, Zeno), Barcelona, 1754
La finta sposa (dramma per musica, 3), Bologna, Formagliari, carn. 1755
Tito Manlio (dramma per musica, 3, Roccaforte), Rome, Capranica, carn. 1755, *P-La*
Ezio (dramma per musica, 3, Metastasio), Naples, S Carlo, 10 July 1758, *La*, *US-CA*
L'amore artigiano (dramma per musica, 3, Goldoni), Venice, S Angelo, carn. 1761, *I-Tco*
Merope (dramma per musica, 3, Zeno), Venice, S Benedetto, carn. 1763, *BGi*
La buona figliuola supposta vedova (dramma comico per musica, 3, A. Bianchi), Venice, S Cassiano, carn. 1766
Gl'inganni amorosi (commedia per musica, 3, P. Mililotti), Naples, Fiorentini, carn. 1774
Il maritato fra le disgrazie (commedia per musica, 3, G. Palomba), Naples, Fiorentini, aut. 1774
Antigono (dramma per musica, 3, Metastasio), Naples, S Carlo, 13 Aug 1775, *Nc*, *P-La*
I sposi incogniti (commedia per musica, 3, Mililotti), Naples, Nuovo, 1779

SACRED VOCAL

music lost unless otherwise stated

L'immaculata concezione della Santissima Vergine (componimento sacro), Genoa, Oratorio S Filippo Neri, 1739
Sanctorum Patrum in Abrahae sinu expectatio (cant., 2), Venice, Pietà, 1755
Carmina Sacra, Venice, Pietà, 1756
Judith triumphans (orat), Venice, Pietà, 1757
Modulamina sacra (motet), Venice, Pietà, 1760
Miserere, E♭, SATB, 2 hn, str, bc, Venice, Pietà, *c*1760, *GB-Lbl*
Sacra Esther historia (orat), Venice, 14 Sept 1761
La pietà essultante nel santissimo natale, Venice, Pietà, 25 Dec 1761
La colpa abbattuta (componimento sacro), Palermo, Oratorio S Filippo Neri
Omnipotenza e misericordia divina [characters Omnipotenza, Umanità, Misericordia, Lucifero] (orat), 4vv, *D-MÜs*
Messa in pastorale, 2vv, org, *I-Nc*
Salve regina, SA, str, bc, *GB-Lbl*
Bonum est confiteri (motet)
Matutino, dum surgit (cant.), cited by Mondolfi
Motets ?written for Pietà, Venice, all in *I-Vc*: Aurum voluptas, per Ellena, S, bc; Ave Regina, per Ellena, S, bc; Ave Regina, per Gregoria, A, bc; Furen furens hostis, per Josepha, S, bc; Mormorate, per Ellena, S, bc; Non timeo, per Josepha, S, bc; Regina celi, per Ellena, S, bc; Regina celi, per Iseppa, S, bc; Regina celi, per Marina, S, bc; Surge aurora luminosa, per Ellena, S, bc; Ut errant, per Josepha, S, bc

OTHER WORKS

Componimento per musica da cantarsi nel giorno natalizio di Maria Amalia Walburga, Rome, 1738
Componimento per musica da cantarsi nel giorno natalizio di Carlo Borbone, Rome, 1739
Works in Solfèges d'Italie . . . composés par Leo, Durante, Scarlatti, Hasse (Paris, 1772)
Various arias and ensembles, vv, insts, *B-Bc*, *D-Bsb*, *GB-Lbl*, *I-Gl*, *US-Wc*
6 Quartettos, 2 vn, va, vc obbl (London, n.d.)
Trio, fl, vn, bc, *I-Gl*
Sinfonia, 2 vn, 2 ob, 2 hn, bc, *B-Bc*
Sinfonia à 8, D, *D-Bsb*
Sinfonia, G, *Bsb*

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MICHAEL F. ROBINSON/DALE E. MONSON

Latin America. Term applied to those areas of Central and South America where Spanish, Portuguese and French are spoken. The countries constituting Latin America and the Caribbean present cultural and musical traits mainly derived from their tri-ethnic cultural heritage. The expression of that heritage, however, is not homogeneous in the various countries and regions, but is dependent on various factors, such as the ethno-history of a specific country and the dynamics of its cultural history in contemporary times. Thus, in a number of cases, one strain of that heritage has predominated over the other two. In fact, many parts of what is called Latin America are virtually devoid of any Latin cultural elements. Until recently, some lowland Amerindian cultures, for example, and some Amerindian groups of the Andean highlands and Central America had remained relatively untouched by European or mestizo traditions. In other cases the prevailing cultural influences have been more sub-Saharan African than European. Thus the study of folk and traditional music in individual countries or territories is bound to be somewhat artificial, although there are common cultural traits in very large geographical areas and among ethnic groups with similar historical developments.

The systematic search for origins along the lines of the tri-ethnic heritage in Latin American and Caribbean musical expressions has had dubious benefit in relation to the configuration of contemporary societies. The general tendency in Europe and North America to view Latin America as a monolithic cultural area has often resulted in simplistic and reductionist generalizations of traditional musics of Latin America. The actual diversity of the musics of the Latin American continent has become clearer since the 1960s as a result of more extensive field research carried out by scholars from Latin America, Europe and North America. And yet, for some areas, not enough empirical knowledge of the vast music corpora of the continent has been accumulated to allow meaningful cross-cultural comparisons among music cultures that share a common ethno-history but have developed different expressions, as, for example, in the case of Afro-Caribbean communities of Cuba, Haiti, the Dominican Republic, Western Colombia and north-eastern Brazil. One could argue that the prominent social stratification which typifies Latin America's social organization elucidates to a large extent musical expressions that function as symbols of class identity. This stratification provides the keystone to account for the various musical performative practices to be found in both rural and urban areas of the continent. And yet the lines of demarcation of such stratification can be blurred when one considers the thorny issue of self-identity of social groups vis à vis other groups and nations. Identity is frequently a process of negotiation resulting in various strategies of expression, including music.

Throughout the area the tri-ethnic heritage results in fundamentally mestizo (culturally and racially mixed) musical traditions whose nature varies according to the degree of prevalence of any one of the three sources. For the sake of clarity we refer to Iberian-American and Afro-Hispanic or Afro-American traditions, although the boundaries and borders of such traditions at the end of the 20th century reveal many more complexities. Indeed the old categories tend to fade away as people increasingly share the same space, frequently relying on several existing traditions while creating new ones. It should be borne in mind, therefore, that a great deal of fluidity prevails in most regions of Latin America and the Caribbean in terms of social stratification, ethnicities, regionalism, religions and generations. Because of their essential mestizo character, the musics of Latin America cut across ethnic and sometimes social lines. Moreover, the consequence of this fluidity has precipitated musical change in the whole continent, only a portion of which we seem to be aware of at the beginning of the 21st century.

The folk, traditional and popular musics of the region present therefore a very complex picture that can only be ascertained at the culture-specific level. Here, however, only an overview can be presented: for more detailed discussion, see entries on the individual countries.

I. Indigenous music

The indigenous cultures of Latin America are neither obsolete nor waning in musical richness. Many Amerindian communities, though threatened by acculturation, development and hegemonic political programmes have managed to conserve their intrinsic character while incorporating new musical ideas and instruments. Linguists have differed over the number of indigenous languages found in the Americas. Depending on the classificatory methods used, South America alone has been estimated to have between 73 (Brinton) and 117 distinct languages (Loukotka, 1968). In his classic study, Loukotka lists over 2000 dialects from Venezuela to Tierra del Fuego. This linguistic diversity is reflected in an equally complex soundscape in which Amerindian, African, European and *criollo* musical traditions intermingle in instrumentation, concept, context and musical structures (*see* AMERICAS, §II).

A few groups have managed to keep their distance from encroaching urban, Eurocentric influences. Nestled in remote mountain areas or dense rainforests, people like the Kogi of Colombia or the Lacandón of the Mexico-Guatemala border have preserved the integrity of their pre-Columbian musical traditions. But even the Kogi and Lacandón are keenly aware of their neighbours, and sometimes 'borrow' repertories from other communities.

The fluidity of form and concept in indigenous cultures defies belaboured definitions and categories, which attempt to differentiate 'pure' from 'acculturated' forms; 'Indian' from 'mestizo'; and rural folk from urban popular idioms. The contemporary musical panorama reflects change as a dynamic reality of peoples who have lived with conquest for 500 years.

The complexity and dynamism of this continually changing heritage are rooted in ancient times. In the 14th and 15th centuries the Nahuatl-speaking Aztecs or Mexicas of central Mexico turned the flourishing metropolis of Tenochtitlan into a centre for ritual, science and the performing arts. They took many ideas from the people they conquered and created a system of schools (*cuicacalli*) in which knowledge could be transmitted. In the high Andes, the Inca aristocracy propagated their hegemonic statecraft, their elaborate ceremonial calendar, their sophisticated approaches to agriculture and road building and their musical ideas about the interrelationships of hocket and melody throughout their vast empire. Urbanization, ethnic enclaves caused by mass migrations, acculturation through conquest and syncretism were important variables in pre-Columbian musical life, just as they are today.

These parallels are mentioned to underline certain areas of continuity between pre- and post-conquest musical traditions. They are in no way meant to minimize the systematic genocide of an indigenous population that in the 15th century equalled that of Europe, including Russia (Dobyns). The survival of Amerindian musics despite this onslaught points to the tenacity and strength of many notions of sound and cosmology nourished by a rich past. The emphasis of ethnomusicology on the 'ethnographic present' tends to obscure the fact that the present is but a small microcosm of human patterns that have cycled through many historical permutations.

1. Historical patterns. Many documents that would have provided a more coherent understanding of the indigenous musical past were systematically destroyed by zealous missionaries in the 15th and 16th centuries; yet, as Eric Wolf aptly points out, the Indians of the Americas are not 'people without a history'. A few enlightened priests, such as Bernardino de Sahagún, Diego Durán and Bartolomé de las Casas (1951) carefully recorded the cultural patterns and contributions of the people of the Americas. Through their efforts, and the testaments of Fernando Alvarado Tezozomoc, Fernando de Alva Ixtlixóchitl, Domingo Francisco Antón Muñón Chimalpain Cuauhtlehuanitzin, 'El Inca' Garcilaso de la Vega, Felipe Guaman Poma de Ayala, Santacruz Pachacuti Yamqui and other native writers of Mexico and Peru, we can discern historical patterns that continue to inform indigenous music-making (for compilations of early indigenous chroniclers see Cornejo Polar, León Portilla and Wachtel). The richest footprints of the indigenous past are embedded in oral histories and performance traditions which persist to this day. Together, these written and oral histories point out several patterns that illuminate our later discussion of contemporary traditions.

The names of historical indigenous cultures most recognized today are Aztec, Maya and Inca. These peoples, located in central Mexico, Central America and highland Peru, were all empire builders who extended their governments, their scientific achievements, and their philosophies and theologies through trade and conquest. But even the Aztec, Maya and Inca recognized that their kingdoms were built on the achievements of earlier cultures. The Aztecs invoked the deeds of the Toltecs who had preceded them. Though they destroyed many of the records of the Toltecs to rewrite history in their own image, the Aztecs/Mexicans acknowledged artists, poets and composers of great worth with the greatest of compliments: 'You are a true Toltec!'. Likewise, the Quechua-speaking Incas perfected their understanding of ceramics, acoustics, poetry, ritual and statecraft through what they had inherited from earlier Nasca, Moche and Tairona cultures. Thus the evidence for indigenous musical cultures of the Americas begins at least 3000 years ago, with the emergence of cultures that fashioned stone and clay into sound-producing instruments which have survived decay and can be studied by contemporary archaeomusicologists. We can also assume that musical sounds and instruments were brought across the Bering Strait from Asia in migrations which began 40,000 to 70,000 years ago.

Archaeological studies show great sophistication in acoustical thinking and in instrument-building technologies among pre-Columbian peoples. Studies by Martí, Nyberg, Olsen (1986, 1988), Silva Sifuentes, Rawcliffe and many other scholars show several notable characteristics in early American music: instruments were usually built by specialists who combined their knowledge of acoustics, ceramic techniques, metallurgy, mathematics and ritual purpose into a vast array of experiments with timbre, form and tonal distribution. Tonal organization seems more important here than tonal range. Thus, the Tairona and Nasca peoples of the Andes experimented with multiphones, creating aerophones that could produce more than one pitch at a time. They also created wind instruments that used combination frequencies to produce sharp-edged sounds called beat frequencies (Benade, 1960). These acoustical properties are characteristic of aerophones fashioned in the shape of snakes, jaguars or other animals with supernatural associations. Thus, the peculiar acoustical combinations gave the gods a distinct 'voice' which could be invoked in ritual contexts.

In both Mexico and the Andes, multiphonics were sometimes coupled in aerophones with multiple chambers. Ancient wind instruments from Veracruz contained chambers within chambers, all blown through the same aperture. An increase in air shifted resonance deeper and deeper into the flute or ocarina, producing a jump in pitch as well as a shift in resonance location. These pitch-jump whistles are unique to the pre-Columbian world and are one more example of sophisticated acoustical engineering. Duct flutes excavated in Mexico, Ecuador and Peru may have as many as four interconnected chambers, two blowholes and myriad combinations of partials and overtones. As Susan Rawcliffe (1988, p.58) summarizes:

> What is remarkable about these pre-Columbian flutes is their diversity of form, timbre and partials, and tunings. Perhaps these instruments were meant to be played alone or accompanied by unpitched instruments. Perhaps ensemble pitch was organized around single related tones. Perhaps melodic contour or timbre was valued more than pitch or the kind of tonal organization we think of as scales. Certainly pitch relationships were organized in ways that challenge the 'scientific' acoustical principles developed by Europeans.

Archaeomusicologists of the Andes disagree as to whether the clay globular flutes of ancient times were played in ensembles (Olsen, 1988; Stevenson). Iconographic representations of musicians and instruments in pre-Columbian Andean ceramics imply that instruments were grouped into families and served specific purposes. Thus, performing practices were unique to each instrumental grouping, determined primarily by ritual context, supernatural association and social and hierarchical functions. Raft pipes (panpipes) in the early pottery traditions of South America are always depicted in pairs, with one raft pipe tied to its mate by a rope or string. This pairing implies that these instruments were used, as they are today, to create interlocking parts. In this style of performance, each instrument is equipped with only half the tones needed to complete a melodic idea. In the contemporary panpipe traditions of Bolivia, Ecuador, Peru and northern Chile and Argentina, *sicuri* or *zampoña* players are paired into *ira* and *arca* parts, and interweave their notes to form a complete melody (analogous to the hocket technique in Europe).

Pre-Columbian traditions lead us into a view of performance that links the ways in which we must study the musics of both the past and the present. First, musical traditions cannot be extricated from a larger panoply of performance that often includes dramatization, text, dance and symbolic gesture, costume and body ornamentation and representations through all of these devices of larger views of the cosmos referenced in the microcosm of performance. Second, the phenomenon we usually call text creates multiple levels of communication. For example, the ancient hymn to the rain god Tlaloc found in the Madrid Codex compiled by Sahagún inflects a discourse that was chanted as a four-way dialogue between a congregation, priests, a sacrificial victim and the rain god. Although the goal of the ritual and its chants is the exchange of precious human blood for the nourishment of rain, it also contains a subtext central to 15th-century Nahuatl thought: just as plants nourish the human body, the sacrificed body becomes the food of plants, thus reversing or inverting the food chain and 'loaning' the sacrificial victim to the organic world of plants so that the cycle of life may always be renewed. This notion of transmogrification is evident in the opening stanza of the hymn as translated by Willard Gingerich (1977, p.79):

Ahvia! Mexico teutlaneviloc
amapanitlan nauhcampa
ye moquetzquetl
ye kena ichocayan.

(Ahuia! Mexico seeks a loan of the god;
paper-flag places in the four directions;
men stand forth;
finally the time of its weeping.)

The ancient hymn, which focusses on the 'loan' of a human life for renewed life on the planet, reflects a continued concern with the importance of sacrifice in the maintenance of balance in the cosmos. The pictographic texts of the Aztec and Maya and the oral traditions of the Andes outline a web of intricate relationships between aspects of creation. The interconnectedness of the universe is activated and maintained through intricate rituals involving music, dance and dramatic texts. Among the texts that survived the onslaught of Spain are the *Popol Vuh*, the *Chilam Balam* and *Rabinal Achi* of the Maya; and the vast collections of songs left behind by Aztec poet-composers. Inca literature was equally rich, and included plays as the *Apu Ollantay* and the wealth of epic songs known as the *Cantares históricos*. Many song forms, such as the *harawi*, were designated for performance on specific occasions and were divided into female (sung) and male (instrumental) genres (Harrison; Gruszczyńska-Ziólkowska). Among the Aztecs, Maya and Inca words were given so much ceremonial power that specialized priesthoods were developed to interpret sacred texts.

The great poet-composers of the Aztec world drew on the images of myth, ritual, nature and warfare to create a vast literature. Nezahualcóyotl (1402–72), Axayácatl (father of Montecuhzoma II) and the other great sages and composers of Mexico were known as *tlamatinime*, a title indicating that they embodied the highest notions of aesthetics and were masters of 'flowers and song', the metaphor for artful composition. The *cuicapicque*, who specifically composed songs for public rituals, were later folded into the service of the conquering Catholic Church, and continued to receive privileged treatment well into the 16th century. Like their *amauta* counterparts in Peru, who composed in the imperial *runasimi* and other Andean languages, the sages of Mexico documented the deeds of heroes and mused about the nature of Creation. The *tlamatinime* drew on theological tenets developed by the Toltecs, problematizing the nature of gods and men. Thus, in the *Cantares mexicanos* manuscript (*Cantares mexicanos*, MS, n.d., f.62*r*), an anonymous poet sings:

Where is the place of light,
for He who gives life hides Himself?

And also in reference to the notion of Ometéotl, the god of duality inherited from the Toltecs (*Cantares mexicanos*, MS, n.d., f.35*v*):

Where shall I go?
Oh, where shall I go?
The path of the god of duality.
Is your home in the place of the dead?
In the interior of the heavens?
Or only here on earth
is the abode of the dead?

The recreation of myths and cosmic forces through ritual enactment conflated time and space, giving humans access to ancestral and supernatural realms. The vehicle that opened the gates between these co-existing realities was performance, wherein music, poetry and dance commingled to open doors to other domains of experience.

All of these symbolic performances enact a relational world, i.e. a world in which music and dance embody the connections between various elements of creation. Thus music, or the act of performance, references the relation of humans to non-humans, of humans to other life forms, of humans to geographic and mythical places, of humans to ancestors, of humans to their past, of individuals and groups to community and of humans to their emotions. These emphases provide the framework for our discussion of contemporary Amerindian traditions.
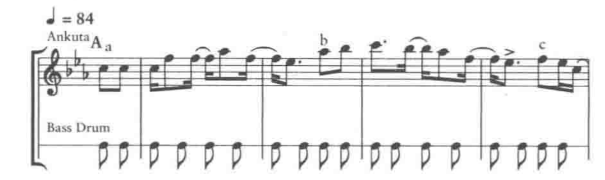
2. CONTEMPORARY PERFORMANCE TRADITIONS. A great deal of confusion has been engendered by scholarly attempts to classify peoples of the Americas into what are rather artificial groupings: *indio*, mestizo, *criollo*, acculturated, unacculturated. Usually, these categories are based on assumptions about racial purity, intermarriage, cultural contact as a purely post-colonial phenomenon and other fictions imposed by outsiders. Many so-called

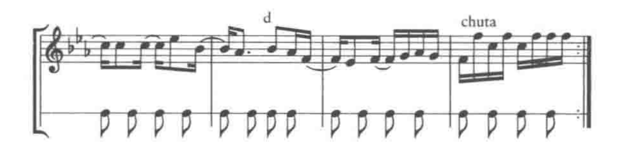
mestizo, or mixed-blood communities identify with the music of the *indios*. Many *indio* communities listen to rock and roll, *cumbias* and Mexican *rancheras* on the radio and at their public gatherings. Mass media, migration and an increased awareness of the politics of representation have created a musical continuum in many villages that stuns and confounds colonialist analytical categories. To further muddle our discussion, communities in Peru and Mexico often proclaim themselves as mestizo or *indio*, and structure their public festivals according to their conceptions of these terms. But even these self-designations are rooted in a concern with the relational world, for they describe an affinity with larger patterns of authority and cultural hegemony. *Indio* has usually signalled location at the bottom of the socioeconomic ladder; mestizo indicates a broader access to the Euro-focussed metropolis, as well as the pervasive influence of the Spanish language; *criollo* identifies the speaker with a culture of European origins and New World permutations. These are linguistic, economic, racial and cultural distinctions that negate the complexity of how traditions have been perpetuated and transmitted in Latin America. As used in Peru, Bolivia and parts of Mexico, mestizo refers not so much to racial phenotype as it does to the presence of bilingualism, styles of clothing and speech and socioeconomic status.
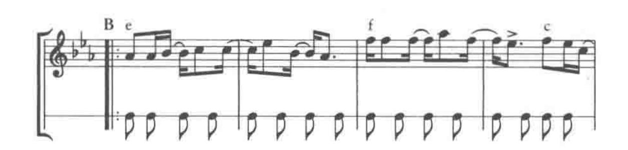
(i) Bridging cultural spaces through performance. In his research among Aymara-speaking musicians in the Lake Titicaca region of Peru, Thomas Turino shows how music reflects the fluid nature of culture and identity. The people of Conima, a town situated 12,500 feet above sea level, organize their social and religious life around religious fiestas that merge Catholicism with pre-Columbian agricultural rites. *Sicus*, or raft pipes (panpipes), vertical duct flutes or *pinkillus* (or *pincullos*), *pitu* transverse flutes, drums called *cajas*, chants, dances and specific costumes punctuate fiestas that embody the social stratifications and spiritual dynamics of the community. In the annual Fiesta de la Candelaria (Candlemas Feast) celebrated on 2 February, the symbolism of the church is merged with the celebration of corn and of the 'birth of the potato', crops that are the main sources of sustenance in this region. Plant fertility and courtship are interwoven in songs, dances and instrumental pieces played on *cajas* and *pinkillus*.

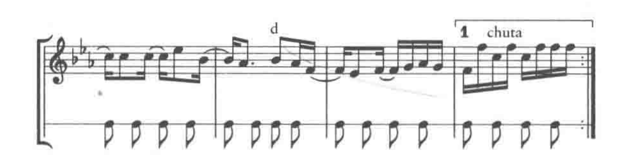
The human and spiritual relationships traced in ritual contexts carry over into all genres of Conimeño music, creating an ethos of social interdependence that is reflected in the structure of *siku*, or panpipe melodies. *Sikus* are divided into two rows of tubes, known as *ira* and *arca*. In some communities, the division of a *siku* into two separate but interdependent sections played by two musicians is equated with male (*ira*) and female (*arca*) (Baumann; Grebe, 1980). Adjoining pitches are alternated between the *ira* and *arca* rows, resulting in melodies such as the one shown in ex.1.
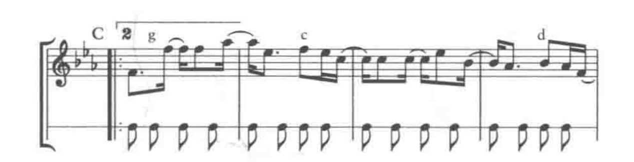
Ex.1 Sikuri Choclo/Ligero genre by Qhantati Ururi (Filiberto Calderón) (Turino, 1993)
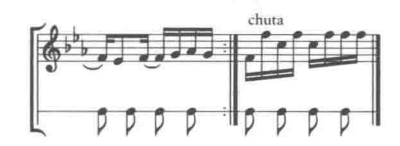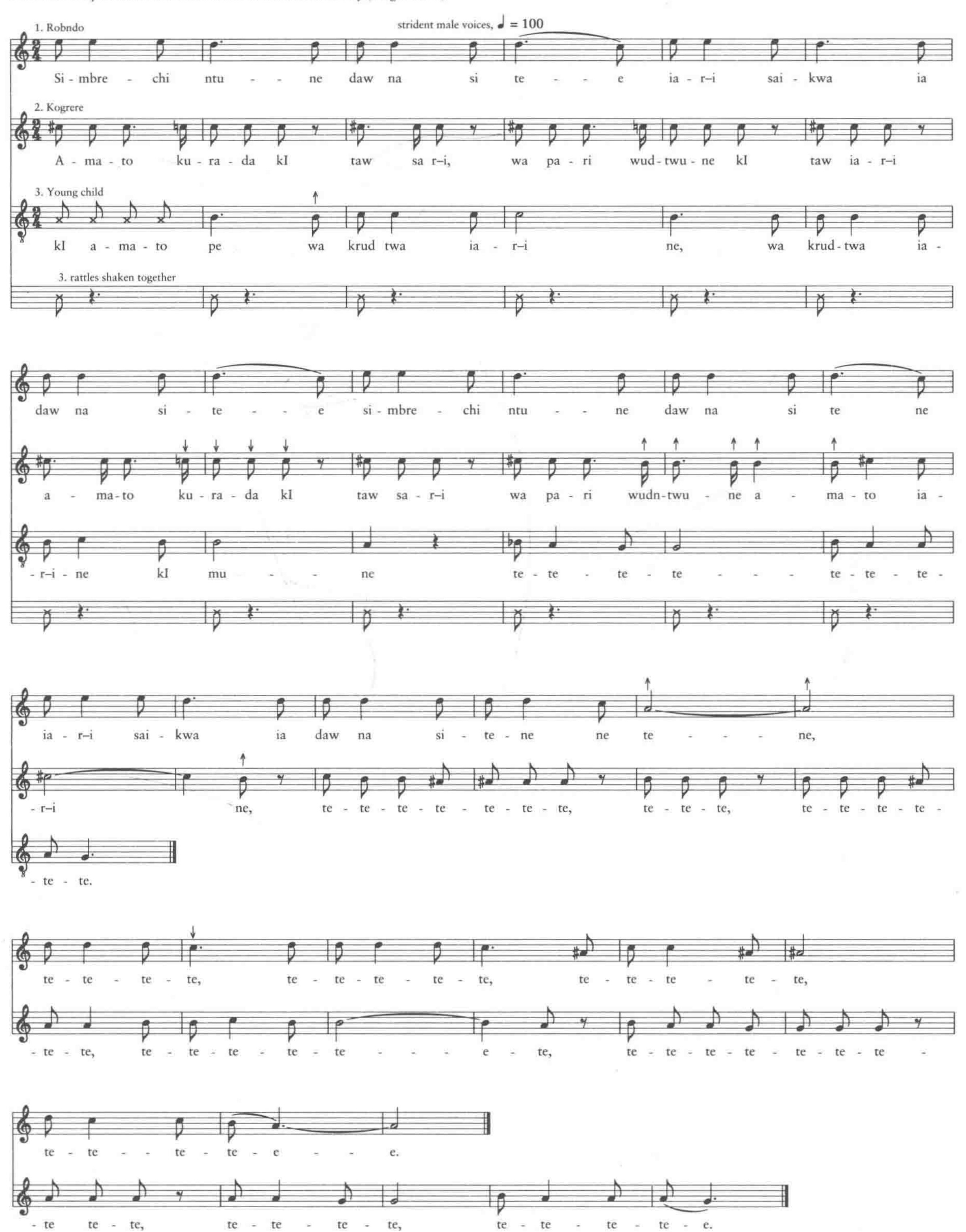












Conimeños put great emphasis on competition and originality. Thus, each performance of this piece will expand its possibilities within an aesthetic that stresses repetition and contrast within a minimal body of musical information. Tonal materials rely on two basic scale formations: a six-note pattern with flattened third and seventh and a natural minor scale.

Just as important as its distinctive style is the significance of this style of music as a reflection of changing national attitudes towards indigenous peoples. In the past, Conimeños who immigrated to the sprawling coastal city of Lima might have been shunned because of their musical styles and cultural ways; but today the sound of panpipes has become emblematic of the rise of indigenous rights in the Andes. In fact, hybrid forms of panpipe music which adjust intonation to European notions of pitch have come to evoke Andean culture throughout Europe and the Americas. While shifting from regional voices of the disenfranchised to national symbols of 'Andeanness', the idiosyncratic musical idioms of Peruvian communities have been appropriated and glossed into a larger web of commodities and cultural representations (Fairley). This itinerary illustrates the way a tradition can navigate the complex waters of *indio*, mestizo and national identities.

The importance of performance as a way of enacting human relationships is also evident among the contemporary Suyá of Amazonian Brazil. Anthony Seeger (1979) has shown that Suyá men compose *akia* songs as badges



Ex.2 Three Suya *Amto Akia* from the 1976 Mouse Ceremony (Seeger 1979)

of individual identity that bridge the social and physical space between the men's hut in the centre of the village and each man's natal household. Men in a village group sing their individual songs at the same time, shouting their message so that their sisters and mothers can hear their distinctive voices and styles above those of other performers. The *akia* repertory uses the village as a resounding space in which complex kinship ties are enacted in

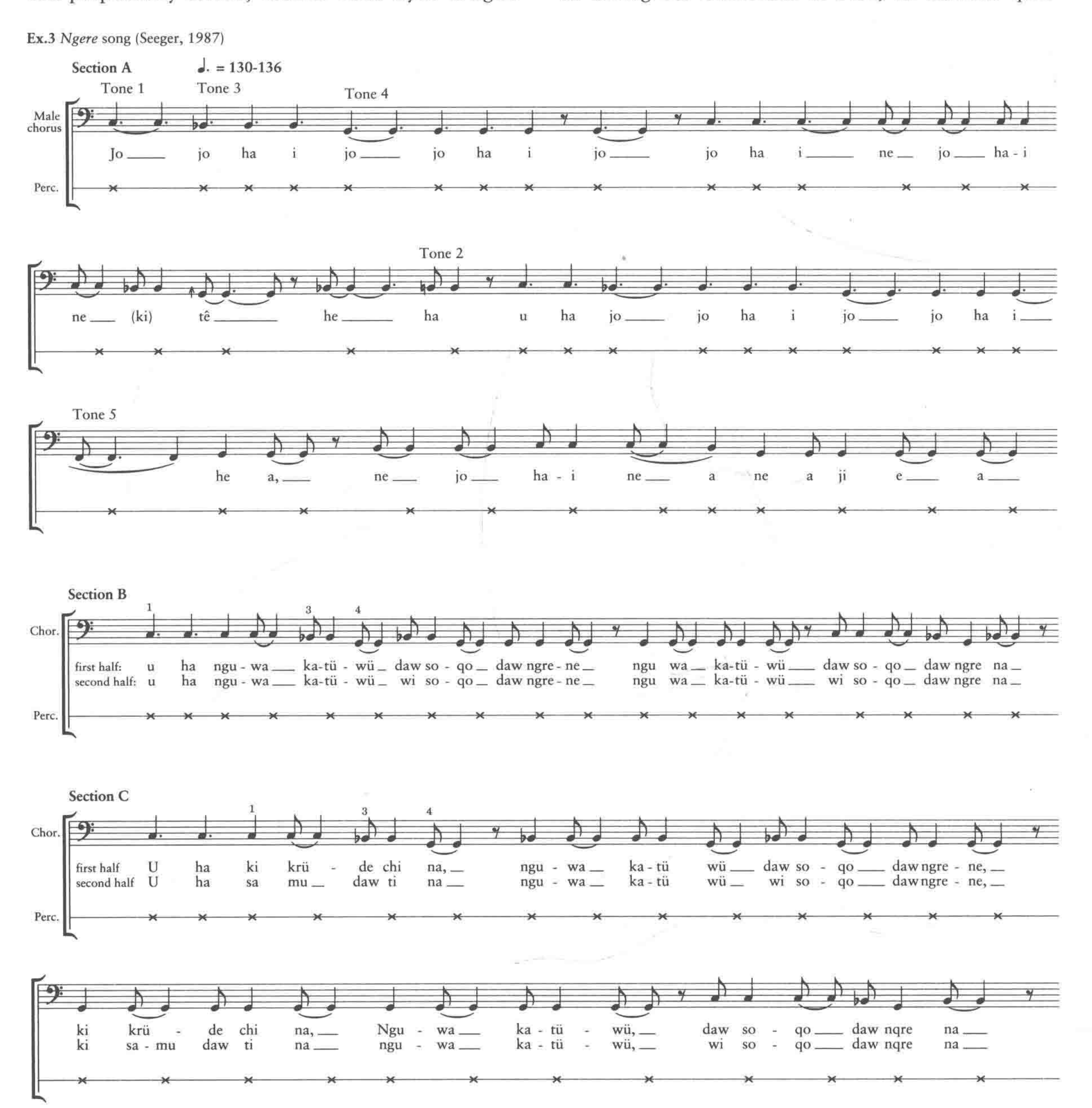
performances that are simultaneous yet conceptually independent. Although each rendition exhibits new aspects of composition, ex.2 illustrates how three men executed their songs in the same village performance space in 1976.

Akia songs emphasize the individuality of each male composer/performer. Stylistic characteristics reflect this intention through a strained, loud, almost shouted sound begun by each man in the highest part of his vocal range. Melodies terrace downwards, and need not begin or end on any particular pitch (this is true of many other indigenous singing styles as well).

Akia are intended as idiosyncratic statements of individuality that link each performer acoustically to the women who raised him. In contrast to *Akia*, the *ngere* repertory among the Suyá has a fixed tempo, a flat melodic contour, and purposefully unison, blended vocal style. In *ngere* performances men, sometimes joined by women, perform as part of their moiety or name-based ceremonial group. Texts conceal the secret of a supernatural entity associated with the moiety. This animal or plant protector is also the source of the song. Seeger (1987), in collaboration with Roseman, has demonstrated that *ngere* songs make noticeable and measurable rises in pitch during the execution of the song. In ex.3, numbered pitches indicate significant jumps in pitch location. For example, the number 3 indicates B♭ minus 39 cents; and the number 4 indicates F♯ plus 35 cents.

Although pitch stability is important in Western analyses of sound, it is neither named nor critiqued by the Suyá. The rising pitch phenomenon is absorbed as part of the natural path of the song. Seeger's analysis of the issue of rising pitch in *ngere* is noteworthy, for it signals that, as among the Conimeños of Peru, an aesthetic quite
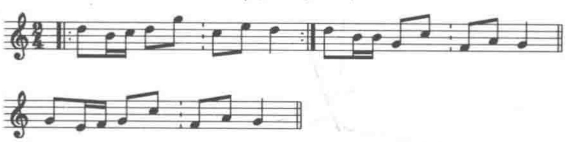
Ex.3 *Ngere* song (Seeger, 1987)



distinct from the tenets and priorities of Western music criticism is at play. In fact, the ideas that inform many indigenous musical systems can seldom be depicted accurately through conventional staff notation.

The examples examined thus far emphasize originality and repetition, the relationship of the individual to the kin or name group and the relationship of the community to the spirit world. One of the most remarkable examples of performing human-supernatural relationships through specific musical structures comes from the Tepehua and Otomí Indians of Mexico. In a landmark article published in 1967, Charles Boilès demonstrated that in ritual contexts, Tepehua violinists articulate intervallic relationships that generate specific text associations. He called these violin melodies 'Tepehua thought-songs', for their textual references hold startling lexical specificity. Using extensive analysis of Otomí linguistics, poetics structures and field research, Boilès was able to translate the semantic signals of the *Halakiltunti* ceremonies used in healing illnesses, securing rain and restoring harmony in community life. Ex.4 illustrates a text generated by intervals holding this semantic code:

Ex.4 Otomí *Halakiltunti* ceremony (Boilès, 1967)



Textual translation of violin intervals:

> There was the thought,
>
> Which thought it had been,
> Yet it still is.
>
> Hardly had it been born
> When there existed lads and lasses.
>
> Even though they were not Old Ones,
> In this manner they grasped the way.
>
> Thus were they given the thought;
> Thus was the life given them by their fathers.
>
> When the music begins,
>
> It refers to when the thought entered.
> It wants to say it is happy.
>
> Yonder it has to grasp the music
> Because it knows where it is.
>
> Now it knows where to come in,
> For when it arrived where were its fathers,
> It greeted them.

Boilès asserted that all traditional Tepehua could hear these violin melodies and easily translate them into words. Intervallic relationships in indigenous performance are rarely this specific. Meanings associated with texts are usually much more abstract. In the vocal genre known as *tayil* among the Mapuche of Andean Argentina, the combination of melodic contours with non-lexical texts is used to identify particular lineages. Texts of short, repeated syllables carry abstract references to the totemic association of each lineage. The Mapuche word for sheep is *ufisha*, but the sung ritual signature of *ufisha kimpeñ*, the sheep lineage, *is we-ke*. Thus, the phonemes 'we, we-ke' identify the shared lineage soul of families who constitute the sheep kin group. Examples of three distinct lineage chants can be seen in ex.5.

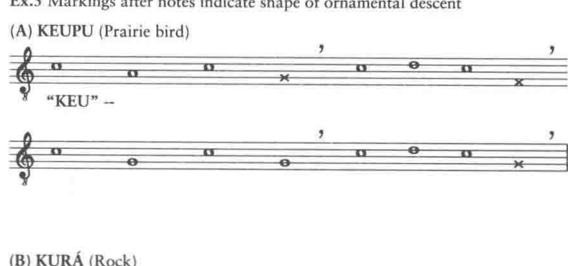
The melodic contour and signature syllables that characterize each totemically centred *tayil* constitute a sonic pathway to the ancestors and creator beings. This repertory can only be performed by women, whose ability to give birth gives them a direct channel to the dimension of ancestral time called *takuifí* or *alüalüntu*. In ritual contexts, women perform or 'pull forth' this chant for their fathers, husbands, sons or kinswomen. As in the case of the Suyá *akia*, each performance is considered an independent sonic event, even when it occurs simultaneously with other performances of the same chant. Thus, each woman begins her rendition on her own pitch and may not try to link her performance rhythmically or tonally to the chanting of her kinswomen.

Each *tayil* consists of four phrases that act as 'conjugations' of the chant into four dimensions of time and space: the first phrase connects the intention of the woman who is performing to the heart of the person she is performing for. The second phrase pulls the lineage soul out of the recipient of the chant, bringing that shared soul into sacralized space. The third phrase catapults the lineage soul into the domain of sacred ancestral time. The entry of the chant into this dimension is marked by a specific pitch and timbre referred to as *chempralitún*, the pivotal sound that engenders transformation. The fourth phrase brings the transformed or re-energized soul back into the present and safely places it back in the body of its owner (Robertson).

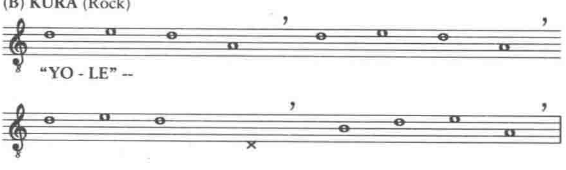
The Tarahumara of western Mexico also use sound to bridge spatio-temporal domains. For example, Arturo Salinas has demonstrated that the large, double-headed frame drums of the Tarahumara are used across vast geographic spaces to create an experience of concentric sonic layering (A. Salinas *Sound layering in Tarahumara Drumming*, unpublished manuscript, Washington, 1988).

Ex.5 Markings after notes indicate shape of ornamental descent

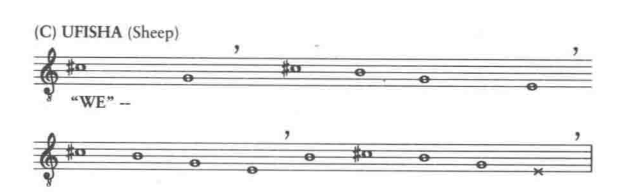
(A) KEUPU (Prairie bird)



(B) KURÁ (Rock)



(C) UFISHA (Sheep)



When Tarahumara peoples gather in a central location for celebratory purposes, they begin their drumming performances at the periphery of each village. Drummers pound their instruments for hours as they slowly approach the central fiesta space. The effect on the celebrants is of layers of rhythm and timbre which circle in on the nexus of celebration. Each village brings a distinct rhythm into prominence. The intention of the performers is not necessarily to articulate specific rhythms, but rather to create patterned layers of sound that weave a sonic tapestry as village kin groups converge. The end result, moving through these concentric circles of sound, is an experience of sound that mirrors Tarahumara village organization.

Not all performance happens in public or in large social contexts. As in other parts of the world, parents sing lullabies to their children, lone shepherds play their flutes for their flocks, and travellers compose nostalgic songs and improvisations that link them to home and family. But even in these instances of isolated solo performance, individuals rely on the musical patterns that mark them as members of a social group, for even the explorations of isolated composers are directly linked to an indelible cultural identity and soundscape.

(ii) Myth, ritual and performance. All of these examples imply that indigenous musical traditions are anchored to theories of sound, time and space and to more complex theories of what sound is, how it can be structured and how it can be used to articulate community values and beliefs. In turn, these theories of what music is and what it does are rooted in rich oral traditions that link performance to myth and ritual.

One of the oldest belief systems of the Americas is linked to the jaguar (Hill, 1993; Reichel-Dolmatoff, 1975; Robertson, 1998). Beginning about 1300 BCE, the Olmecs of eastern Mexico fashioned stone into gigantic representations of their jaguar god. In the oral traditions of the Baniwa of the north-western Amazon the jaguar Yaperikuli gives birth to the primordial hero, Kuai. The voice of the jaguar is contained in the resonant bass voice of wooden trumpets. Furthermore, Wright asserts that 'whenever the jaguar-song occurs in myth or shaman-song, it indicates a transformation – *Ipadámawa* – is being made' (1981, p.82). In creation myths, the female jaguar brings fire to the world, thus signalling a transformational moment in history when the hearth becomes the nexus of villages and kin groups.

In many initiation rites, the novice must face his or her own terror of encountering the ancestral jaguar. Among the Barasana of Colombia, male initiates are warned of the power of the *he* trumpets, which contain the terrifying voice of the jaguar ancestor. As they are played during the ritual, these instruments come to life and pass the life-giving breath of the ancestor into the initiate. Passing through fear and being touched by the fierce life force of the archetypal jaguar brings the initiates into full membership in the community.

Initiation rituals are frequently representations of the tension between genders. Among many peoples of the lowland rainforests, male social control is enacted, sanctioned and maintained through rituals that exclude women and separate them from contact with the sacred flutes performed by men (Basso; Murphy). Given their shape, construction and male symbolic association, anthropologists and ethnomusicologists have assumed these instruments to be phallic objects that assert male primacy. However, myths prevalent among the Mundurucú, Kalapalo, Mehinaku, Trumaí and neighbouring groups narrate that women used to be the owners of the flutes. Through abuses of power and sexual privilege, women lost ownership of the flutes and must now be controlled by men. Ellen Basso, one of the few women to do research in this region, tells us that during certain times of the month, Kalapalo male elders hide these instruments in the rafters of the men's house because the flutes are 'menstruating'. This fact implies that the flutes are not (or not only) a representation of the phallus, but rather an embodiment of the birth canal and of a kind of female power coveted by men.

The complexity and multivalence of ritual symbols and performance defy reductionistic interpretations. Such is the case in the *Baile de moros y cristianos*, the dance of Moors and Christians; another ritual of broad distribution in the Americas. Versions of this 15th-century dance–drama, linked to the expulsion of the Moors from Spain in 1492, can be found wherever Spain extended her empire. From New Mexico to Bolivia, this representation of the triumph of 'good' (Christianity) over 'evil' (Islam) is known variously as 'Las Moritas', 'Los Santiagos', 'Los Alchileos', 'Los Matachines' and other names (Warman Gryj). Spanish chroniclers of the 16th century tell us that the dance was first performed in Cotzacoalcos to honour Hernán Cortés. Predictably, Mexican versions of this drama incorporate the mistress of Cortés as a central figure of conquest. Known as Malinalli in Nahuatl, her native tongue; as Doña Marina to the Spaniards; and as La Malinche to her mestizo descendants, this woman played a key role in the initial encounter between Spaniard and Amerindian. She was a gifted translator and linguist, a political mediator and a respected *cacique* (chief). Ironically, her liaison with Cortés identifies her to some as a betrayer of the Amerindian. The breadth of her identity parallels the breadth of musical and instrumental traditions in which this dance repertory is played. In Mexico alone, *Moros y cristianos* instrumentation can range from harp and guitar to *chirimía* (shawm) and *huehuetl* or *teponaztli* drums; from fiddle and rattle to marimbas. The rattles and wooden drums are pre-Columbian in origin. The marimba is believed by some to be an indigenous instrument and by others to be an African import. The shawm and string instruments were introduced by Spanish conquerors and missionaries. Again, the multiple origins and associations of these instruments signal the complex cultural intricacies and variations wrought by conquest. Today these types of dramatic performances are perpetuated throughout Latin America by *cofradías*, or religious brotherhoods centring on a patron saint (see Moreno Chá; Uribe-Echevarría; Verger). The proliferation and diffusion of *cofradías* is on the rise, and continually expands to include new costumes, dances and songs. This form of popular religiosity, born originally of indigenous attempts to assimilate and 'convert' Catholicism to local beliefs, has attracted people of all social classes who are willing to dance or sing for the saints in exchange for supernatural intervention.

The most broadly distributed and musically diverse category of indigenous performance regards healing the body and spirit through sound. Healing is facilitated by the ability of a shaman (an anthropological term of Siberian origin) to mediate between the human and spirit

worlds. This ancient role is linked to music in pre-Columbian ceramics from the Recuay, Wari and Chincha periods of Peru, where the healer is shown playing flutes, panpipes and drums. Detailed descriptions and transcriptions of healing songs among the Mapuche of Chile, the Warao of Venezuela and the Mazatec of Mexico are provided by Balada (1981), Grebe (1980) and Olsen (1996). These authors demonstrate that the details of performance, ranging from rattle and drum rhythms to the timbre and structure of songs, are relevant to the curing process. In his analysis of a Mariusa healing ceremony in Venezuela, Briggs (*The Effectiveness of Poetics*, unpublished manuscript, Briggs, 1991, cited in Olsen, 1996, p.190) delineates the relationship of the ceremonial rattle to actual healing procedures conducted by the *wisiratu*, or shaman, for a sick child:

> ... The slow tempo rattling enables the *kareko* in the rattle – who are the shaman's helpers – to establish contact with the *kureko aurohi* 'the fevers of the stones', in the child, and this part of each section is referred to as *dokotebuyaha* 'starting up the song'. The fast tempo rattling that follows is termed *hebu nayaha* 'spanking the *hebu*'. Here the shaman either leans forward or crouches above the patient so that the rattle is directly over his body. With the increase in tempo and the intensity of movement, the revolutions become more ellipsoidal than circular, with rapid downthrusts constituting the blows to the *hebu*. This 'spanking' loosens the *hebu's* grip on the child, paving the way for its extraction.

Specific tones, timbres and rhythms, sometimes combined with hallucinogens, also serve to establish and regulate the shaman and patient's state of consciousness, and move the ceremony through successive stages in which the malady may be diagnosed, treated and transformed with the aid of the spirit world.

Indigenous communities are not static cultural entities. They continue to be permeated by internal and external changes that often modify or nullify ancient practices or even generate new genres of performance. In highland communities of Peru, the ancient ceremony honouring the sun, *Intip Raymin*, was incorporated into Corpus Christi celebrations. In recent times, Peruvians have reinvented a version of what they now call *Inti Raimi*, an elaborate pageant of pseudo-Inca characters played by *criollos* for the benefit of tourist audiences. But many traditionally rooted historical dramas have re-emerged in the 20th century as statements of Amerindian identity.

Among the Chamula of southern Mexico, Passion cults in which ritual players impersonate Jesus Christ constitute a central part of village life. The theme of the fiesta is not really Jesus of Nazareth but 500 years of resistance to external authority structures. In particular, the people of Chamula (a village in the state of Chiapas) commemorate the Caste War of 1867–70. This rebellion originated in Chamula. The indigenous leaders of this war exhorted their followers to reject the Catholic Church. On Good Friday of 1868 they crucified a young boy named Domingo Gómez Checheb so that he could be worshipped as the Indian Christ of Chamula. According to Bricker (1973, p.89), 'There is abundant evidence that the Christ whom the Passion impersonates is the Indian Christ rather than the Ladino [Spanish-speaking] Saviour'. The focus on 'Indianness' is further marked by the playing of drums and cane flutes of pre-Columbian origin.

Luis Millones has documented a play popular in the Carhuamayo area of Peru that depicts the life, uprising, defeat and execution of Atahualpa (on 29 October 1532), the last Inca to lead an uprising against the Spanish invaders. The play 'The Death of Atahualpa' conflates the image of Santa Rosa de Lima, patron saint of many Andean communities, with the concept of Pachamama, the pre-Hispanic Earth Mother. The story is staged with elaborate costumes, songs and dances executed by the Inca Atahualpa and his entourage of warriors, priests and Coyas (royal consorts of the Inca). In a heightened dramatic moment, the invading conqueror, Francisco Pizarro, stealthily penetrates the formation of royal women dancing to the sound of drums and panpipes, draws his dagger and slits the throat of the lead Coya. *Chicha* (corn liquor), a symbol of life-sustaining *wira* energy, flows from the throat of the massacred ancestral mother to the ground. In this moment the course of history is forever changed and historical drama and ritual become one in the narrative of a people.
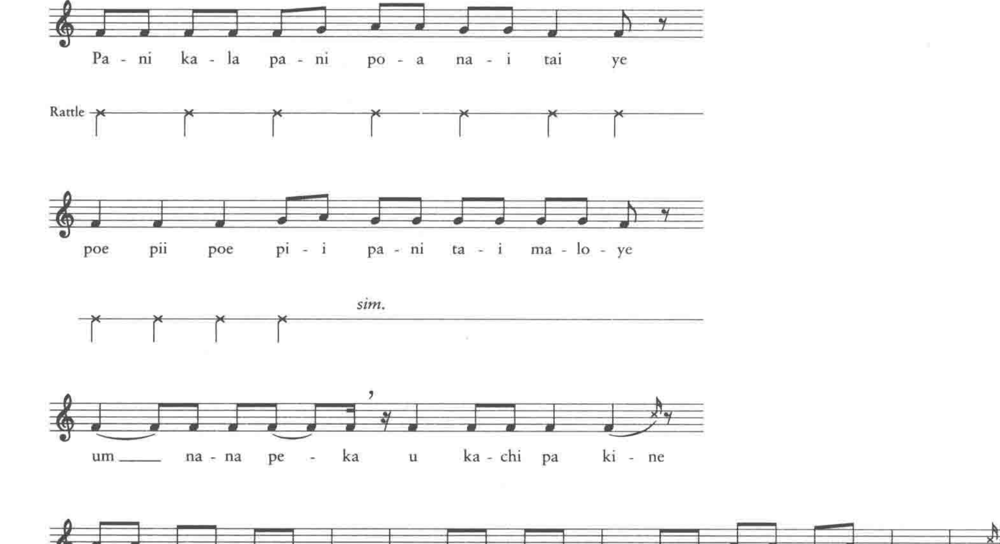
3. History, context and performing practice. In pre-Columbian times, repertories, instruments and ideas were traded over vast geographies. Both Guaman Poma de Ayala and Garcilaso de la Vega, chroniclers of the Inca empire, asserted that the panpipes we have come to associate with the descendants of the Incas were actually imported from other lands. These instruments, which seem to have originated somewhere in the central Andes some 7000 years ago (Pérez de Arce) were traded out of the Peruvian area and then returned to their general place of origin many centuries later. Through trade and imperial expansion, the Incas redistributed this instrument as far north as Panama and as far south as Patagonia. The conch-shell trumpet (*Strombus galeatus*) was also traded from the Caribbean Sea into the Andes. It is possible that the scale patterns, rhythms, dance styles and spiritual practices were also exported through the routes created by commerce. This would explain the wide distribution of various kinds of pentatonic scales, for example.

Today musical ideas are more commonly traded by radio and television. It is not uncommon for the Mapuche of Chile and Argentina to listen to Mexican *mariachi* music on the radio and imitate the *ranchera* falsetto style at their social gatherings. In Peru, composers of *huaynos* may reach a relative who is hiding from the authorities by performing their compositions at independent radio stations and folding hidden political messages into their Quechua and Aymara texts.

From Mexico to Bolivia, instruments are seen as belonging to 'families'. This kinship between instruments may be determined by their mode of production or by associations provided by contexts. Among the Aymara of Bolivia, one characteristic that marks Amerindian identity in performance is that panpipes should only be played with other panpipes, *tarkas* with *tarkas*, *kenas* with *kenas*; or, at least, when all these wind instruments are combined in one performance they should not be mixed with string instruments. Mixing winds with guitar or the armadillo-backed *charango* is a practice that identifies a genre and its performers as mestizo. This does not mean that traditional Aymara performing groups cannot perform a wide variety of styles, but instrumental combinations do signal cultural associations and socioeconomic variables.

Tonal organization among indigenous peoples defies the facile categories devised by scholars to describe how we, as Westerners, might apprehend performance. Pentatonic scales are common in the Americas; but in early ethnomusicology (Aretz, 1952; Izikowitz, 1934; Vega, 1946) scholars tended to reduce the music of a community

Ex.6 Lullaby from San Blas Luna; Panama (Wilbert; 1976)



to the particular scale that had caught their fancy. Thus, cultures that used many different scales became characterized by the tonal patterns of a single genre, a reductionistic practice that haunts us to this day. The key questions that have yet to be answered satisfactorily by ethnomusicology are, 'How many systems of musical organization co-exist within one performance region? How are tone, rhythm and timbre perceived by the members of a particular culture? How does music interface with other ways of knowing the universe?'. Until we are able to decode the subtleties of time and tune as heard and used by indigenous people we will only be describing ourselves.

Regardless of how disparate or unusual indigenous tunings of musical structures may sound to the European ear, performance is always intentional and carries embedded assumptions about the nature of sound, the efficacy of form and the purpose of making music. McCosker has demonstrated that among the San Blas Cuna of Panama even lullabies, which are improvised to both comfort and educate children, follow a specific and predictable format. An example of the melodic characteristics of one of these lullabies is given in ex.6.

Intentionality of construction and inflection are important in indigenous approaches to tonal organization. In the archaeological heritage of central Chile we find *pifilca* flutes that were carved in stone or wood with a double bore that narrowed in the middle and flared at the ends. The resulting timbre created a shrill sense of dissonance that could be magnified by playing several of these flutes at once (Pérez de Arce). As in the timbre of Bolivian *tarkas*, the voice of the *pifilca* is meant to draw the attention of ancestors and supernaturals to the ritual ground. Among contemporary Araucanian Indians *pifilcas* are often made out of mountain bamboo. The same effect is achieved by cutting the stalks to specific lengths, pairing them and tuning them with water so that they generate shrill tones less than a major 2nd apart.

Rituals change; repertories change. It is true that many aspects of Amerindian life and performing practice have been altered, repressed and even rendered extinct by encroaching national and *ladino* interests. In Brazil, the fragility of rainforest cultures equals the fragility of rapidly disappearing ecosystems. But the survival of Amerindian cultures over 500 years of struggle attests to their tenacity and depth. Among the Aztecs, Maya and Inca of pre-conquest times, music education played a central part in socialization, empire building and ritual coherence. Linda O'Brien has shown that among the contemporary Tzutuhil-Maya of Atitlán, Guatemala, music continues to be a central vehicle for enculturation. Performance is at the core of traditions that the Tzutuhil speak of as 'the heart and centre of the world', the 'ancient source of power and contentment' and the 'roots of life' (1976, p.384). Music is an essential key for understanding the world of the indigenous peoples of Latin America; for we find that both before and long after European presence, theirs is a sonic universe.

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II. Iberian and mestizo folk music

The Spanish and Portuguese presence in the western hemisphere for over five centuries obviously resulted in various forms of retention and transformation of music and dance expressions of Iberian origin. Latin American and Spanish Caribbean countries retained not only Iberian traditions in songs and dances but also developed genres of their own emanating from those traditions generally referred to as *criollo* (originally meaning 'born in the New World' of Iberian origin). Particularly significant was the widespread retention of the old Iberian *romancero* or ballad repertory in all of Spanish and Portuguese America, the adoption and adaptation of Iberian musical instruments (especially string instruments), of dance genres, and of specific style and performance characteristics. Concurrently, the contact of Europeans with Amerindian cultures created musical traditions that exhibit varying combinations of elements of corresponding origin. The hybridization of these traditions is clearly not homogeneous in the various countries and territories, since it depends on numerous factors such as the nature and structure of native cultures, the relative degree of acculturation, the level of native resistance to the process of colonialization and the relative importance attributed to a given region by the colonizers. Thus, the degree to which a single culture predominates, whether Iberian, Amerindian or African, varies greatly among nations, and, within nations, among regions.

1. Mexico, Central America and the Caribbean. 2. South America: (i) Songs (ii) Dances, *autos* and dramatic dances.

1. MEXICO, CENTRAL AMERICA AND THE CARIBBEAN. The existence of a fairly sophisticated musical system by high Amerindian cultures of the Aztecs and Mayas in pre-Columbian Mesoamerica is demonstrated by archaeological evidence, the testimony of early Spanish missionaries in the form of detailed chronicles, and the study of Mexican codices and Amerindian language lexicons. At the time of the conquest in 1521, the Aztecs in central Mexico ruled over a large confederation of peoples; and their empire extended to present-day El Salvador. From their own domination of older Amerindian cultures, they inherited numerous ideas of instrument making and performance techniques.

The early missionaries in Mexico and Central America tried hard to suppress the native Amerindian musical culture. While they did not entirely succeed, as a result of their effective work much of the folk music of the Hispanic tradition found its way into the culture of almost all Mexican and Central American Amerindian groups. For example, obvious traces of Gregorian chant intonation and of old European modal melodies can be found in the shamanic chanting and singing performance of the Mazatec Indians in Oaxaca, Mexico. Moreover, songs of the Otomí Indians of north-east Mexico follow the characteristic triplet figurations of Spanish folksong and have elements of major tonality emphasizing tonic and third, as shown by the studies of Vicente Mendoza, a well-known authority on Mexican traditional music. Other Otomí songs give even greater evidence of European influence in their parallel 3rds and 6ths. Concurrently, these songs retain traditional Amerindian traits, such as small range and short melodies with but a few tones. Regardless of the origins of the varied elements of their musical expressions, contemporary Amerindian groups have fully assimilated them as integral parts of their cultures.

Despite its strong Amerindian roots, Mexican and Central American folk music derives substantially from its Spanish heritage. This Hispanic domination is not only the result of the early missionary work in the area but also of the Amerindians' highly praised aptitude to learn and assimilate European music, a fact made possible by the existence of strong indigenous musical traditions in pre-Columbian times. Contemporary mestizo music exhibits a variety of scales, but the classic European major and minor modes predominate, especially in the various regional *sones* and other song types. Iberian folk polyphony (parallel 3rds and 6ths) as well as hemiola rhythmic structure constitute conspicuous traits of Mexican and Central American folk music in both instrumental and vocal performances. Likewise, Spanish popular literary forms (*décima*, *copla*) are the most frequently found in folksongs of the area.

Several membranophones, idiophones and aerophones of pre-Columbian origin are still in use in contemporary Mexico and Central America. The *huehuetl* single-headed drum is still played in central, southern and south-eastern Mexico. The *teponaztli* slit drum is even more widespread, as is its Mayan counterpart, the *tun* or *tunkul*, in Guatemala. Turtle-shell rasps continue to accompany *sones* in the isthmus of Tehuantepec. Whistle flutes, vertical flutes with varying numbers of finger-holes and panpipes are found throughout the area. The African-derived marimba is especially popular in Oaxaca, Chiapas and from Guatemala to Costa Rica in various forms. Despite the numerous attempts in Guatemala to prove the pre-Columbian origin of the marimba, there is no definite archaeological evidence to indicate that the original *marimba de tecomates* (i.e. of calabash resonators tuned to a diatonic scale) is of Amerindian provenance, despite the popularity of the instrument among Amerindians since the 18th century. The Guatemalan marimba was

probably introduced in the early colonial period by African slaves, since it is remarkably similar to African xylophones, not only in its actual construction but in the particular buzzing sound resulting from a vibrating membrane attached to a circle of wax around an opening at the bottom of the resonators. All other folk instruments are derived or adapted from European instruments. Particularly significant are string instruments, including the standard violin, diatonic harp (the largest one of 35 strings), and a large number of instruments relating to the Spanish vihuela and guitar families, among them the standard guitar, the vihuela (five-string with convex shape), *jarana* or *guitarra de golpe* (five-string small guitar), *requinto* (six-string guitar somewhat smaller than the classic guitar), *cuatro*, *guitarra huapanguera* (eight strings in five courses), *guitarrón* (large five-string bass guitar), *bajo sexto* (six courses of double strings), mandolin and psaltery. The accordion (primarily the diatonic, button type) is the principal instrument of the northern *conjuntos* (or ensembles) but also appears as far south as Chiapas. The tradition of the brass band, developed in both Amerindian and mestizo communities, has proliferated everywhere. This is in part due to military service and military band traditions and constitutes a matter of civic pride in all communities.

The major genre of mestizo folk music in Mexico is the *son* which, despite its many regional differences, can be defined as music associated with dance, with specific literary form and verse contents and with specific regional instrumental ensembles. Although primarily an instrumental genre, the *son* includes singing as a rule, in alternating instrumental ('*música*') and vocal ('*verso*') sections. The main secular vocal genres of Mexican mestizo folk music are the *corrido* and the canción. Related to the Spanish *romance*, the *corrido* is the main ballad of Mexico, Central America and some of the Spanish Caribbean countries. Set in the usual *copla* (four-line stanza of octosyllabic lines) or *décima* form (ten-line verse), the *corrido* (also designated as *romance*, *historia*, *tragedia*, *bola*, *mañanitas*, *versos* etc.) exhibits a general melodic structure of one or two symmetrical and isometric phrases, repeated as often as the text demands it (the length varies from six to 78 stanzas), in typical strophic form. *Corridos* deal with a wide array of subjects, from old chivalry and love stories to historical events and figures (particularly significant is the *corrido* repertory of the Mexican Revolution of 1910), to local current events and sociopolitical protest. The *corrido* singer or *corridista* follows certain general formulae in telling the story: calling the audience's attention, statement of the place and date of the event to be narrated and the name of the main character of the story; presentation of the main parts of the story; message; farewell of the main character and the *corridista*. A *corrido* is performed by one or two voices, with the accompaniment of guitar, violin and guitar, accordion or harp. With the increased popularity of *conjuntos norteños* (northern ensembles consisting of accordion, *bajo sexto* and double bass) and *mariachis* (developed in the state of Jalisco and consisting of male voices, violins, guitars, vihuelas, *jaranas*, *guitarrón* and trumpets), *corridos* written by popular composers such as José Alfredo Jiménez (1926–72) are sung by a solo voice with the support of an orchestra, in Mariachi or *norteño* style.

Although the term canción is applied generically to any song, it is more specifically understood as a Mexican mestizo song of lyric expression, outside any dance context (with a few exceptions, such as the polka songs of northern Mexico and the waltz songs of Tehuantepec). The wide range of sources of this lyric expression explains the great diversity of the genre, but many of the characteristics of 19th-century Italian opera and musical comedy have exerted profound influence on the canción, such as long, expanded melodic phrases and operatic vocal style of performance. Vicente Mendoza has classified the canción according to the following criteria: the metre of the versification, the musical structure, the geographical features which it describes, the area of the country in which it is sung, the character of the tune, the age or occupation of the users and the rhythm of the accompaniment expressed in terms of European dance forms. The canción appears both in rural and urban contexts. Numerous songs of the *canción romántica mexicana* (Mexican romantic song) type, written by such venerated composers of popular music as Agustín Lara, Tata Nacho and Guty Cárdenas, have won such lasting recognition that they are part of the repertory of the whole mestizo population. Among the songs of the northern region of Mexico (*canciones norteñas*) are *rancheras*, extremely popular sentimental songs with march-, polka- or waltz-influenced accompaniment in varying tempos. An affected performance style (ringing vocal production, contrasting dynamics) is particularly appropriate for conveying the melodramatic character of many *rancheras*.

Numerous dramatic dances of Iberian origin, such as the dance of Christians and Moors, illustrate the integration of indigenous and mestizo Christian and musical practices in Mexico and Central America. In Mexico the tradition of the *concheros* is especially symbolic of that integration. Also known as *danzantes de la conquista* ('dancers of the conquest'), *corporaciones de danza Azteca* or *chichimeca* ('corporations of Aztec dance or *chichimeca*'), they supposedly represent defeated Amerindians who converted to Catholicism and became active soldiers of spiritual conquest in the 16th century. Contemporary *concheros* consider themselves the descendants of the ancient Mexicans, marking their identity through Amerindian dress, elaborate feather headdresses, use of *teponaztli* and *huehuetl*, and observance of some ritual elements which could be pre-Hispanic. Their main melodic and harmonic instrument is the *concha*, a guitar of five courses of double strings made from an armadillo shell, from which their name derives. Mandolins are also added to the ensemble. They wear large jingles (*huesos*) made of seed shells around their ankles. They organize themselves as a sort of spiritual army, with military titles, but their musical instruments are their weapons, their rituals entirely musical and choreographic. The two principal ceremonies are the *velación*, private rite to Catholic saints and to the spirits of ancestor-*concheros* (known as *ánimas conquistadoras* or 'conquest souls') and the *danza* itself. The latter is a public ceremony, performed at least four times a year, in four major sanctuaries, of which those of Chalma and Villa de Guadalupe are the most important. The greeting, offering and praise songs follow a familiar Hispanic-mestizo style, in call and response, with the choral answers in characteristic parallel 3rds and 6ths; popular Catholic hymns and *alabanzas* (praise hymns) are the main genres. Only instrumental music (mandolins,

conchas, *huehuetl*, *teponaztli*) accompany the public dance. Since the 1970s, the *danza azteca* and the *conchero* groups have spread throughout the south-western United States, from Texas to California, as a strong key symbol of Mexican-American identity.
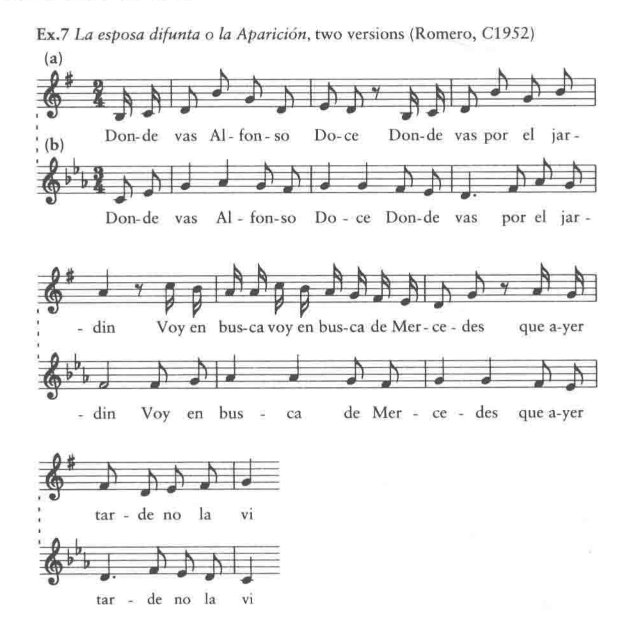
The 'Spanish' Caribbean, composed of the islands of Cuba, the Dominican Republic and Puerto Rico, demonstrate more their Hispanic than their African heritage, although the contribution of the latter to mestizo folk music is considerable. Hispanic-related genres among the Cuban *guajiros* (rural farmers) of the eastern provinces and the interior of the country, include the song types *décima guajira*, *guajira* and *punto*, all exhibiting the same main stylistic peculiarities as most Iberian-mestizo folk music throughout Latin America. The *décima* represents the improvised song text, frequently in *controversias*, poetic-singing contests. As a song and dance, the *punto* is found not only in Cuba but in the Dominican Republic, Puerto Rico, Venezuela, Colombia and Panama. Among Puerto Rican *jíbaros* (peasants) the prevailing genre is the *seis* whose Spanish character comes not only from the use of the *décima espinela* in its song text but also from the frequent harmonies based on the 'Andalucian cadence' (a descending conjunct motion of the roots of alternating major and minor triads) and a specific tense vocal style associated with *cante hondo* or flamenco music. The typical accompanying ensemble of the *seis* includes a guitar, a *tiple* (small guitar of five courses of single or double strings), a *bordonúa* (large six-string guitar) and the Puerto Rican *cuatro* (a guitar-like instrument with five courses of double strings).

The impact of African culture on Caribbean music is so pre-eminent that the most important genres of song and dance music belong properly to the Afro-Caribbean tradition (see §III below).

2. South America.

(i) Songs. Because song functions in conjunction with dancing in a very high proportion of repertories, there are relatively few independent song genres in South American folk music. Throughout the continent one finds several song types derived from the old Spanish *romance*, the typical ballad dating to the early Renaissance, based on the *décima* (ten-line verse) form or four-line stanzas with octosyllabic lines (the *copla* poetic structure, with rhyme schemes of ABCB, known as *rima romancera*). Under different local names, *romances* have been preserved, sometimes in their original form (e.g. in the Chocó province of Colombia) and sometimes with significant variations which reveal the characteristic feeling and world view of the mestizos of a given region. Improvised *coplas* of a narrative nature frequently replace the *romance* as the ballad genre (although they are derived from it), especially in Mexico, Colombia, the Andean countries and Argentina. Typically, *romances* and *coplas* describe, in an epic lyrical manner, famous historical events of a region, the feats of a folk hero or episodes of daily life. Apart from their poetic and musical value, they often provide significant sociological data, expressed for the most part in metaphorical language. Ex.7 shows two versions of a traditional *romance* known in Lima, Peru. Entitled *La esposa difunta o la aparición*, its origin has been traced to 16th-century Spain. The regular two- and four-bar phrases and their isometric structure are characteristic of Spanish folksong. Literary versions of the same *romance* have been collected from New Mexico, California, Mexico and Nicaragua to the Spanish Caribbean, Venezuela, Ecuador and several provinces of Argentina, confirming the wide diffusion of the *romance* tradition.

Ex.7 *La esposa difunta o la Aparición*, two versions (Romero, C1952)



Other folksongs, such as the Argentine and Chilean *tonadas* and *tonos*, have maintained other old Spanish literary forms. The *glosa* and the *décima* are, respectively, a quatrain which sets the basic subject or story and a development of the basic subject in a stanza of ten octosyllabic lines. This structure is found in Chilean, Peruvian, Ecuadorian and Colombian *décimas*, Argentine *estilos* and *cifras*, and in many other genres, such as the *guabina* of Colombia or the *romances* and *xácaras* of Luso-Brazilian folk music. The classical rhyme scheme of the Spanish *décima*, *abbaaccddc*, known as *décima espinela* (after Vicente Espinel who first introduced it in the 16th century), prevails in most of the folksong types mentioned.

Actual Iberian folk melodies extant in Spain and Portugal, however, are very rare in Latin America. Children's songs (particularly round-play songs and lullabies) seem to be the notable exceptions, for many of them remain basically the same in both areas. The problem of determining the sources of Iberian tunes in Latin American folk music is generally unsolved. But we can say with some certainty that the tunes sung in Latin America are for the most part not simply imports from Spain and Portugal, although the texts more frequently are. They are more usually songs composed in Latin America in the styles brought from Europe, or those brought from Europe centuries ago but so changed by oral tradition that their European relatives can no longer be recognized. It should also be considered that perhaps the European tunes have themselves undergone change. This situation is not paralleled among the minority groups living in South America, including Germans, East Europeans and Italians, for although they have preserved many songs brought from Europe, they have not created much new material in corresponding styles.

An extensive study by Grebe in 1967 of the Chilean *verso* (also known as *canto a lo poeta*), a traditional type of sung poetry, has conclusively shown stylistic similarities with Spanish medieval and Renaissance genres such as

cantigas and villancicos, especially regarding modality, cadential practices and both strict and free metrical and rhythmic styles. The *poetas* or *cantores* perform *versos* accompanying themselves with a guitar or more commonly the *guitarrón* (not to be confused with the Mexican instrument of the same name), an older type of guitar of 25 strings, 21 of them grouped in five courses, the remaining four (sympathetic) strings directly attached in pairs to the table of the soundbox on each side of the neck. The accompaniment alternates mostly between tonic and dominant chords. Quite apart from their poetry, which ranges from biblical stories to Spanish historical and legendary accounts of the Middle Ages, the musical behaviour and customs of the folk *cantores* reveal striking similarities to the Spanish medieval *juglar* and other European types of troubadour.
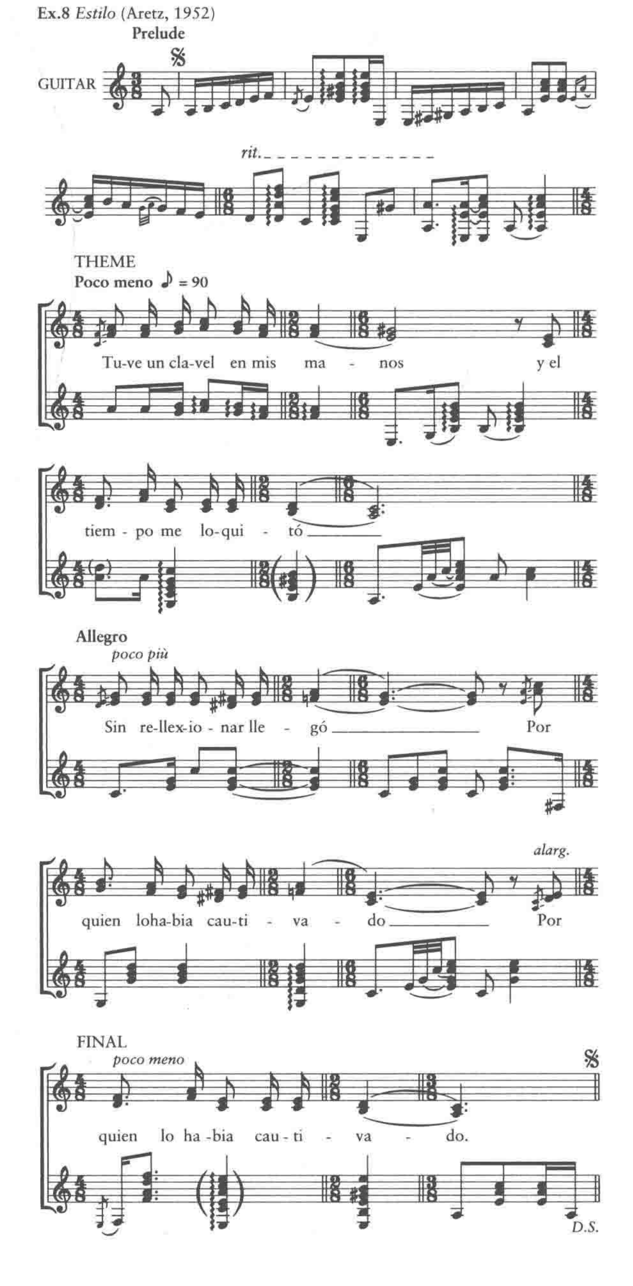
Archaic musical elements are also found in the *cantoria* (generic term for poetic singing of a predominantly narrative nature) of north-east Brazil, as well as in some folk melody types associated with the *desafio* (challenge), used in singing contests, with frequently improvised texts consisting of questions and answers performed by two singers, often in antiphonal structure with instrumental interludes (by a *viola*, a Portuguese folk guitar of five courses of double strings) between the vocal sections. The most common literary form of *desafio* in Brazil is the six-line heptasyllabic stanza, common in Portuguese folk poetry. One of the most popular song types associated with the *desafio* is the *embolada*, found throughout Brazil's hinterland but originally from the north-east. Mostly improvised, it is declamatory in character and presents a typical refrain in addition to the six-line stanza. As in many Brazilian songs, the refrain makes use of alliteration, assonance and onomatopoeia in a syncopated melodic line with many repeated tones and an unusually fast tempo. The text of the *embolada*, based on stereotyped models, comments on local customs and criticizes figures and events of the community in a very humorous, satirical and provocative manner.

Song genres similar to the *desafio* and forming part of the song-duel tradition of southern Europe are widely used elsewhere in South America, such as the *contrapunto* and *cifra* in Argentina and Uruguay, the *payas* in Chile and *porfías* in Venezuela.

Lyrical love songs abound in South American folk music. Generically known as *tonadas* in the Spanish-speaking countries and *toadas* in Brazil, they appear, typically, in four-, five-, or ten-line stanzas, sometimes incorporating a refrain. The Argentine *estilo* will serve as an example. According to Isabel Aretz (1952), the *estilo* is a well-defined lyrical song genre made up of two melodic ideas, the 'theme', properly speaking, and somewhat faster strain known as *alegre*. The overall form of the song is ternary, ABA. The text of the *estilo* is generally set in quatrains or in *décimas*. The *estilo* is also common in Uruguay. Ex.8 illustrates the characteristics of the genre: guitar accompaniment (both picked and strummed styles), vocal duet in parallel 3rds and the theme and *alegre* sections.

A fairly important body of folksongs in South America comes from folk and popular religious customs accompanying the liturgical calendar of the Catholic church. Here too the repertory exhibits a close relationship with the Iberian peninsula. The hymns and songs of praise brought over by Spanish and Portuguese missionaries are variously known as *alabados*, *alabanzas*, *salves* (hymns of praise) in Spanish, and *cantigas de romarias* (songs of pilgrimage) in Portuguese. Most of them are predominantly modal and follow the traditional pattern of folk hymn singing, i.e. alternation of the *estribillo* (the refrain), performed by the chorus and the *copla* (stanza), performed by one or two soloists. In the Chocó province of Colombia, inhabited mostly by black Colombians, *alabados*, *romances* and *salves* are performed antiphonally at various wakes for an adult or a child to pay tribute to the dead person; the text is improvised and frequently alludes to the life story of that person. In responsorial style, these songs maintain an archaic character through the modal structures of the solo lines and polyphonic choral responses in parallel 4ths and 5ths. Many religious folksongs are associated with the Christmas season. Thus

Ex.8 *Estilo* (Aretz, 1952)



the traditional Spanish villancico has developed into many folksong types, known as *aguinaldo*, *adoración*, *coplas de Navidad*, *esquinazo* and others in the various countries. While most of them obviously relate to their Spanish counterpart, they also show many mestizo or *criollo* characteristics. For example, the Venezuelan villancicos and *aguinaldos* are in 2/4, 6/8 or 3/4 metres, with regular phrases of two- and four-bar lengths, major and minor mode or bi-modality, melodies in parallel 3rds with a range not exceeding a 6th, almost total absence of modulation and chromaticism and syllabic setting of the text. All are features occurring in the Hispanic-American Christmas repertory. But most *aguinaldos* differ from the Spanish villancico in their complex rhythmic accompaniment, provided by an ensemble consisting of *cuatro* (a small four-string guitar, different from the Puerto Rican instrument of the same name) and various percussion instruments, based on the alternation of binary and ternary rhythmic figures common in mestizo dances such as the *merengue* and the *guasá*. The melodies of the Venezuelan *aguinaldos* tend also to be more syncopated than those of the Spanish villancico. Ex.9 shows some of the features of the *aguinaldo*.

Work songs also constitute an important part of the South American folksong repertory. The various genres of work song naturally reflect the predominant agricultural labour in the rural areas. The Spanish *zafra* song refers to the olive harvest in Spain, and the same term is generally used for the sugar cane harvest in the Caribbean

Ex.9 *Aguinaldo*. Venezuela (Aretz, 1962)

So-mos la Ven - ce - do - ra
CUATRO
CHARRASCA
MARACAS
FURRUCO
TAMBORA
etc
de - ja su sa - lu - do to - do Ve - ne - zue - la
F C7
le qui - tó su es - cu - do So-mos la Ven - ce - do - ra
F F C7 F C7
de - ja su sa - lu - do to-do Ve - ne - zue - la
B♭ B♭ F
le qui - tó su es - cu - do
C7 F

and for any type of agricultural work in the Atlantic coastal area of Colombia. The *copla* forms the most common basis for the texts of the Colombian *zafras*, although interjections, typical cries (*gritos*), the addition of syllables at the beginning and ending of verses and the occasional insertion of new verses give the performances an improvisatory character. In the same area of Colombia, cattle-herding songs known as *vaquerías* are performed in responsorial fashion between several *vaqueros* walking or riding in front and at the rear of the herd. According to List (B1983), the terms *zafra* and *vaquería* refer in the strictest sense to singing styles rather than to song genres. The two are similar in their rather free form, which is made up of various improvised combinations of melodic patterns, and in the style of vocal production, which favours a very high tessitura. A comparable type of herding song is the Brazilian *aboio de gado* performed by *vaqueiros* in south-central and north-east Brazil. It is stylistically different from its Portuguese counterpart in that it involves non-lexical syllables, has no recurrent pulse, and is sometimes sung in parallel 3rds in the highest tessitura with long sustained tones and vocal glissandi. Another type of Brazilian work song, the *aboio da roça*, functions in general agricultural labour contexts and emphasizes a rhythmic pulse matching the pace and rhythm of the corresponding labour.

(ii) Dances, autos and dramatic dances. South America enjoys a well-known distinction in the category of secular folk and popular dances, many of which originated in the Iberian peninsula and retain significant traits specific to much Spanish folkdancing (*zapateado* shoe tapping, finger snapping, use of scarf or handkerchief). This is the case of the Argentine *chacarera*, whose name is derived from *chacra* meaning 'farm' (from the Quechua Indian *chagra* 'cornfield'). The *chacarera* was probably created by the farmers of the *pampas*, the plains of the province of Buenos Aires. Musically, the Spanish ancestry is also evident in the use of hemiola rhythm (alternating 6/8 and 3/4 metres) in the instrumental introduction. Another important *criolla* (i.e. native but of Hispanic origin) dance widespread throughout the Argentine countryside is the *gato*, from which other dances are derived. Its dance figures include shoe-tapping steps performed by women who, like female flamenco dancers, lift their long skirts to show agile foot movements. Male dancers perform another very familiar figure known as *escobillado* (or *escobilleo*), a very fast movement consisting of swinging one foot after the other while scraping the ground. Rhythmically, the most characteristic formula of the *gato* alternates 6/8 and 3/4 metres (the hemiola rhythm again).
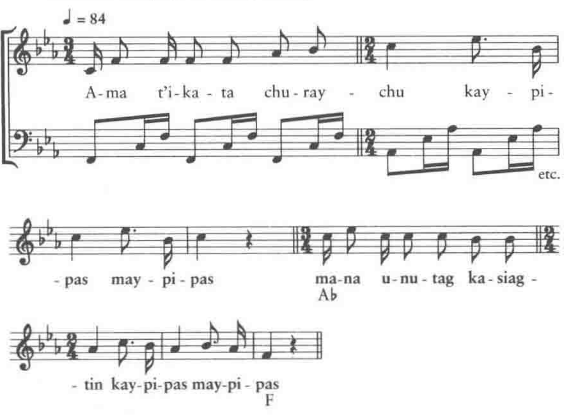
The *zamba* is one of the many Argentine couple-dances. A *danza de pañuelo* (scarf dance) also found in Peru, Chile and Ecuador, it involves a symbolic code in use and function of the scarf. The history of the *zamba* is rather obscure. A late colonial Peruvian *criolla* dance known as *zamacueca* (or *zambacueca*) was introduced into Argentina during the first half of the 19th century. Out of this dance emerged the *zamba*, on the one hand, and the *cueca* on the other. The latter has become one of the most familiar dances of Bolivia and Chile. In Peru and the western provinces of Argentina the name *chilena* was used to designate the Chilean *cueca*. As a result of the Pacific war (1879) between Peru and Chile, in Peru the *chilena* became the *marinera*. Thus, the names *zamba*, *cueca*, *chilena*, and *marinera* have acquired specific

meanings in the various countries. Although they are all flirtation dances and share the same basic rhythmic organization (with 6/8 and 3/4 metres), they differ in melodic types, tempos and instrumental accompaniment. The Chilean *cueca* presents a more complex poetic and musical structure: two musical phrases are set to a text made up of three elements, i.e. a *cuarteta* (quatrain), a *seguidilla* (seven lines) and a *pareado* (two lines). In actual performance, a number of extemporized stock verbal interjections (*muletillas*) may be added at will in any of the three basic components.

Among the main social dances of the Andes is the *huayno* (commonly called *huayño* in Bolivia), popular among Amerindians and mestizos from north-west Argentina to Ecuador, where it is known as *sanjuanito* (a term that could be derived from use of the diminutive *huaynito* rather than San Juan). Originally an Amerindian dance, the *huayno* has been adopted by mestizos as their own and continues to be very relevant in contemporary societies. *Huayno* music can be strictly instrumental or both vocal and instrumental. Vocal Amerindian *huaynos* are generally sung in the native languages (Quechua and Aymara), although lyrics in both Spanish and Quechua are not uncommon. Aymara *huaynos* tend to be strictly instrumental, performed by *sicuri* bands (panpipes) or *pincullo* (vertical flute) or *tarka* (duct flute) ensembles. In lively tempo, the *huayno* appears most of the time in duple metre and in binary form, consisting of two phrases of equal length (frequently isometric) repeated *ad libitum*. Versions alternating triple and duple metre (or compound duple), or simply alternating binary and ternary divisions in a single metre, are fairly frequent. Ex.10 shows one of the most typical versions of the *huayno*, from the Cuzco area, with a standard descending anhemi-pentatonic tune (mode E♭–C–B♭–A♭–F), with common syncopated lines and the usual cadential falling minor 3rd.

Especially in the Andean region of South America it is difficult in many contexts of music-making to differentiate the musical features of Amerindian origin from those of the European tradition, as the elements of the two cultures combined to form inseparable units. While mestizo culture and society have been dominant (and hegemonic), mestizo music and dance have incorporated more of the Amerindian heritage of the area than any other region of South America and European-derived elements have been 'Andeanized' to a great extent. European string instruments (violin, guitar, harp and mandolin), for example, are

Ex.10 Typical *huayno kaypipas*, Cuzco, Peru; coll. C. Pagazu Galdo, transcr. R. Holzmann (Pagaza Galdo, *c*1967)



performed in a uniquely Amerindian manner and represent an important aspect of Amerindian aesthetic systems. Mestizo, criollo and Amerindian genres are often integrated in actual performance, for example the *yaravi* (a song type of pre-Columbian origin) often precedes the *huayno*, while the *huayno* and *marinera* frequently form a logical pair.

Many Brazilian folkdances and corresponding musical genres exhibit considerable European retentions. For example, many of the round-dance types used in the fandangos of southern Brazil are popular rural revelries in which regional dances, such as the *tirana*, *tatu*, *balaio*, *recortado*, *chimarrita* and many others are performed. Thus fandango was transformed in Brazil into a generic term, which suggests that the Spanish dance of the same name was once popular there, as it was in Portugal. The numerous designations of these dances derive from their song texts. The singing, in which stanza and refrain alternate and which is always in parallel 3rds and 6ths, is the responsibility of the viola players. In the coastal area of the southern states, the fiddle is common, and in Rio Grande do Sul the accordion has become a popular accompanying instrument of the fandango dances.

The transfer of the Roman Catholic religion to South America has generated a series of more or less complex *autos* (folk religious plays with dance and music) and popular dramatizations of the Christian liturgical festivities, such as the Nativity and the journey of the Magi, the Lent and Easter cycle, and the Holy Cross, as well as the commemoration of saints' days. Many of these dramatic dances resulted at first from the Iberian catechetical theatre and became true rituals as cycles of syncretic religious feasts. Among these feasts Carnival has remained the most popular. Syncretism with Amerindian and African belief systems and practices is often present. In Brazil, for example, the central subject of many dramatic dances is always religious. Conversion and resurrection as symbolic rites of passage are the main themes of such dances as *congada*, *marujada*, *moçambique*, *quilombo*, *caiapó* and *cabocolinhos*, among others. In the catechization process, the medieval crusades represented in the Iberian peninsula as dances of Christians and Moors (*Danza de Moros y Cristianos*) were incorporated in similar dances in Hispanic America, where the native infidels became the 'Moors'.

In Paraguay, northern Argentina and Brazil, the Jesuits in particular were responsible for diffusing many of these dances and for giving them unity and uniformity. Indeed, the *congada*, for example, known all over Brazil, combines elements of the popular religious theatre of the peninsula with Afro-Brazilian traditions and customs, such as the coronation of black kings during the slave period. But in spite of its name and the fact that blacks participate in it in large numbers, the history of the dance suggests that it is not of African origin, but simply a remembrance of and inspiration from the *Chanson de Roland* (the well-known medieval French *chanson de geste*) wisely turned to the advantage of the catechist-missionary. The songs accompanying the cortège, which is led by the main characters (including Roland himself and Charlemagne), show typical traits of Portuguese folksongs. A number of dramatic dances also refer to the great maritime exploration of Spain and Portugal in the 15th and 16th centuries, but always in conjunction with their civilizing mission of

converting the native populations of the conquered territories.

In the Andean area, on the other hand, many indigenous dances of Aymara and Quechua Amerindian origin, including pantomime dances, have become traditional for celebrating Catholic religious feasts. Particularly widespread are the numerous festivals honouring patron saints in various cities, towns and villages. These patronal fiestas involve Amerindians and mestizos in various combinations of pre-Columbian and Spanish traditions of dances and songs. Numerous other dramatic dances are reminiscent of events from the Conquest period or of the glory of the past, such as the well-known *Baile del Inca*, reminding one of the last Inca leader Atahualpa's cruel death.

III. Afro-American music

The sub-Saharan African presence in the cultural history of Latin America and the Caribbean has been deeply significant not only in the preservation of African diasporic cultural expressions, under slavery conditions, but also in the creation of *sui generis* cultural traditions resulting from the absorption of imposed foreign cultural values and, through this process, in the strongly influential contribution to various aspects of mestizo expressive culture thoughout Latin America. Despite centuries of oppression and racial discrimination, Latin Americans of African descent have been integrated and acculturated to such a large extent that the general acceptance of what constitutes, ethnically and culturally, an Afro-American in the Latin American context is not as unequivocal as in North America. As a result, the definition of 'black' music becomes extremely complex, for, with the exception of a few important religious contexts of music making in which African musical elements and functions are strongly preserved, Afro-Iberian and Afro-Caribbean music represent another significant phase of mestizo culture. In many areas, acculturation of African peoples has affected other ethnic groups or the wide range of mestizo groups. In such cases we are confronted with ethnically diverse groups with a remarkably homogeneous 'black' culture. Race alone, therefore, cannot be considered a sole criterion for identifying Afro-Iberian musical styles, and while Africanisms are stressed here, it should always be borne in mind that Afro-Iberian music cuts across ethnic lines.

1. Mexico, Central America and the Caribbean. The African contribution to Mexican folk music has been traditionally neglected or minimized. Only in the 1980s did Mexico begin to recognize the 'third root' (tercera raíz) of its traditional music and the Caribbean affinity of some of its expressions. Mexican scholars began then to search for the specific elements of what they called the 'Afro-mestizo' traditions of mostly the Gulf Coast (Huasteca region, the southern portion of Veracruz and the state of Tabasco) and the Pacific coastal area in Jalisco, the 'tierra caliente' (hot land) of Michoacán and Guerrero, and of the 'Costa Chica' (small coast) of Guerrero and Oaxaca states. The music of the Afro-mestizo communities of the Costa Chica reveals the most obvious African-related percussion practice, as seen in the *sones de artesa* and *sones de diablos*. In addition, the complex rhythmic structures of the *son jarocho*, the *jarabe*, the *chilena, gusto* and *zapateo* have been assigned some African influence, mostly in relation to the frequency of the hemiola pattern and the reliance on percussive effects, even with string instruments such as the harp and *jaranas*.

In Guatemala, Honduras and Belize the Garífuna, who are descendents of maroons and Caribs from St. Vincent, retain a remarkably African-like musical tradition in their main dances and instruments, such as the drum *garaon* performing the rhythm and dance known as *punta* or *culeado*, urbanized and modernized as the *punta rock*. A genre of ritual song, the *dugu*, also constitutes a significant aspect of Garífuna culture in Honduras. Nicaragua and Costa Rica have low percentages of black population (mostly along the Atlantic coast, around Bluefields and Limón, respectively), most of it with close historical and cultural ties to the British Caribbean (Jamaica and Trinidad). Thus some of the musical expressions of that population are related to Jamaican spiritual baptists, calypso and Carnival celebration. In Panama a large number of people of African descent (both slaves during the Colonial period and Caribbean blacks) play an important role in contemporary folk music. This African musical heritage is best expressed in the mimetic dance–theatre known as *los congos*, performing *congadas*, coming from a black colonial tradition, and also in the types of drums accompanying most Panamanian folk dances and in their dancing style (Afro-Hispanic sensual choreography), including the national dance, the *tamborito*, and the well-known Afro-Panamanian and Afro-Colombian *cumbia*.
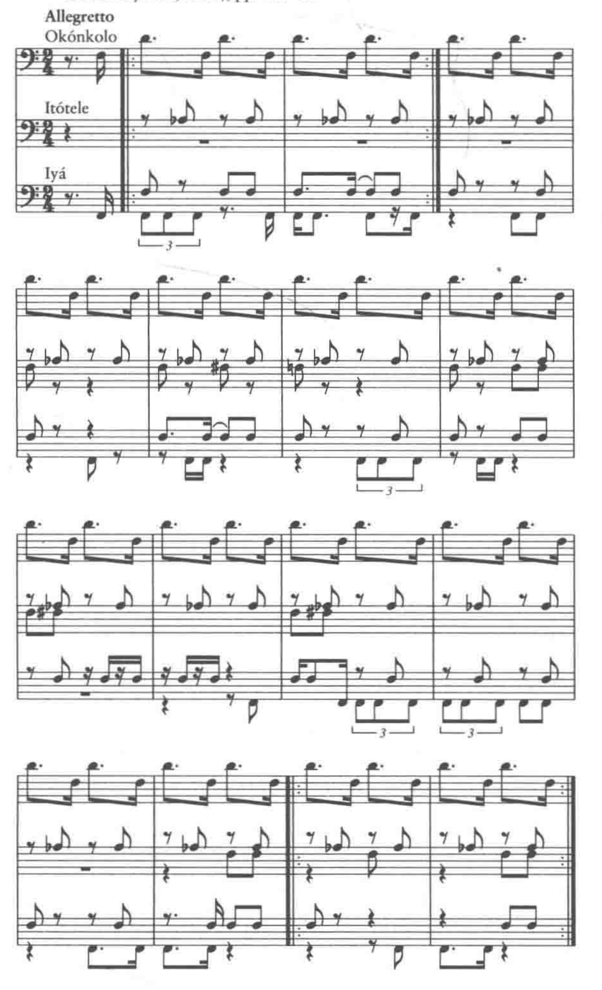
In the Caribbean predominantly West African religions have been retained with considerable transformation in Cuba, Haiti, Jamaica and Trinidad. It is in the sacred contexts of Cuban Santería, Haitian Vodou, Jamaican Kumina, and Trinidadian Shango music that traditional African elements are most strongly preserved. These Afro-Caribbean religions recognize the African Yoruba (*orishás*) and Fon (*voduns*) deities (or some local reinterpretations of them) and are based on a belief system and on practices essentially African. Varying degrees of syncretism, however, are found almost everywhere. Most religious groups show features of Christian beliefs, although not necessarily a recognition of a Christian god or saint. Often, as a result of socio-historical accommodation to the conditions of slavery, a Catholic saint has been assimilated into the personality of an African deity, or, more likely, the saint served originally to camouflage the African god. The equivalence of saints and deities is not uniform throughout the area. As developed in these countries, these African religions are monotheistic (the recognition of a supreme God), animistic in nature, and involve a pantheon of major and lesser deities, each of which is worshipped with characteristic ceremonies, songs and drum rhythms. The ritual performance activities are almost always rendered liturgically meaningful through songs which correspond to the various myths involving the deities. The most obvious African features prevailing in these activities include the offerings to the god (with the ritual use of blood through animal sacrifices), initiatory rites, ritual dancing with a highly symbolic choreography, personification of the deities through spirit possession, and divinatory practices, among others.

The most important Afro-Cuban religions include the Lucumí (derived from the Yoruba of Nigeria), the Kimbisa or Mayombé (from the Congo area) and the Abakuá (combining beliefs of the other cults; its members are referred to as *ñáñigos*). Various societies such as the *Regla*

de Ocha (Santería), *Regla de Palo Monte*, and *Regla Arará*, among others, present complex corpora of ritual elements in which music and dance are fully integrated. Lucumí music typically is made up of responsorial singing (the solo lines often performed by the cult leader or the master drummer), with monophonic choral responses, accompanied by drums and bells. The Yoruba sacred *batá* drums (double-headed with each head of a different size) are played with bare hands, as in Nigeria, in a battery of three: the largest (*iyá*, i.e. 'mother') played by the master drummer with frequent improvisations, the medium-sized (*itótele*) and smallest (*okónkolo*) drums performing a set rhythmic pattern with slight variants (ex.11). Cycles of songs are performed in a prescribed ritual order, according to specific liturgical functions, and the texts of the songs appear mostly in the Yoruba and various Congo languages.

Among the Haitian cult groups are the Vodou or Rada religion (from the Arada-Nago family), the Pétro group (Congo-Guinée family) and other lesser family groups. The Vodou religious group is entirely based on the Fon religion of the ancient kingdom of Abomey and Alada in present-day Benin, but with a number of mythical reinterpretations and the development of a religious language based on Creole, including the names of the deities (*lwa*) which, nevertheless, retain the same general attributes of the African voduns. The practices of initiation, mandatory offerings to the deities, ritual dancing and songs as integral parts of the spirit possession phenomenon are also observed in Haitian traditional religions.

Ex.11 Lucumi Batá drum pattern to the deity Obba. From Fernando Ortíz, *La africanía de la música folklórica de Cuba* (Havana: Ediciones Cardenas y Cia., 1950), pp. 417–18



The Afro-Dominican folk music tradition has been deliberately neglected in the Dominican Republic as a result of a prevailing strong Hispanocentric ideology in that country. But the African presence is evidenced in certain collective worksongs and through the use of the *palos* and *atabales* (long drums), mostly associated with the rituals of religious brotherhoods (*cofradías*), such as the Brotherhood of the Holy Spirit of Villa Mella and that of St. John the Baptist of Baní. In addition, the music of the *gagá* groups (the Lenten carnivalesque vodou-related societies) originally from Haiti (known there as *rarás*) is considered a bonafide Haitian-Dominican expression. Likewise, Dominican *vodú* or *espiritismo* has gradually gained popularity since the 1980s. The main genre of traditional secular dance music, the folk *merengue* (especially the Cibao regional variant called *perico ripiao*), reveals a number of Afro-Dominican musical and dance features, as do other mestizo genres.

The countries of Jamaica and Trinidad and Tobago preserve various aspects of Afro-Caribbean religious music: non-Christian groups in the case of the Shango religion in Trinidad and of the Kumina and Rastafarians in Jamaica; Christian groups as in the Spiritual Baptists or 'Shouters' of Trinidad and the Pukkomina, Spiritual Baptists and Revival Zions of Jamaica. Specific types of songs, drum music and performance practices show traditional African elements in the non-Christian religions, and harmonized choruses and Anglo-American hymnody among the Christian groups. All, however, tend to follow a predominantly overlapping responsorial practice. The music of the Revivalist groups is very similar to black Protestant music of the southern USA, combining various types of traditional hymnody with an important body of 19th century gospel hymns. The influence of the latter in Jamaica is such that the hymns are referred to as 'sankeys' from Ira D. Sankey, the American evangelist singer and lead musician associated with the revivalist group of Dwight L. Moody.

In the area of secular music Caribbean songs and dances owe much to the Afro-Caribbean heritage. Afro-Cuban genres (with European and African roots) such as the *son*, *guaracha*, and *rumba* reveal a sub-Saharan African conception of rhythmic organization in which timbric contrast (in both voices and instruments) has great significance. In the *son*, for example, so central in Cuban and Caribbean music at large, the various instruments (especially bongos, *tres* guitar, *marímbula* [rumba box], *claves*, maracas and *tumbadora*) present various rhythmic cells, known as *tumbaos*, forming cross-rhythmic and polyrhythmic textures, with much freedom and exciting variants. Improvisation is paramount in the *rumba* (existing in three different choreographic forms: *guaguancó*, *yambú* and *columbia*) in which the highest-pitched drum (*quinto*) is free to improvise at will, establishing a sort of dialogue with the improvising solo voice and a form of challenge with the male dancer, while the *tumbadora* and the *palitos* (sticks on woodblock) establish a contrast with regular mostly unchanging

patterns, paralleling the set harmonized choral responses. The *son* summarizes in many different ways the basic elements and qualities of Afro-Cuban and, by extension, Afro-Caribbean music. Other closely related styles and genres, such as the *nengón*, *changüi*, *guaracha* and hybrids (*guaguancó-son*, *bolero-son*, etc.), attest to the centrality of the Cuban *son*. Even the pan-Hispanic genre of popular music that emerged in the late 1960s, *salsa*, owes a great deal to the *son* (see §IV).

Afro-Puerto Rican folk music traditions developed originally in the southern coast of the island in and around Ponce. The *bailes de bomba* and the *plena* are the genres with the strongest Afro-Caribbean connection. *Bomba* designates a dance and its music dating back to the times of slavery and the generic drums (barrel-like single-headed cylindrical instruments) used in it. Besides the various sizes of *bomba* drums, other instruments participate in the dance performance, especially the *burlador* (the largest drum functioning as the main improviser), the *requinto* (a smaller drum), wooden sticks (the *cuás*), claves and maracas. The *bailes de bomba* (*bomba* dances) were performed in the sugar cane fields and might have had some religious relationship, but in contemporary times they animate various secular social 'fiesta' occasions. The *bomba* involves responsorial singing in which the soloist may improvise songtexts. As a brief narrative song, the *plena* has emerged since the 1920s as a major genre of Puerto Rican working class identity, frequently commenting in critical and satirical terms on local socio-political issues. Its connection to Afro-Puerto Rican musical tradition is due mainly to Afro-Caribbean related rhythms and dance character, as well as the use of conga drums, bongos, the *pandereta* (hand drums) of Spanish origin but performed *sui generis*, and melodic instruments such as the Puerto Rican *cuatro*.

A number of song and dance genres are associated with Carnival celebration throughout the Caribbean. In Cuba, the Santiago Carnival is especially noteworthy, with its percussion groups (*descargas*) and the various parading dance and musical *comparsas*. In Trinidad, calypso song, calypso tent and steel drum ensembles have all been associated with Carnival celebration (see §IV).
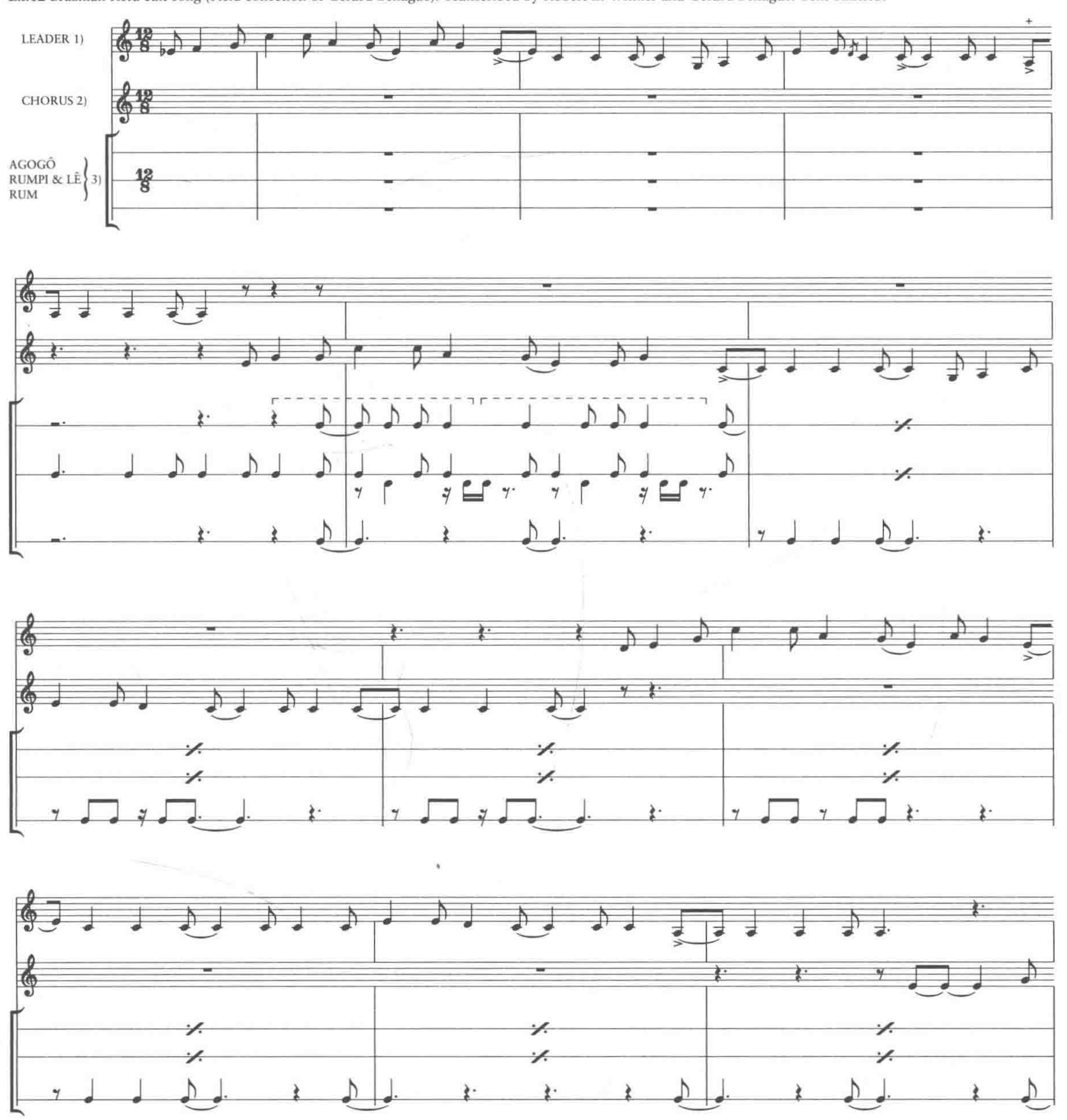
2. SOUTH AMERICA. Afro-American music in South America is found in various forms primarily in Suriname, the Guyanas, Venezuela, Colombia, Brazil, and secondarily in smaller enclaves in Ecuador, Peru, Bolivia, and Uruguay. The relationship of music expressions and black ethnicity and identity is by no means homogeneous in South America. As opposed to many Caribbean countries, with very few exceptions, black communities in South America are mostly minorities, despite the varying regional distribution of the black population. In most cases, they are marginalized and often adopt the ideology of *négritude* as the essence of their cultural, sometimes class, identity. At the same time, many black communities also share in and contribute to the Iberian-American mestizo expressions, so that they exhibit a truly unique form of expression, thereby transcending ethnic origin in favour of regional or national integration.

As in the Caribbean, it is in the sacred and secular ritual music repertories that the more black African stylistic elements are found. African religions (generically known as *candomblé* in Bahia) are retained in Brazil and the songs, rhythmic patterns and percussion improvisation of the most traditional groups follow, by and large, West African styles and functions, especially Yoruba and Fon religious practices as transferred and developed in that country. Such styles include anhemitonic pentatonic and hexatonic descending melodies, percussion accompaniment, and responsorial performing practices, with monophonic choral responses and African-related vocal production. Although the styles are strongly African the repertories are most likely of local elaboration. Cycles of songs are performed in a fairly well-established ritual order, as invocations and offerings to the gods (Yoruba *orixás*, Fon *voduns*). Songtexts appear in various languages, from Yoruba (Nagô), Fon and various Congo languages to Portuguese, and, among some groups, a combination of these. Typically, songtexts refer to the various myths associated with the deities, as reinterpreted in Brazil. Music fulfils primarily a sacralizing function and as such is totally integrated within the liturgical precepts of the Afro-Brazilian religions. The latter represent a focal point of resistance to the dominating culture and serve as an important symbolic source of Afro-Brazilian identity in contemporary times.

The rhythmic structure of *candomblé* music reveals a typically African sense of rhythm whereby regular motoric unchangeable parts are contrasted with improvised parts. Ritual drumming occurs as an accompaniment to song performances and solo (ex.12). Specific rhythmic patterns are associated with specific gods, such as *alujá* for Xangô, the god of thunder and fire, *bravum* for Ogum, the warrior deity and god of metal tools, *aguerê* for Oxossi, the hunting god, and *igbim* for Oxalá, the god of creation. To each rhythm corresponds a given choreography also associated with a specific god. The type of interlocking rhythmic organization so common in traditional West African and Afro-Cuban religious music does not prevail in Brazil. However, the African type of hemiola is quite frequent. Cone-shaped, single-headed drums, known in Bahia as *atabaques*, are played in a battery of three different sizes. The largest drum, called *rum*, is played with a stick and a bare hand by the master drummer who, through his improvisations, controls the ritual dance. The middle-sized drum, the *rumpi*, and the smallest drum, the *lê*, played with sticks in Gêge-Nagô music, perform standard, unchanging patterns. The *agogô* (cowbell), played with a metal stick, completes the accompanying ensemble. As drums constitute a very significant symbol of communication with the *Orixás*, they go through a sort of 'baptism' ceremony before they can be used in ritual contexts. The sacred role of drummers (*alabês*) is recognized by means of a confirmation ceremony. Their primary function is to call the gods, hence to bring about spirit possession of the initiates, but they themselves never fall into a trance while drumming.

Since the 1950s Brazilian music has gained a greater following as a result of the popularity across the country of the *umbanda* religion, a combination of *candomblé* beliefs, popular Catholicism, spiritualism, and Kardecism. *Umbanda* music displays stylistic changes that illustrate the effective penetration of national values into strong regional and urban cultural settings. Indeed *umbanda* music responds to a deliberate attempt to cater to all segments of urban society, especially the lower middle-class. And it does so by relying on a nationally omnipresent and familiar style, namely the folk-urban type of dance music most readily associated with the *samba*. In contradistinction to the traditional *candomblés*, *umbanda* music

Ex.12 Brazilian Ketu cult song (Field collection of Gerard Béhague). Transcribed by Robert E. Witmer and Gerard Béhague. Text omitted.



repertory is in constant elaboration, albeit stylistically restricted. But this stylistic limitation appears the most effective in attracting worshippers from the whole gamut of the social strata. In effect, it seems that *caboclo* and *umbanda* religions and their expressive means (mostly music and dance) may have been the most important factor for the cultural and regional integration of Brazil in the last three decades of the 20th century.

Among the secular ritual contexts of music-making the Afro-Bahian game–dance known as *capoeira* is considered by some to come from Angola, by others to have been the creation of black Brazilians during slavery. Most probably *capoeira* is a local elaboration of some African model. From a game–fight believed to have been practised by slaves during resting periods in the fields, it developed into a sort of martial art with subtle choreographic movements and rules, a well-defined musical repertory of songs and accompanimental rhythms. Although *capoeira* originated in Bahia, it extended to other major coastal cities, especially since the 1940s, and became a main martial art taught in military schools. The traditional dance is known as *capoeira Angola*, which gives a linguistic justification to believers of the Angolese origin. The choreographic development involves a series of figures known as *golpes*, of which the *ginga* (swaying motion) is fundamental, performed by couples of male dancers–fighters (*capoeiristas*) simulating various attack and defence motions, using the feet only and turning head over heels, among other types of figures. The synchronization of movements between the attack of one dancer and the

defence of the other (and vice-versa) is remarkable. The game of *capoeira* is accompanied by an ensemble of musical bows (*berimbau de barriga*), tambourine (*pandeiro*), cowbell (*agogô*), and at least one drum, and the singing follows a responsorial practice. As the main instrument the *berimbau* has a calabash resonator and is played with a wooden stick together with a basket rattle (*caxixi*). By using a coin as a bridge, the bow can produce two distinct pitches (generally a second apart), but the simultaneous performance of several bows of different sizes allows multi-part and harmonic textures. Specific rhythmic patterns, known as *toques*, include the *São Bento grande*, *São Bento pequeno*, *Iúna*, *Santa Maria*, *Angola*, and *cavalaria* among others, with specific functions and references to the dance. They differ mostly in tempo rather than in actual rhythmic structure.

Capoeira songs (some 139 have been collected) constitute a rich source of Afro-Bahían expressive culture relating to slavery time, to local language and poetics. With the exception of the song of the hymn of the *capoeira* and to *ladainhas* (litanies), the *capoeira* song repertory borrows a great deal from other corpora, such as children's game songs of the *ciranda* genre. Other songs invoke religious themes and figures, such as *Santa Maria, mãe de Deus* (St. Mary, mother of God).

Traditionally *capoeira* has been taught and practiced in *academias* (academies) whose leaders are referred to as *mestres* (masters). Among the numerous *mestres* of the history of *capoeira* none has enjoyed as much fame as Mestre Bimba who developed a new form called *capoeira regional*, adding a number of dance figures resembling some of the strokes of other martial arts.

Other South American countries with significant Afro-Hispanic musical traditions are Venezuela and Colombia. Afro-Venezuelan music is found mostly in the central coastal area of the Federal District, the Barlovento and Guarenas-Guatire region in the state of Miranda and portions of the state of Aragua. Drum ensembles and various forms and genres are clearly related to a black African ancestry. In Barlovento especially, the main types of drums known as *mina*, *redondo*, *tambora* and *furruco* (a friction drum) form part of the various ensembles associated with a number of celebrations, such as the fiestas of San Juan. In addition, ensembles of *quitiplás* (bamboo stamping tubes), accompany dances and songs performed on social occasions that are unrelated to ritual festivities.

The black and mestizo populations of Colombia are located primarily in the Atlantic and Pacific coastal regions. *Costeño* musical cultures in both areas combine elements of the tri-ethnic heritage, with a very significant African contribution. For example, in Palenque de San Basilio on the northern coast the funeral songs performed in responsorial fashion at wakes and burials of members of the *Cabildo Lumbalú* (studied by List, B1983) not only contain a large number of words of probable Bantu origin but are accompanied by African-related drums. Likewise, the *conjunto de gaitas*, one of the most important traditional ensembles of the region, includes drums easily connected to African instruments in both physical properties, timbres, and performance practices. The *cumbia*, one of the well-known dance-song genres of the area, exhibits a polyrhythmic organization. In the Pacific lowlands, the *currulao* or marimba dance (studied by Whitten, B1974) represents a secular ritual in which a symbolic confrontation of power between men and women is enacted musically: the men performing the marimba, the drums (*cununos* and *bombos*), with the *glosador* (leading male vocalist), all in competition with the female singers (*respondedoras*) who shake *guasás*, or rattles. The resulting texture (numerous ostinati in a dense polyrhythm) and performance characteristics (responsorial, use of falsetto and hocket techniques) represent one of the most traditional African sounding musics to be found in the Americas. This genre is also known in the Afro-Ecuadorian province of Esmeraldas where the African marimba also predominates. Outside of Esmeraldas the only other region where Afro-Ecuadorian music is found is the Chota valley where contemporary black musicians cultivate mostly the *bomba*, in addition to the urban popular genres of the day.

The black presence in Peru and Bolivia has been culturally and demographically less significant than that of the Ameirndian. However, from the beginning of the Spanish conquest, Peru was an important centre of black slavery with corresponding significance in the development of mestizo culture, primarily along the coastal areas. Black culture, nevertheless, had little national impact until the 1950s, when a revival and reconstruction of the African heritage in Afro-Peruvian music were initiated by local intellectuals of African ancestry. Typical musical genres, such as the *festejo*, *socabón* and *agua de nieve*, were rightfully claimed as Afro-Peruvian. Thereafter, a number of Afro-Peruvian performing groups appeared and had real impact on Peru's urban culture. In Bolivia, the rediscovery of Afro-Bolivian music and culture is even more recent and affects a number of trends in contemporary popular music.

The African contribution to Argentine and Uruguayan musical life has also been minimized, despite the early recognition by such writers as Vicente Rossi (D1926) and Lauro Ayesterán (D1953) of the black impact on the musical life of the Río de la Plata region. Although practically extinct by the end of the 19th century, the well-known dance, *candombe*, was revived at various times in the 20th century in both Montevideo and Buenos Aires.

Finally, the presence and contribution of blacks (both slaves and free blacks) in colonial art–music of Latin America and the Caribbean need to be acknowledged. Whether composers or performers, the numerous black musicians retained in the annals of the music histories obviously did not and could not cultivate particular musical styles that related in any way to sub-Saharan Africa. The system of *cofradías* and *hermandades/irmandades*(confraternities and brotherhoods) inherited from the Iberian peninsula and implanted in Hispanic America and Brazil thoughout the colonial period helped in preserving some aspects of black identity. Musically, the only genre performed in churches that retains some aspect of that identity was the villancico to pseudo-black dialects cultivated in Spain, Portugal and Latin America. Even cathedral chapelmasters from Mexico to Bolivia were fond of this type of villancico known as *negro*, *guineo*, *negrilla* and *negrito*. The late and post-Colonial periods actually saw a large number of very significant black composers and performers, such as some of the figures of the Minas Gerais (Brazil) and Venezuelan church-music composers of the late 18th century, and the prolific and creative figure of José Maurício Nunes García, active in

Rio de Janeiro. The Cuban composer-violinist José White and his contemporary Brindis de Salas, and the Argentine pianist-composer-conductor Zenón Rolón are some of the examples of successful black musicians of the 19th century.

IV. Urban popular music

1. Historical overview. 2. Specific genres: (i) Transformation of 19th-century European popular music (ii) The urbanization of the *huayno* (iii) Popular music and political identities (iv) The *salsa* phenomenon.

1. Historical overview. The expression 'urban popular music' refers essentially to the music produced in major cities for a predominantly urban population of consumers. It is disseminated through various formats, from sheet music to commercial recordings, from radio or television programmes to video tapes and is therefore closely related to various forms of mass media. In Spanish and Portuguese, *música popular* has meant traditionally music of the people, including what folklorists and ethnomusicologists designate as folk and traditional music as well as urban music. The semantic differentiation between folk and popular music began to appear most prominently in the 1950s, when *folklore musical* or simply *folklore* became common and *música popular* gradually came to be understood in the modern sense of pop/commercial music. Recognizing that the term 'popular' can have multiple meanings, Carlos Vega (A1966) later opted for 'mesomusic' which he defined as follows:

> Mesomusic is the aggregate of musical traditions (melodies with or without words) functionally designed for recreation, for social dancing, for the theatre, for ceremonies, public acts, classrooms, games etc. adopted or accepted by listeners of [the] culturally modern nations. During recent centuries, improvements in communication have favoured the dissemination of mesomusic to such a degree that today the only exceptions to its influence are the more or less primitive aborigines and the national groups that have not yet completed their process of modernization. But, since mesomusic is not an exclusively Western music rather a 'common music' of mankind, there can exist eccentric foci with dispersal over wide areas of the world. Mesomusic, then, coexists in the minds of urban groups along with fine-art music, and participates in the life of rural groups along with folk music.

In effect, this definition is only useful at the most general level of functionality and fails to consider the specific attributes of the makers and consumers of 'mesomusic'. In addition, it tends to be too inclusive, admitting all species or genres that are deemed outside the art music, folk music or traditional music repertories. In its basic conceptualization, however, 'mesomusic' is the equivalent of the contemporary use of urban pop music.

Repertories, genres and behaviours associated with urban popular music generally reflect the social stratification of a particular urban area, whether social strata are defined along socio-economic, generational or ethnic lines, although such relationships are not to be thought of as a one-to-one correspondence. Additionally, certain Latin American and Caribbean popular music movements, genres and styles have emerged from socio-political participation and criticism, thereby reflecting certain ideological positions of specific social groups. The pervasiveness of mass media since the 1970s has extended the consumption of popular music outside urban areas. It is quite clear, therefore, that popular music cuts across the traditional dichotomy of urban–rural and its corresponding social strata differentiation. But for that reason, it is not to be thought of as always and only representing the 'middle' or 'neutral' level of a given stratification.

The socio-aesthetic significance of popular music for Latin American and Caribbean people has been recognized by only a few. The Cuban writer and musicologist Alejo Carpentier acknowledged the strong identity marker inherent in popular music:

> Habanera, Argentine tango, rumba, guaracha, bolero, Brazilian samba invaded the world with their rhythms, their typical instruments, and their rich percussion arsenal nowadays incorporated by right to the battery of symphonic ensembles. And now musics from Mexico, Venezuela and the Andes (and a renewed tango in sound and style) are heard everywhere, with their bandoneones, guitars, kenas of very old ancestry, llanera harps ... All music due to the inventiveness of semicultivated, popular, *populachero* (common, vulgar) musicians, or however they might be called by certain clerical verses, well versed in the arts of harmony, counterpoint and fugue. But musics that have been much more useful, quite frankly, for the strengthening of a national accent of our own, than certain 'symphonies' on indigenous themes, inumerous orchestral 'rhapsodies' with strong folk background, symphonic poems of 'vernacular inspiration' (almost always terribly impressionist ...), that remain only as documents, reference titles, milestones of local history, in the archives of conservatories ... For there is something evident: Latin American music must be accepted *en bloc*, in and of itself, recognizing that its most original expressions can just as well come from the street as from the academies. In the past, peasant musicians, instrumentalists from the slums, obscure guitarists, movie-theatre pianists (such as those in Rio de Janeiro who caused Darius Milhaud's admiration), are the ones that gave to this music its identity cards, its presence and style. And there rests the essential difference, in our opinion, between European music history and that of Latin America, where, in still recent periods, a good local song could result in a stronger aesthetic enrichment than a moderately successful symphony that added nothing to the universal symphonic repertory (Carpentier, A1977, pp.17–18).

Without dismissing, however, the value and place of art music in Latin America, Carpentier advocated an integrated view of all traditions, with particular importance assigned to popular music. Vega also stated that 'mesomusic is the most important music in the world; not the greatest, from a Western point of view, but the most important' (A1966, p.9), in the sense of its overwhelming place in music consumption and in national economies.

Urban popular music has been studied in Latin America by folklorists and sociologists from their respective disciplinary vantage points, generally to illustrate other domains of popular culture. Other social scientists of a materialistic philosophical persuasion have tended to relate popular music trends to specific ideologies and social struggles. These approaches have certainly contributed to the understanding of certain aspects of popular music phenomena, but they have failed, for the most part, to elucidate fully the processes of creation and consumption and ultimately the meanings of specific musics. Music tends to be viewed as a product rather than as a cultural practice; thus the potential relationships of music as a sound phenomenon and as a vehicle of cultural communication are generally neglected.

Since the beginning of the 20th century, Latin American music historians have given some attention to the popular music of their countries. This was usually only in conjunction with parallel folk music genres, or in dealing with the sources of musical nationalism drawn upon by art music composers. Such treatment was justified in the early 20th century because the majority of popular music forms were urban renditions of folk music songs and dance genres, with the development of *sui generis* types appearing at a later period. Musicologists for the most part have ignored popular music because of their perception of its limited aesthetic value and as a result of historical musicology's 'élitist idealism' (Shepherd,

A1982, p.148). Only since the 1960s has popular music been considered worthy of serious study. The amount and quality of scholarly study remains uneven, however, among the various Latin American and Caribbean regions and among the traditions of popular music.

Historical and sociological data relating to popular music trends and productions in Latin America are very incomplete. Systematic compilation of sheet music collections, a major anthology of popular music and a comprehensive gathering of historical documents dealing with early recordings and music broadcasts do not exist. Similarly lacking is a holistic musicological analysis of the extensive repertories produced in the various republics since about 1850, the approximate time at which urban music had developed a distinctive, relatively cohesive identity. In the 20th century bibliographical tools providing precise figures to measure the popularity of specific pieces at a given time among specific segments of society were not thoroughly developed. Information provided for U.S. popular music by, for example, *Your Hit Parade* broadcasts (1935–58) and *Billboard* weekly charts from 1940 does not exist in Latin America. The study of the historical development of popular music is of necessity sketchy and can only stress those areas for which reliable data exist.

It was not until the latter part of the 19th century that major urban areas in Latin America and the Caribbean developed what can be called in retrospect urban popular music markets. At first, such markets relied primarily on the growing urban middle class whose members consumed music produced through the music sheet format propagating the most fashionable dance music and song genres of a particular period. In general terms, this music stemmed from two major sources: the urbanization of folk and dance forms, on the one hand, and on the other, the direct influence of light theatrical musical genres cultivated in most Latin American cities since at least the early part of the 19th century. At that time, popular music developed primarily as an upper-class activity involving semi-popular theatrical genres and salon music and as a parallel to art music traditions. It is difficult, however, to attempt to trace a homogenous, unbroken tradition of urban music because of insufficient documentary sources. Independence at first and, later, the abolition of slavery facilitated the interaction between urban and rural areas, although, with the few exceptions of the largest cities, the interpenetration of folk and urban cultures remained quite dynamic in many cities and towns well into the 1940s. In general, the first characteristic popular music genres emerged in the last quarter of the 19th century. Since that time, the most obvious process of urbanization has consisted in urban renditions (with specific instrumental groups and special types of arrangements) of folk music genres. Thus, performing characteristics rather than the structural contents of urban popular forms represented at that time the distinguishing features of that music.

In the 20th century the gradual influence of North American Tin Pan Alley and other popular genres had clear repercussions in the hybrid forms that developed in the 1920s and 30s, such as the rumba-fox, the Inca-fox and samba-fox. The big band era of jazz of the 1930s and 40s also left a lasting imprint on the performing media of many classical Latin American urban popular forms. From the 1950s Cuban, Puerto Rican and Brazilian musicians, in particular, developed Latin expressions of jazz, and the period of the 1960s to the 90s saw adaptations of rock and roll and rock music often fused with some aspects of local folk-urban traditions, which gave rise to substantial innovations in various types of *rock nacional*. At the same time, folk music in urban contexts has gained wide recognition and acceptance largely through the emergence of the *peña* setting in the 1960s, the point of departure for a new style often associated with political movements of the time, which within a short period took on a pan-Ibero-American character.

The impact of 20th-century media, at first through radio and the recording industry, then through television (beginning in earnest in the 1960s) and videotape (in the 1970s and 80s), was as important for the development of Latin American popular music as in other major regions of the world. While urbanization of rural areas was facilitated by mediated popular music expressions it did not prevent existing diversification. Indeed, the adoption of internationally fashionable popular music genres and styles created new forms but as a rule did not replace the most familiar national genres, whether boleros, *canciones*, *sones*, *valses*, *guarachas*, rumbas, *cuecas*, *huaynos*, tangos or sambas. Clearly these have their own stylistic historical development associated with specific periods, countries, composers–musicians and ensemble groups. The appearance of the long-playing disc in the early 1950s had interesting and long-lasting effects on popular music, the most notorious being the reworking of earlier recorded compositions, for example, the expansion of old compositions (limited to three-minute recordings in the 1930s) by the Brazilian Pixinguinha and his band Velha Guarda. Television and later videotape recordings actually facilitated the creation of mass-mediated performing genres, motivating huge popular music festivals in most major Latin American and Caribbean cities from the late 1960s. Latin America was swift to adopt the newest technologies in sound production and reproduction. Electric and electronic musical instruments were not only an integral part of the various trends and figures of *rock nacional* (with international festivals such as two huge events of 'Rock in Rio' in 1985 and 1991), but became integrated alongside more traditional acoustic instruments.

It hardly seems an exaggeration to view popular music as the ultimate vehicle of symbolism of national identity, mediated by radio and television. Regardless of the size and geographical complexity of a specific country, radio penetrated virtually everywhere by the 1940s and 50s and television by the 60s, thus cutting across regionalism, however strongly present. Certain trends of popular music came to be perceived by the majority of the population as true syntheses of various regional musical styles, thereby transcending the provincial boundaries and acquiring an image of unified national identity. For example, the *corridos* composed by the Mexican José Alfredo Jiménez (1926–72) combine the ballad tradition with Mariachi accompaniment and arrangements, and *ranchera*-like performing singing style. Thus, the commercial music industry in its desire to win and control national markets promoted systematically any music genre and style that had the potential of transcending regional and social-class boundaries. On the international level, the industry promoted whatever stereotypical images existed at a specific time, conveying through international markets preconceived ideas of the exoticism of Latin American

musics. Not surprisingly the multinational recording companies operating in most Latin American countries contributed substantially to the exploitation of local popular musicians through the imposition of specific arrangements and performing styles thought to be most marketable, even though such styles frequently misrepresented the real expressions of local popular music. In addition, the impact of the North American and western European record producers on numerous occasions had rather negative effects on Latin American composers and musicians living in those areas, in that they were forced to make aesthetic concessions in order to sell their products in those markets.

From a socio-political perspective, various innovative aspects and trends in Latin American popular music since the 1960s have been considered by some Latin Americans as reflecting a new era of musical neo-colonialism. The cultivation of modernistic pop music currents by Latin American musicians was seen as a yielding to the tendencies and characteristics of imported technology and mass-produced musical items. This has been interpreted by some as a renouncement of the basic values of the musicians' original culture, thus becoming, directly or indirectly, artistic agents of international capitalism. The adoption and adaptation of internationalized pop music styles has been perceived, therefore, as part of an anti-nationalist process. Moreover, considering that no more than 10% of Latin American populations have the means of becoming regular consumers of the products of mass culture, it was thought that modernizing popular music could alienate poor majorities. In his study of the mechanisms of music colonization, the Cuban writer Leonardo Acosta equates music merchandizing of Latin American popular products with cultural colonialism:

> It is worth pointing out that, although the diffusion of our popular music was a positive fact, reflecting to a great extent its creativity, aesthetic quality and rhythmic and sound vitality, the fact of its appropriation by the Yanqiu music enterprises for many years also had negative consequences, such as the *distortion* and *commercialization* of this music, and the *falsification* of its most authentic values (A1982, p.54).

He singles out Xavier Cugat as the 'pioneer in the spoliation and distortion' of Latin American music and its characteristics in favour of a commercial music with 'tropical flavour'.

The model of modernity with its commercial concessions to the international markets came primarily from the United States where 'Latin' popular music has been produced by American recording companies and the Hollywood film industry since the 1920s. This domination of the commercial promotion of the international entertainment industry has been interpreted by some as the result of the political and economic dependency of Latin American countries which have consequently followed the market economy of their dominators. In the specific case of Brazilian popular music, José Ramos Tinhorão expressed his view of the situation as follows:

> Thus, while for the pride of the colonized middle class, the multinational (recording industry) was in the process of internationalizing the sounds of Brazil from its headquarters (much in the same manner that bankers were internationalizing the result of the labour of millions of Brazilians, through the collection of a debt of 120 billion dollars), the most humble social strata, heirs of a cultural continuum of almost five centuries, continued to play their *bombos* vigorously in the traditional metre of 2/4, waiting for their turn in History, perhaps in the 21st century (D1990, p.276).

Although there is justifiable ground for this type of interpretation, one should not forget or minimize the importance of the process of integration of international pop music in certain local popular cultural movements. However, rather than a mere copy of original models, the 'modernizing' and innovative trends of Latin American and Caribbean popular musics, jazz, rock, reggae, funk, heavy metal, new wave and other genres have become perfectly legitimate expressions of creative artists who reflect the values of the specific segments of urban society with which they are associated. The results of their creative efforts reveal assimilation and transformation of imported styles into their own musical sensibility to which they add their own, different meanings. In addition, it must be recognized that the major urban areas of Latin America have not only been a natural part of the international scene but have contributed to it in their own unique ways. Elements of confrontation between the national and international popular styles have forced specific and deliberate choices, but such choices have been made by popular musicians according to their perception of their own aesthetic and ideological needs of a particular moment. One such need has been the collective identity of the new class structure of the industrialized urban world since the 1960s, especially among international youth movements as sub-cultures for which certain genres and styles of North American and British popular music of the 1960s (Elvis Presley, the Beatles and the Rolling Stones, among others) became a sort of *lingua franca*, transcending nationalities. Latin American urban areas have gone through this process of development in much the same manner as industrialized societies. In those areas, there can be no doubt that the classic distinction between First and Third Worlds hardly applies in terms of the mechanisms of musical production and socio-economic patterns of consumption, although the obvious different meanings assigned to that *lingua franca* in these respective worlds remain.

Concurrently, the establishment of international commercial music markets did not prevent Latin American countries from developing their own local popular music with little or no influence from international trends. In effect, various musical expressions emerging since the 1920s correspond to various strata of a particular urban society at a particular time. This is why one finds not one but many popular musics in the major cities of Latin America and the Caribbean. These musics, however, have generally enough in common to create a sense of regional or national identity. In addition, they frequently function in a large number of social contexts which intersect the boundaries of various social groups. The function of popular music as a facilitator of national integration explains, to a great extent, the process of urbanization in Latin America and the Caribbean of mestizo folksong and folkdance genres. In numerous cases, it was because most people shared a common knowledge, enjoyment and consumption of such genres that they appeared suitable to urban popular composers as natural sources of national music. Therefore, almost all major folk music genres have at one time or another been used as the very foundation of national popular music. These include the *son* in Mexico and Guatemala; the *son* and rumba in Cuba; the *bambuco*, *vallenato* and *cumbia* in Colombia; the *joropo* in Venezuela; the *huayno*/*huayño* and the *cueca*/*marinera*

complexes, and the *saya* in the Andean countries; the *zamba*, *chacarera*, *gato* in Argentina; and the samba of Brazil.

2. Specific genres.

(i) Transformation of 19th-century European popular music. The pervasive European 19th-century salon music tradition left a strong imprint on Latin American urban popular music and provided an important source for numerous popular genres of the early 20th century. Fashionable European and other foreign genres of popular music have always been present in major cities in which some segments of society tended to emulate their European counterparts. The main 19th-century ballroom dances such as the waltz, mazurka, polka, schottishe and contredanse were readily adopted in all cities and with time underwent the process of 'creolization', that is, transformation into local, national genres. The waltz, particularly, served as a forerunner to a large number of popular dances on the whole continent, each with different names: *pasillo* or *vals del país* in Colombia and Ecuador; *vals criollo* or *peruano* in Peru; *vals melopeya* in Venezuela; *vals mexicano* in Mexico; and other similar, hybrid types such as the Brazilian *valsa-choro*. Likewise, the polka originated several native genres of popular music, from the Mexican polka in the *conjunto norteño* tradition, to the Brazilian *polka-tango* and *polka-choro* of the late 19th century. Similarly, the prevailing romantic character of many popular song types originated within the same canción tradition, its gentility happily combined with the *criollo* traditions of Latin American cities. The canción and *chanzoneta/cançoneta* complex was at first cultivated in the popular, lyrical spectacles of the genres of musical comedy, operetta and zarzuela. This important source of sentimental song of popular appeal has generally been neglected but the connections are everywhere evident. Several such songs have also been combined with slow dance types, thereby creating unique blends and genres, such as the Cuban and Mexican bolero, the Argentine *tango-canción* and the Brazilian *samba-canção* and *sambolero*. The romantic, sentimental song tradition which has its origins in the Italian operatic tradition of the early 19th century provided the basis of development of popular musical genres which transcended, in general, the stereotypes of their European sources and acquired their own innately local character. Perhaps more than any other, these song genres have contributed to the development of truly national popular musics.

(ii) The urbanization of the huayno. The urbanization process of traditional music in the Andean area is perhaps best reflected in the dance-song known as *huayno* in Peru and Chile, *huayño* in Bolivia and *sanjuanito* in Ecuador. Present in both Amerindian, peasant and mestizo communities, although with considerable differences, the Peruvian *huayno* and the Bolivian *huayño* developed in the 20th century as the respective national folkdance music par excellence. In Peru especially, the migratory movement of people towards Lima and other coastal cities which grew to unprecedented proportions in the early 1950s facilitated the urbanization process of several folk music genres. In a relatively short time a social basis which could support an urban market for highland music was created, part of a general socio-cultural phenomenon which has been referred to as the 'Andeanization' of Lima. In his study of a commercial catalogue of Peruvian 78 r.p.m. records, J.M. Arguedas (C1967) discovered that by 1953 almost 160 titles of popular highland music records had been issued in Lima, with music from the Mantaro valley most in evidence. The demand continued to increase so that by 1967, 3000 titles of highland Andean music had been issued in Lima. Among these titles, *huayno* pieces seem to have predominated. Lima had by that time a number of provincial migrant composers specializing in highland music through which they not only expressed traditional topics associated with *huaynos* (including glorification of provincial towns and villages and love subjects) but also themes of social concern and conflict of particular relevance to the migrant population. A number of social clubs for weekend get-togethers favoured the interaction of highland migrants through music and dance. Although at first it was the original migrant population and its descendants which made up the market, the popularity of the *huayno* gradually extended to other sections of urban society. The mass media fulfilled an important role in this diffusion, especially when several Lima radio stations, particularly Radio Agricultura, began to broadcast popular highland music regularly. In the process of its urbanization, the *huayno* went through a number of transformations, affecting not only the traditional instrumentation of performing groups but also vocal styles. As such, the urban *huayno* came to be referred to as the urban, mestizo *huayno*. While the majority of such urban *huayno* melodies retain their predominant pentatonic structure, a few of their traditional syncopated patterns and cadential formulas, their harmonic support tended to be provided by guitars, accordion and occasional brass instruments, rather than the traditional *kena*, harp and *charango*.

In the 1960s the Colombian *cumbia*, first performed in the highlands in band arrangements, began to gain popularity in Peruvian cities. This popularity extended to the whole of the country through radio and commercial recordings. The new style of Peruvian *cumbia* came to be known as *chicha* (according to some after the name of the homemade, fermented beer-like, alcoholic beverage known throughout the Andes among Amerindian and mestizo communities). Three sub-styles of *chicha* have been identified in Peru: the *chicha criolla popular* (without any national influence); the *chicha chola* (highland Amerindian-influenced); and the *chicha selvática* (from the jungle area). The first is performed by Limeño musicians without any trace of local adaptation. The second sub-type, also known as *cumbia andina*, *cumbia folk* or *tropical andino*, appears strongly associated with the Andean mestizo *huayno*. Among numerous groups specializing in this type of *chicha* are the Shapis, Alegría, Chacalón and Nueva Crema, all active in the capital city. The *chicha selvática*, also known as *cumbión*, in a faster tempo than the other sub-styles, is performed by groups such as the Mirlos, who came originally from the Amazonian area. The mass media have also had a significant impact on popular bands of Peruvian *cumbia*, with the introduction of a variety of foreign musical genres such as rock and roll and various Afro-Caribbean dance types. Most of these bands include two or three electric guitars, an electric bass, electric organ, conga drums, bongos and bells, all supporting the vocal soloist. Curiously but significantly, *chicha* music is enjoyed by the most underprivileged segments of urban society, while the Andean *cumbia* finds its followers among the younger generations of highland migrant workers. Indeed, the

mestizo *huayno* provides a certain continuity with the highland version, while the *cumbia* rhythm links the identity of its consumers with the youth of the Andes at large.

(iii) Popular music and political identities. A number of specific occasions and events involve a kind of popular music-making which has a highly symbolic function in terms of social relationships. In this respect, Carnival, a democratic event which celebrates not only social solidarity but also contradictions and antagonisms, is particularly important in Latin America and the Caribbean. As a result, Carnival and other festivals of popular culture frequently display specific power relations. On such occasions, music, especially musical styles, performing media and venues, often serve as effective markers of the identity of the social groups involved. In Brazil, for example, especially in Rio and Bahia, despite the assumed symbolic elimination of social barriers in daily life during the Carnival period, people have very different experiences of Carnival, depending on their socio-economic class, race, gender and even sexual preference. Following Mikhail Bakhtin's view of the carnivalesque, anthropologist Roberto da Matta has stressed that Carnival provides an opportunity for the forging of new social relations in a multicultural and multiracial society by its lessening of firm identities and its inversion of social and political order. While at a general level, Carnival may indeed appear as a ritual of social integration, at more specific levels, it serves as the vehicle of self-expression of traditionally marginalized groups. Moreover, the symbolic dichotomy *casa/rua* ('home/street') perceived by da Matta operates during Carnival in semi-private clubs and public spaces respectively. In these symbolic spaces contrasting types of activities and relationships occur, the club recreating the privacy of a home shared with relatives and friends, as opposed to the street in which impersonal forces dominate. While the predominant music genres, the Carnival samba and march, function in both contexts, the performing media and the general music behaviour of participants set them apart. The club orchestras present more polished renditions of the fashionable samba pieces of the season while de-emphasizing the heavier percussion of the street *blocos* (spontaneous groupings of musicians and merrymakers). Even the street musical performances differ between the northern poorer districts and those of the more affluent southern areas of Rio de Janeiro. In the latter, streets are cordoned off to mark a specific territory and identity of the local residents, while the tendency in the former is to leave an open space for all to participate.

In Cuba and Chile the 1960s and 70s movements of *nueva trova* and *nueva canción* respectively illustrate the involvement of musicians with specific sociopolitical movements, ideologies and events, while pursuing independent careers.

(iv) The salsa phenomenon. No other popular music since the 1970s has become as strong an identity symbol for Hispanic-American and Latino populations throughout the continent as *salsa* music. Although the basic model for *salsa* was the Cuban *son*, the new genre developed at first in New York City among Latino communities, made up primarily of Puerto Ricans, Cubans and to a lesser degree Dominicans and other West Indians. The term *salsa* ('sauce') thus designates a hybrid genre of dance music and song in which one can find echoes of Caribbean musical forms and styles, aspects of which bear affinity with the Cuban *son*, such as the Puerto Rican *plena*, the Dominican *merengue*, the Haitian *meringue* and later *cadans*, and the Trinidadian calypso and *soca*. At first, it was the music of the *barrios* (urban ghettos) of New York Caribbean migrants but it extended to other major Caribbean, Venezuelan and Colombian cities and because the musical expression of an urban-industrial working class. The main features of *salsa* music stress many elements of Afro-Caribbean music, such as responsorial performing practice, polyrhythmic organization around various ostinatos (similar to the *son*'s *tumbaos*) and some improvisation, and combination of percussion (conga drums, bongos, *timbal*, *cencerro* or cowbell, clave and *güiro*) with double bass (or electric bass), guitar (*tres*) and brass instruments (trumpets and trombone). *Salsa* song lyrics in the Spanish language cover a wide array of subjects, from unrequited love to overt socio-political topics of concern to the Latino urban poor in general. In the 1980s the songs of Rubén Blades, the Panamanian star resident of the USA, had a particular appeal as they carried a strong political or existential message reflective of and resonant with the culture of the *barrio*. In essence, *salsa* in the 1970s and 80s provided an effective model of nationalistic and vindicative expression of marginalized social groups, and in the 90s enjoyed widespread popularity throughout the continent and the world.

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CAROLINA ROBERTSON (I), GERARD BÉHAGUE (II–IV)

Latin jazz. A term applied to jazz in which elements of Latin American music, chiefly its dance rhythms, are particularly prominent. In striking contrast to most genres of jazz, in which triple subdivisions of the beat are prevalent, Latin jazz utilizes duple subdivisions. But unlike the rhythms of ragtime and jazz-rock, where the beat also undergoes duple subdivision, Latin-jazz rhythms are constructed from multiples of a basic durational unit, grouped unequally so that the accents fall irregularly in a one- or two-bar pattern. The habanera (or danza) rhythm (ex.1) is the simplest and most common of these groupings.

Ex.1 Habanera rhythm

or

The rhythmic ostinato may be played by members of a conventional rhythm section (piano, guitar, double bass and drums) or by Latin American instruments, particularly Afro-Cuban or Brazilian percussion such as the conga drum, bongos, cowbells and *cuíca*; the bass line often oscillates between the roots and fifths of chords.

Latin ostinatos were part of Jelly Roll Morton's piano style. During the 1930s new Latin dances entered the mainstream of American popular music and occasionally found their way into jazz. In the 1940s Machito formed the Afro-Cubans, in which big-band instrumentation and arranging techniques were combined with Cuban percussion and musical structures; from 1948 to the 1960s he engaged famous jazzmen, including Charlie Parker, as soloists. In 1947 Dizzy Gillespie established his Afro-Cuban jazz orchestra, which included the conga drummer Chano Pozo, and in the same year Stan Kenton introduced the Brazilian guitarist Laurindo Almeida and the bongo drummer Jack Costanzo into his jazz orchestra.

During the 1950s the mambo, the merengue and the cha cha cha were quickly incorporated into the repertories of big bands that played jazz for dancing. In small bop groups Latin tunes regularly supplemented the normal fare of swing standards, ballads and blues. The 1960s witnessed the emergence of strong Brazilian influences on jazz: the energetic samba and the quiet bossa nova reached a wide audience through the recordings of Stan Getz. In the late 1960s Airto Moreira initiated a second period of Brazilian influence by introducing Brazilian rhythms and dozens of native instruments into jazz-rock groups in the USA, most notably in those of Pat Metheny since the 1980s. The late 1980s and the 1990s witnessed a resurgence of Afro-Cuban jazz, particularly under Jerry Gonzalez and Gillespie.

See also AFRO-CUBAN JAZZ.

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BARRY KERNFELD

Latin secular song, early. *See* EARLY LATIN SECULAR SONG.

Latio, Giovanni [Latius, Joannes]. *See* DE LAET, JEAN.

La Tombelle, (Antoine Louis Joseph Gueyrand) Fernand (Fouant) de (*b* Paris, 3 Aug 1854; *d* Château de Fayrac, Dordogne, 13 Aug 1928). French organist and composer. He first studied music with his mother, a pupil of Liszt and Thalberg. At the Paris Conservatoire he studied the organ with Guilmant and composition with Théodore Dubois. When the Trocadéro organ concerts began in 1878 he became an active associate of Guilmant, and also made successful recital tours. From 1885 to 1898 he was Dubois's assistant at St Marie-Madeleine. When the Schola Cantorum was founded by Bordes, d'Indy and Guilmant (1894) La Tombelle devoted much time to realizing the aims of its revised programme, the improvement and enlarging of the organ repertory and the foundation of a modern school of church music. From 1896 to 1904 he was professor, and later inspector, of harmony at the Schola Cantorum, and collaborated in the production of the *Répertoire moderne de musique religieuse*. He also contributed articles to *La tribune de St Gervais*, the magazine of the Schola, which began in 1895.

Before turning to sacred works La Tombelle composed much secular music, including orchestral pieces, songs,

choral music, two operettas, *Un bon numéro* and *Un rêve au pays du bleu* (both 1892), piano solos and duets, a violin sonata and a trio op.35 (1894). He was also a prolific composer of sacred music: masses, oratorios, motets, canticles, hymns and organ and harmonium pieces. Ferchault stressed the traditional form and language of most of La Tombelle's music. He published a book *L'oratorio et la cantate* (Paris, 1911) and a *Méthode d'harmonium*.

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E. BORREL/DAVID CHARLTON

La Torre, Jerónimo [Jerónimo de] (i) (*b* ?Zaragoza /Calamocha; *d* Valencia, 20 July 1672). Spanish composer and organist. He was possibly the 'Jerónimo La Toria' who applied for the post of organist at S María del Mar, Barcelona, in 1627, but on 17 July that year he secured a similar post in Tarragona, and in November 1636 was appointed organist of Barcelona Cathedral. He was apparently held in high esteem by the cathedral chapter, which in 1642 offered him financial assistance and took his side in a dispute with the viceroy, who had ordered him to leave Catalonia (then allied with the French against the Austrian monarchy). La Torre was nevertheless advised to obey the viceroy's command, but his salary was paid and his post kept open while a substitute carried out his duties. He probably formally resigned his Barcelona post in 1645; on 3 June that year he was made second organist at Valencia Cathedral, where again he was highly regarded and well rewarded. In 1665 he suffered a hand injury that forced his retirement; Cabanilles was appointed to succeed him.

The music of La Torre awaits scholarly investigation, and it is not yet possible to distinguish his works from those of his namesake (perhaps a relative) Jerónimo La Torre (ii). Those surviving in Tarragona, Barcelona and Valencia are probably by the elder composer, those extant (or inventoried) at Zaragoza by the younger, while those existing elsewhere are possibly by either.

WORKS

probably authentic

Gozos de las virtudes y milagros del seráphico y gran patriarca S Bruno, fundador de la sagrada orden de la Cartuxa, 4vv (Barcelona, 1702)
Salve regina, SSAT, SATB, hp, other acc., *E-VAcp*
8 tonos: Cupidillo bendado suspende, 4vv, acc., *Tac*; Hiriéronme tan apri, 4vv, *Bc*, ed. in J. Pavia i Simó; Hoy un retrato a gusto, 2vv, *Bc*; Loco estoy, 1v, bc, *Bc*; Mísera navecilla, 4vv, *VAc*; O que mal viven, 4vv, acc., *Tac*; Para divertir a Filis, 4vv, *Bc*, ed. in J. Pavia i Simó; Traidor corazón, qué tienes, 4vv, acc., *Bc*

by Jerónimo La Torre (i) or (ii)

Lamentation, 8vv, *J*
Lit, S, SATB, hp, org, *Ac*
9 tonos: Cantad jilguerillos, 1v, Ce, ce, ce, luces divinas, 4vv, Filomela canora, 1v, Gilguerillo volante, 2vv, Loco estoy de contento, 1v, Mariana de mayo, 2vv, Viendo el sacristán, 4vv, all at Canet de Mar; Ce, ce, luces divinas, SSAT, acc., *SEG*
Aquel sol, villancico, 3vv, bc, GU
Duet in Tiso y Angélica (ballet), *Mn*
Tonada in the Ballet de l'herbolario, *Mn*
Tonadillas and letrillas, *Mn*
Comedia de S Alejo, frags., *Mn*
12 frags.: comedias, cantadas, zarzuelas, aires de ballet, *Mn*
2 canciones, 4vv, Crisóstomo Ripollès's private collection (according to Mitjana, *EMDC*, I/iv, 1920)
12 versets, org, *J*

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JOSEP PAVIA I SIMÓ

La Torre, Jerónimo [Jerónimo de; 'El Cojo'] (ii) (*fl* Zaragoza, 1674–1700). Spanish organist and composer. He was known as El Cojo ('the cripple') because of a physical defect, which did not, however, prevent his becoming an accomplished organist. On 20 September 1674 he was appointed assistant organist of the cathedral of La Seo, Zaragoza, and three years later, on 21 August 1677, he was made principal organist at Zaragoza's other cathedral, Nuestra Señora del Pilar. In March 1695 he became *maestro de capilla* at El Pilar, a post that he resigned in 1699, when he took holy orders at the convent of S Ildefonso in Zaragoza. In 1700 the chapter sought his advice in appointing his successor. His namesake Jerónimo la Torre (i) may have been a relative.

WORKS

probably authentic

Mass, 4vv, *E-Zac*
Mass, 4vv, *CAL*, *Zac*
San, *Zac*, ed. in L. Siemens Hernández (see bibliography in LA TORRE, JERÓNIMO (i))
Conceptio tua (motet), SSAT, SATB, vn, hp, org, *Zac*
72 other sacred vocal works, 1–12vv, lost, listed in 2 early 18th-century inventories in *Zac*

Gloria de dominical (9 versets), org, *Zac*, ed. in L. Siemens Hernández (see bibliography in LA TORRE, JERÓNIMO (i))

For other works possibly by Jerónimo La Torre (ii) and for bibliography *see* LA TORRE, JERÓNIMO (i).

JOSEP PAVIA I SIMÓ

Latour, Francis Tatton. One of the original partners in the music-publishing firm of CHAPPELL.

Latre, Petit Jean de. *See* DE LATRE, PETIT JEAN.

Latrobe [La Trobe], **Christian Ignatius** (*b* Fulneck, Leeds, 12 Feb 1758; *d* Fairfield [now in Manchester], 6 May 1836). English composer. His family was of Huguenot descent; his father, Benjamin Latrobe, was superintendent of the Moravian Brethren in England and moved in the highest political and intellectual circles. He was educated among the Moravians at Niesky, Upper Lusatia (1771–84), and became a minister in the Moravian Church on his return and secretary of the denomination in England in 1795. He took part in various missions, including one to South Africa in 1815–16, and published accounts of his own and other Moravian missionary activities. Latrobe was never a professional musician and was apparently self-taught, yet his achievement was considerable.

His first compositions were instrumental, including three fine piano sonatas (London, *c*1790) dedicated to Haydn, with whom he was on friendly terms. It was Graun's *Der Tod Jesu* and Haydn's *Stabat mater* (according to his own account) that 'first gave him the idea of the powers of vocal music, in the expression of every feeling of which a devotional mind is capable'. He composed and edited much church music for both Moravian and general use, and a few pieces of Anglican cathedral music. His most important Moravian publication was *Anthems for One or More Voices Sung in the Church of the United Brethren* (London, 1811), which is indispensable to the study of Moravian music. It includes a dozen of his own compositions. He also edited the first English collection of Moravian hymn tunes (London, 1790), which remained in use for a century and more; the tunes were chiefly drawn from C.F. Gregor's *Choral-Buch* (Leipzig, 1784), but 13 of them were probably composed by Latrobe. In 1828 he published a collection of his own sacred music.

A publication of wider influence was Latrobe's six-volume *Selection of Sacred Music* (London, 1806–26), which introduced to the British public the church music of such European composers as Graun, Hasse, Pergolesi, Haydn and Mozart (for contents see *Grove's Dictionary*, 1st–3rd edns, 'Latrobe'). The music was published in vocal score with fully written-out accompaniments, some of them with the original text, others in translation. This pioneering work opened an entirely new realm of music, most of it Catholic in origin, to English Protestants. It anticipated Novello's publications, in which Latrobe also played an acknowledged part. Although he disapproved of opera, Latrobe delighted in the operatic style in church music. He was the first English composer to use the style of Haydn's later masses with confidence and skill. His settings of the canticles are markedly more expressive and dramatic than those of contemporary Anglican composers (they are probably too long, however, for normal cathedral use). In such works as his cantata *The Dawn of Glory* (London, 1803/*R*) operatic recitative and aria are successfully adapted to sacred English words, with sensitive attention to word-setting and with richly varied accompaniments.

One of Latrobe's sons, John Antes Latrobe (1799–1878), named after the American Moravian composer John Antes, took orders in the Church of England, and was incumbent of St Thomas's, Kendal (1840–65); he wrote a number of books on music, the most important of which, *The Music of the Church Considered in its Various Branches, Congregational and Choral* (London, 1831), gives a detailed picture (though in stilted language) of Anglican church music before the Oxford Movement.

WORKS

all published in London

Original Anthems … Adapted for Private Devotion or Public Worship (1828) [incl. Morning and Evening Service, G, 1817; Dies irae, 1823; Magnificat, D, 1823; Evening Service, G, 1828; 2 Agnus Dei; 9 anthems; 2 duets; 8 arias, ariettas; *c*17 hymn tunes]

2 other anthems: Anthem for … the Jubilee of George III (1809); Miserere mei (1814)

2 cantatas: The Dawn of Glory (C.I. Latrobe), solo vv, chorus, pf (1803/*R*); In Memory of a Beloved Sister (J.A. Latrobe), 1v, pf (1826)

6 Airs, the Words on Serious Subjects (W. Cowper, H. More), 1v, pf (*c*1812)

3 pf sonatas, op.3 (*c*1790), ed. in The London Pianoforte School 1766–1860, vii (New York, 1985)

EDITIONS

Hymn-Tunes Sung in the Church of the Brethren (London, 1789–90/*R*)

A Selection of Sacred Music from the Work of Some of the Most Eminent Composers of Germany and Italy (London, 1806–26)

Anthems for One or More Voices Sung in the Church of the United Brethren (London, 1811) [incl. 12 of Latrobe's compositions]

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N. Temperley: *The Hymn Tune Index* (Oxford, 1988)

NICHOLAS TEMPERLEY

Latry, Olivier (*b* Boulogne-sur-Mer, 22 Feb 1962). French organist. A pupil of Gaston Litaize at the Conservatoire at Saint Maur-des-Fossés (organ) and Jean-Claude Raynaud at the Paris Conservatoire (harmony), he succeeded his teacher at Saint Maur in 1990, then became organist at Notre Dame in Paris and organ professor at the Conservatoire (1995). He has given the premières of works by many contemporary composers, including Xavier Darasse, Claude Ballif and Renaud Gagneux, and rapidly attained recognition through his exceptional technique and the breadth of his repertory, which ranges from the 17th century to the present. This is reflected in his numerous concerts, both in France and abroad (Canada, the USA, South America, Australia, Japan), and in his recordings of music by Bach, Handel, Mozart and Vierne, as well as Duruflé and Schumann, whose complete organ works he has recorded. Latry also ranks as one of the great improvisers of his generation.

FRANÇOIS SABATIER

Lattuada, Felice (*b* Caselle di Morimondo, nr Milan, 5 Feb 1882; *d* Milan, 2 Nov 1962). Italian composer. He embarked on a teaching career in primary schools in Milan and was at first self-taught musically, but in 1907 he entered the Milan Conservatory where he studied composition with V. Ferroni, graduating in 1912. In 1928 his opera *Don Giovanni* won the Concorso Nazionale della Pubblica Istruzione, judged by Alfano, Casella, Gasco and Mascagni. He was director of the Civica Scuola di Musica in Milan from 1935 to 1962. From his earliest works Lattuada showed a preference for a musical idiom deriving from late-Romantic tradition. In his theatre music his style remains close to *verismo* and is often emphatic, as Riccardo Allorto observed (*Ricordiana*, 1957) about his opera *Caino*. In his orchestral and chamber music his position as a follower of existing trends is confirmed by the *Sinfonia romantica* of 1912, his String Quartet, which won the Concorso Certani in Bologna in 1918, and his Violin Sonata, all works of a strongly lyrical, expressive character. The subjects and rhetorical tone typical of Italian music between the wars are exemplified by such works as the symphonic poem *La consacrazione del bardo* (1931) and the *Canto augurale per la Nazione eletta* for tenor, chorus and orchestra (1933) on D'Annunzio's *lauda* dedicated to Mussolini. Lattuada's son Alberto (*b* 1914) is a well-known film director and their collaboration, developed during the 1940s, led to a large number of soundtracks, in which the composer's style frequently diverges from the director's innovative approach.

WORKS

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Orch: Sinfonia romantica, 1912; La consacrazione del bardo, 1931; Cimitero di guerra, 1943; Preludio e fuga, 1946; Impressioni sinfoniche, 1954; Banchetto magico; Danza orientale; Divertimento giocoso; Divertimento rustico; Sogno

Vocal: Canto augurale per la Nazione eletta (G. D'Annunzio), T, chorus, orch, 1933; Il mistero della Passione di Cristo; 4-pt madrigals; songs

Chbr: Str Qt, 1918; 3 madrigali, vn, pf; 12 preludi, pf; Sonata, vn, pf; Str Qt

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RAFFAELE POZZI

Latvia (Latvija). Country in eastern Europe. It is on the eastern shores of the Baltic Sea, founded in 1918. It was annexed to the Soviet Union in 1940, although few other nations formally recognized this incorporation. The country regained its national independence in 1991.

1. Art music. II. Traditional music.

I. Art music

The earliest evidence of musical life in what is now the territory of Latvia consists in some archaeological finds of end-blown flutes and strung rattles dating from the Neolithic period. By the end of the 1st millennium the tribes living in this area had developed a number of instruments, such as flutes with five finger-holes and the *kokle*, a type of plucked zither (see §2(iii) below). Although some professional elements were probably present, by the time of the Teutonic conquest in the 12th century the musical culture of the Baltic population was based on folk traditions (see §2 below).

While the Latvian population was reduced to serfdom and did not develop an art culture until the 19th century, the Germans developed their own, significant musical life; it was based mainly on German values and no local trend or school developed. Most musical activities were concentrated in the country's capital, Riga. The *Chronicon livoniae* of Henricus de Lettis mentions the native population listening to Catholic mysteries as early as 1205. From the 14th century to the 16th, Riga's musical life was that of a typical Hanseatic city with its *Stadtmusikanten*, companies of musicians and guilds. In the 16th century Lutheranism prevailed and German political supremacy came to an end. The first liturgical songbooks with Latvian texts were published in Königsberg (after 1945 Kaliningrad) in 1587 and in Riga in 1615. From the early 17th century Latvian musicians were participating in the active Polish and Czech music companies. From the 17th century to the 19th, city and country life were closely in touch with west European musical achievements; Riga's collegium musicum, Musikalische Gesellschaft and City Theatre promoted musical activities. Another musical centre from the late 16th century was the court of the dukes of Kurzeme at Mitau (now Jelgava); musicians such as J. Fischer, F.A. Veichtner and J.A. Hiller were engaged at the court orchestra and opera.

In the 18th and 19th centuries many organs were installed in Latvian churches; some 250 historic instruments have been maintained to the present day. From the 18th century onwards significant numbers of virtuoso performers gave concerts in Jelgava and Riga, *en route* from Western Europe to St Petersburg. In the 18th century educated Latvian circles had close ties with the University of Königsberg. J.G. Herder, who was the first to publish Latvian folksongs in Western Europe, came from Königsberg to live in Riga between 1764 and 1769, as did the well-known music publisher J.F. Hartknoch (1740–89) and many other cultural and educational figures.

In the second half of the 19th century, against a background of Latvian national aspiration, a national school of Latvian music developed, of which Kārlis Baumanis was an early representative. He was the author of the text and music of the Latvian national hymn *Dievs, svētī Latviju* ('God bless Latvia'). Although Catholic and Lutheran liturgical music had deep roots in Latvia, its impact on Latvian music was limited to the early period when Jānis Cimze in particular was active in collecting and arranging folk music. Choral music was the form of art music that developed earliest and it has remained one of the most important genres. This is reflected in immense Latvian song festivals; the first of these took place in 1873, and they have continued in an uninterrupted tradition, held every five years on a specially constructed outdoor stage in Riga with as many as 15,000 participants. The 21st festival took place in 1993.

Early 19th-century music education in Latvia on a professional level was available only at some seminaries for teachers and music schools; conductors, composers and other musicians wanting more than a teaching diploma went abroad, mainly to St Petersburg. Latvian art music at the end of the 19th century, like other east European national schools, was strongly influenced by folk music. Most of the early Latvian composers (Andrejs Jurjāns, Jāzeps Vītols and Emīlis Melngailis) frequently used folksong quotations and arrangements. Another group (Alfrēds Kalniņš and Emīls Dārziņš) avoided direct quotations, but folk music characteristics are an integral part of their works.

The short life of the independent Latvian republic (1918–40) saw years of rapid growth: the Latvian National Opera was founded (the first Latvian opera, *Baņuta* by Alfrēds Kalniņš, was produced in 1920), as were the Latvian Conservatory, seven schools of music, the first permanent symphony orchestra (the Latvian RSO, 1926) and several chamber groups. Different musical styles flourished in those years: nationalist Romanticism (Jāzeps Vītols, Alfrēds Kalniņš and Jāzeps Mediņš), post-Wagnerism (Jānis Mediņš and Jānis Kalniņš) and impressionism (Jānis Ķepītis and Jānis Zālītis).

From 1940 music in Latvia came under Soviet control, and many musicians suffered repression or were forced to emigrate. Thus in 1944 a number of Latvian musicians and composers, including J. Vītols, J. Kalniņš and Jānis

Mediņš, left Latvia and continued their work in the West. In the Latvian SSR some institutions were broadened (e.g. a chair of musicology was established at the conservatory) and some new ones were founded (the State Philharmonia, a composers' union and a special musical high school). In 1948 Latvian music, like all Soviet music, was under heavy party criticism. Latvian composers experienced strong ideological pressure from the Communist Party, and many works were created of little or no lasting value. From the 1950s composers in Latvia were influenced by the postwar European avant garde; however, on the whole postmodernism in Latvian music has been tempered by a strong vein of neo-Romanticism and neo-classicism. The best-known Latvian composers at the end of the 20th century included Pauls Dambis (*b* 1936), Maija Einfelde (*b* 1939), Artūs Grīnups (1931–89), Imants Kalniņš (*b* 1941), Romualds Kalsons (*b* 1936), Juris Karlsons (*b* 1948), Pēteris Plakidis (*b* 1947), Pēteris Vasks (*b* 1946) and Imants Zenzaris (*b* 1951). Latvian composers working abroad included Ā. Ābele (1889–1967), Volfgangs Dārziņš (1906–62), Jānis Kalniņš (*b* 1904), Talivaldis Kenins (*b* 1919) and Gundaris Pone (1932–94).

Despite ideological constraints after World War II, the Latvian National Opera also renewed its activities, and was known as the State Opera and Ballet Theatre of the Latvian SSR until 1990. Conductors in the years after 1944 included Leonīds Vīgners, Edgars Tons, Richards Glāzups and Aleksandrs Viļumanis. Between the 1960s and the 1980s the theatre's repertory expanded to include 20th-century operas, among them many works by Latvian composers. Internationally known Latvian musicians of the postwar period include the conductors Arvīds Jansons, Mariss Jansons and Imants Kokars; the soprano Žermēna Heine-Vāgnere; the tenors Kārlis Zariņš, Jānis Sproģis and Ingus Pētersons; the violinists Ieva Graubiņa-Bravo, Rasma Lielmane-Kortesa and Valdis Zariņš; and the pianist Artūrs Ozoliņš.

Since the restoration of national independence in 1990, concert life in Latvia has been decentralized, professional associations of musicians restored and musical contacts with Western Europe renewed. The country also hosts regular international music festivals.

See also RIGA.

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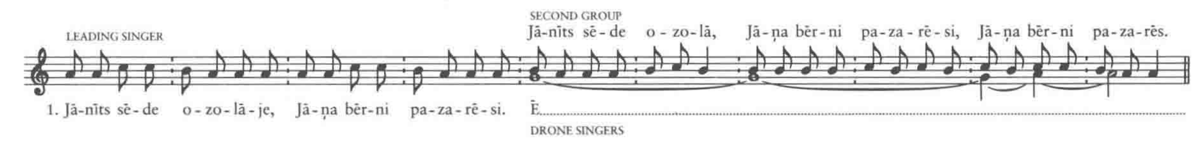
II. Traditional music

Latvian traditional music characteristically has a large number of recitative-style forms and thus differs essentially from that of its southern (Lithuanian) and eastern (Russian and Belarusian) neighbours. It is more readily comparable to that of the Estonians, to the north. Another characteristic feature is the existence of various forms of vocal polyphony, although in Latvia polyphony is not as varied in form and as widespread as it is in Lithuania, Belarus and Russia. In this sense, Latvia forms a transitional stage between these three countries and Estonia, where polyphony plays an even smaller role than in Latvia, and where it has been documented only in the south and south-east, close to the Latvian and Russian borders. As distinct from its close neighbours, Latvian tradition has no form of lament.

The expression 'Latvian traditional music' for the most part is synonymous with the term 'Latvian peasant music', as its most important genres are concerned with the annual agricultural work and ceremonial cycle. The music of family festivals (name-giving, weddings, funerals) also has a deep connection with the everyday life and world view of those working on the land. Traditional music in practice survives chiefly in south-east Latvia and in some communities in the south-west, although even in these areas it is often no longer performed in its former contexts.

1. STRATIGRAPHY AND STYLE. On the basis of material collected systematically from the second half of the 19th century, an older indigenous stratum of traditional music can be distinguished from a later one marked by considerable outside influence. The former is an integral part of old peasant custom and usage (seasonal and family

Ex.1 A recitative-style wedding/midsummer solstice song with drone, from the Alsunga community, western Latvia
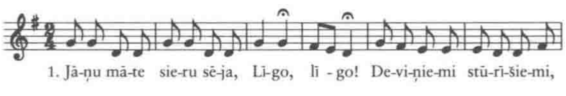


festivals, traditions connected with work, etc.), and to a large extent is pagan in character.
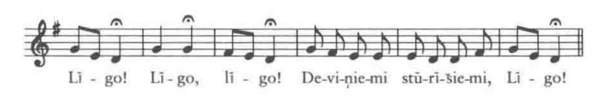
One of the most extensive stylistic groups consists of the recitative-like songs (*teiktās dziesmas*), which feature a narrow range (a 3rd or a 4th) and a syllabic relationship of notes to text. Their melodic and rhythmic structures are largely determined by elements of linguistic prosody such as word stress, syllabic quantity (i.e. the physical length of syllables) and syllabic intonations. (Syllabic intonations – descending, ascending, broken off or drawn out – constitute what might be called melodic microcurves within the long syllables.) These factors cannot be adequately notated; for instance, the fine rhythmic variations produced by a sequence of different syllabic quantities are usually reduced in notation to a series of quavers.

Although the area of distribution of recitative songs covers almost the whole country, the group shows pronounced stylistic homogeneity while covering a broad range of functions. Many recitatives can be performed in several traditional contexts. In some areas it was known for the same recitative-style melody to be sung at weddings, baptisms, funerals, the midsummer festival, and so on (of course to different texts). Most recitatives are strophic, each strophe having two sections of four bars each, or 4 + 6 [4+2] bars. In many places they were or still are performed with a drone (ex.1).

Refrain songs form a second group in this older stratum, with melostrophes consisting of sets of four-bar, three-bar or more rarely five-bar melodic lines on the following patterns (R=refrain): 2 + 2R, 2 + 1R or 2 + 3R. The melostrophes can be made up of melodic lines with different structures, so that as well as symmetrical strophic models such as (2 + 2R) + (2 + 2R), asymmetrical models occur, for instance (2 + 2R) + (2 + 1R) or (2 + 2R) + (2 + 3R) + (2 + 1R), etc. The dominant metre is duple time, with 3/4 time sometimes occurring in the refrains. The elements forming a melodic line are rhythmically contrasted: the verse line with its strictly syllabic relationship between notes and text consists principally of notes of short duration, usually transcribed as quavers, while the refrains are often dominated by longer notes, transcribed as crotchets. Longer notes can also occur. In these refrain songs melisma, if it exists at all, is very simple, usually consisting of one syllable sung to two notes, in the refrain sections (ex.2). (Narrow-range midsummer solstice songs

Ex.2 Midsummer song with refrain, from the Bērzaune community in eastern Latvia.





with more elaborately melismatic refrains are found only in south-eastern Latvia.)

Eastern and central Latvia are the main areas of distribution of refrain songs and their function is confined to seasonal customs. There are smaller groups consisting of carnival songs (*meteņu dziesmas* with the refrains *Paņudis, paņudis!* and *Ē, vastalāvi!*), Easter songs (*Lieldienu dziesmas*, refrains *Šūvo, šūvo!* and, among the Livs of the north Kurzeme coast, *Čičor, čičor!*) and spring songs (*rotāšanas dziesmas*, refrain *Rotā, rotā!*). Most numerous, however, are the midwinter songs (*kaladu dziesmas*, refrains *Kalado, kalado!*, *Udobru, judobru!*, *Tolderā, tolderā!*, etc.) and midsummer songs (*Jāņu dziesmas* or *līgotnes*, refrains *Līgo, līgo!*; in south-east Latvia *Rūtuo, rūtuo! Leiguo, leiguo!*, etc.). These last occur in particularly great variety, and, unlike the other refrain songs, they often have a wide range and show the influence of functional harmony in their melodic structure. The *līgotnes* and singing with a drone are regarded as musical emblems of national cultural identity. Refrain structures are also found in lullabies, children's songs and herdsmen's songs. The area of distribution of these refrain songs extends beyond Latvia into southern Estonia and eastern Lithuania.

As well as these two main stylistic groups of the older stratum there are many smaller ones. Narrow-range work songs and spring songs have been recorded, particularly in eastern and western Latvia. They are performed very slowly and forcefully, always in the open air and usually accompanied by a drone. In south-eastern Latvia there are narrow-range songs for the rye harvest and the hay harvest which show a certain similarity to south-eastern Lithuanian and Belarusian harvest songs in their profuse ornamentation and rubato-like style of performance. Many western Latvian midwinter songs (those without a refrain), wedding and funeral songs consist of a primitive melodic framework, with melostrophes usually having two lines of melody, each sung on only one or two notes of recitative. Herdsmen's calls are another stylistic phenomenon: they are often in the nature of short, powerfully sung vocalises and were used by the herdsmen or boys as a means of communicating with one another and with their homes. There is a differentiated system of acoustic signals on every farm, used in daily communication with the livestock.

Wide-range modal vocal melodies are widespread in Latvia, in particular Aeolian and Ionian and various hypomodal tunes of a lyric or lyrical-epic character. Many of these modal melodies have a changing tonic note. The wide-range modal tunes occur particularly frequently as wedding, wooing, drinking and war songs; unlike the recitative songs, their rhythm is strictly dependent on the musical metre, and they are self-contained, with more individuality in their melodies than the narrow-range tunes, although like the latter they usually have little ornamentation.

The majority of texts of songs from the older stratum consists of quatrains or six-line verses (*dainas*), without end rhymes and trochaic in metre (*c*95%), or more rarely dactylic. Two lines make up a melostrophe and can

appear with or without various repetitions of one or both lines or sections of lines. In content and in poetic form the quatrains and six-line verses are self-contained, and are linked within the text of a song not by the continuation of a narrative but only by a thematic motif or key word, such as 'sun', 'oak tree', 'cuckoo', etc. They display various different aspects of such a theme, so to speak, and often their number and the order in which they appear is not predetermined.

The later stratum comprises music based on the principles of functional harmony, created under the influence of stimulus from Central Europe from the 18th century onwards. Quite frequently melodies of this type are sung to *dainas* texts. There is a large group of songs known as *ziņ̧*es (from the German verb *singen*: to sing): these have rhyming texts, and are generally satirical or love songs. *Ziņģes* are frequently drinking songs, and their texts, often from literary sources and, unlike the *dainas*, with a known author, can be transmitted either orally or in writing (by means of rough copies or printed sources). German and other models can often be detected in the melodies of these *ziņģes*; Lutheran hymns are the prototypes of a number of them. Scholars consider that the distribution of *ziņģes* began because of the activities of the philologist and Lutheran pastor Gotthard Friedrich Stender (1714–96; in Latvia he is known as 'Vecais Stenders'). He published a volume of poems entitled *Jaunas ziņģes* ('New Songs') in 1774, hoping that the 'new Latvian airs' it contained would oust the pagan and unseemly *dainas* from peasant custom and usage. Of all the various genres of traditional music the *ziņģes* have had the greatest influence on 20th-century Latvian pop music, and are regarded as one of its sources.

There are strong sacred music traditions of recent origin in the Catholic south-east of Latvia, which is otherwise a Protestant country. Some Catholic hymns are sung outside churches, spontaneously performed by the people in rituals with no priestly participants. The performers transmit the melodies orally, although the texts are usually learnt from written copies or hymnbooks. At ceremonies in honour of the Virgin Mary, for instance, conducted in May around wayside shrines or prayer-crosses in the open air, the 'Songs of Mary' (*Marijas dzīsmes*) are performed. When someone dies relatives and neighbours meet at the dead person's house, usually on the day of death itself and then every day until the funeral, to sing psalms (*psaļmes*) and funeral songs. The ceremony called 'psalm-singing' by the singers, is actually a complete Office for the Dead, introduced into south-eastern Latvia by Jesuit missionaries at the end of the 18th century. This ritual which lasts about two hours is repeated at memorial ceremonies held every year in October or early November. These and other forms of traditional sacred music are widespread and still flourishing in many local versions in the south-east of the country.

2. POLYPHONY. Polyphony is widespread, but there are large areas, particularly in the north, where there are no records of any polyphonic tradition. In areas where polyphonic singing exists or did exist, there are almost always strong traditions of monophonic group performance as well.

The drone songs which are part of the older stratum of traditional music are found in greater concentration in the south-west and south-east. The drone is almost exclusively a pedal drone in the south-west, while in the south-east there is also a considerable number of songs with syllabic drone. The drone almost always occurs in combination with narrow-range melodies, particularly of the recitative type. Refrain songs with drone have been recorded in eastern Latvia. Drone songs are usually two-part, although some transcriptions from the early 20th century show three-part polyphony, the result of the superimposition of a syllabic and a pedal drone. Various transcriptions show a regular alternation of syllabic and pedal drone within the confines of the melostrophe. The melostrophe of a typical drone song begins with a melodic line performed by the leading woman singer (*teicēja*) alone. In the next section either she sings the upper part alone, or it is continued by another or several women singers, while the others sustain the drone (see ex.1). In the vast majority of cases, the drone represents the lower part of the range employed by the melody (within the two-part section). Both constant and changing forms of the pedal drone have been recorded. The pedal drone is usually the key note, and a changing drone usually occurs because the drone part follows a change of key note in the melody. The pedal drone is sung on a vowel, usually *e* or *a*. The syllabic drone nearly always occurs in combination with ostinato elements: the drone part is provided with neighbouring notes on the 2nd below, and often oscillates rapidly between the key note and the subtonic. Constant syllabic drones occur rarely; the drone part recites the text at the same time as the main part.

At the end of the 19th century, several polyphonic phenomena were documented which represent the synthesis of elements of drone songs and *sutartinės*. The latter are a form of old Lithuanian polyphony found throughout the north-east of Lithuania; its characteristics are the dominance of the 2nd as a harmonic interval, complementary rhythms, the simultaneous performance of different texts and polymodality.

More recent homophonic polyphony based on functional harmony is found chiefly and in great variety in the Catholic south-east, with a small 'island' of this phenomenon in the south-west. There is wide distribution of simple songs sung in uninterrupted or predominating parallel 3rds. In addition, there are some in which the parts have greater melodic individuality and are much ornamented. Besides a type of polyphony with strict functional differentiation of the parts, there is another more reminiscent of heterophony influenced by functional harmony. Some examples display evidence of interaction between the ostinato-like syllabic drone and the harmonic parallel 3rds.

The major key predominates, although not always with the same character: for instance, melodies from the older stratum sometimes feature as the main parts, and when studied in isolation are not in the major key, but have a narrow-range tetrachordal or trichordal construction which takes on the character of the major only when fitted into the polyphonic structure. Two-part or three-part polyphony predominates, although the number of parts is not strictly regulated, and depends on the specific experience and skills of the singers. Even in what is basically a two-part polyphonic song, divergences in the supporting part can lead to sporadic occurrences of three-part polyphony.

Homophonic polyphony with a high solo supporting part is chiefly found in the eastern areas of the Catholic part of the country bordering on Russia. Songs in this

category are in three or four parts. In three-part polyphony of this kind the main part is the middle or, more rarely, the lower part; in four-part polyphony it lies between the high supporting part and the higher of the two low parts. The high supporting part is taken by one woman singer with a particularly high, penetrating voice; the other parts are performed by several singers. Their number, although not usually large, is not subject to any rules. The high supporting part sometimes comes in only after the semi-cadence, sometimes just before the cadence, etc., but never at the very beginning of the melostrophe. It may take various forms: for instance, introduced in parallel 3rds to the main part, an octave above the lower accompanying part, at a distance of an octave with deviations, etc. Songs with high supporting part are performed powerfully, at a slow tempo and often in the open air, and have various functions.

In south-west Latvia, homophonic polyphony, chiefly in two-part songs, is found in the small neighbouring communities of Bārta and Nīca near the Lithuanian border. The melody is heard in the upper part. The melostrophe begins with a short solo introduction performed by the leading woman singer; then the two-part chorus comes in, or the melody may be continued by the soloist alone while the chorus sings the lower part. In many respects this two-part polyphony resembles Lithuanian homophonic polyphony. Although it is also represented among the wedding songs and in other genres, most of the songs in this form are spring songs to be performed in the open air. They are popularly known as *leiši* (sing. *leitis*, 'Lithuanian').

3. Instrumental music and instruments. A feature of Latvian traditional music is the strong predominance of vocal over instrumental and vocal-instrumental music, although this impression could be caused by the tendency of earlier collectors to concentrate on documenting mostly vocal music. Documentary records of traditional instrumental music are few, and are mostly dance-tunes of Central European origin. The range of traditional instruments, however, is extensive: it is known to have included over 30 varieties of idiophone, for example, clappers, bells, jingles, jew's harp, *klabata* (wooden soundingboard), the *čagana* and *trideksnis* (hand-held rattles); membranophones such as the *paupenes* (kettledrums), cylindrical drums made from a hollowed-out tree trunk, etc.; chordophones – the *kokle* and *cītara* (board zithers), the *spēles* (musical bow), the *dūdas* (bumbass or bladder and stick), monochords and violins, etc.; and aerophones (reed pipes, various types of flute and whistle, horns with finger-holes, wooden trumpets, bagpipes, etc.). Traditional musical instruments were played in four main contexts: while herding animals; as part of rituals, ceremonies and customs; for accompanying dance; and for self-entertainment.

Most of the aerophones are herdsmen's instruments used for signalling and entertainment. Trumpets and horns of various kinds also served to give signals during hunting, and were played for certain wooing and wedding ceremonies. Hand-held rattles (*trideksnis*, *eglīte*, etc.) also played an important part in wedding ceremonies. The *kokle* board zither (related to the Lithuanian *kanklės*, the Estonian *kannel*, the Finnish *kantele* and the north-west Russian *gusli*) has a special place among traditional instruments. In the late 19th and the 20th century it has been regarded as a symbol of Latvian national cultural identity. The body of the *kokle* (often used in the plural form *kokles*) is trapezoidal, with one end narrower than the other. It is made of a single piece of hollowed-out wood, to which a thin board is fitted, with soundholes cut out of it first. The strings (earlier of gut, nowadays usually metal) radiate from the narrower to the broader end, and vary between five and 12 in number. The last traditional players of the *kokle* died in the middle decades of the 20th century, and there is little documentary information about playing styles. During the Soviet period modified instruments, many of them chromatic, were developed, and large ensembles of *kokles* in various sizes were formed on the model of the Russian balalaika orchestras. A standardized 13-string *kokle* became popular among exiled Latvians in the West, particularly as a teaching aid, largely through the work of New York based musician Andrejs Jansons.

The *dūkas* (also *somu dūkas* and *dūdas*) bagpipe seems to have played a special part in the life of the peasants of the 16th to 18th centuries, as one of the few instruments that was played at weddings and dances. This was probably the consequence of a Livonian law forbidding 'non-Germans', i.e. Latvians and Estonians, to play any instruments at weddings except bagpipes and percussion. The violin was probably introduced during the second half of the 17th century, and as it became more widespread it obviously took over some of the functions and repertory of other instruments, particularly the bagpipe.

Dance music of Central European provenance became well established in Latvia in the second half of the 19th century. Waltzes, polkas, anglaises, various quadrilles and promenade dances, etc., were generally accompanied by an instrument ensemble consisting of one or two violins, a zither and a bass instrument such as bumbass, or in the 20th century, in eastern Latvia, by a button-key accordion, played either solo or as one of the instruments in the band.

4. The folk music revival movement. The roots of the revival date from the late 19th century, when Jurjāns and others began to research and write about Latvian folk music. In the 1920s and 30s there were sporadic attempts to bring traditional music closer to the educated urban population, such as performances by folk singers organized in towns and cities. After the occupation of Latvia by the USSR in 1940 and World War II, certain forms of traditional music such as the folkloric ballet were encouraged in the context of soviet amateur art. In the 1950s and 60s a number of ethnographic ensembles were formed in order to cultivate their local traditions; their participants (or most of them) were traditional folksingers (examples are the Rikava ensemble in the south-east, the Bārta and Suitu sievas ensembles in the south-western coastal area, etc.). Their repertory mingled stylized and traditional forms. At the end of the 1970s the new revival movement took off, especially in towns, with the aim of reviving traditional forms of music. At the same time, it was a movement of protest – initially latent, subsequently overt – against the soviet policy of Russification, and it encouraged the preservation of the national and cultural identity: it was a kind of prelude to the political changes of the 1980s and early 90s. This movement saw itself as countering the stylized forms taken by amateur folkloric art, which was condemned for its willingness to be part of the propagandist showcase of the soviet regime and its betrayal of genuine traditions.

(The most important representatives of the 1980s were the Skandinieki, Klinči, Sendziesma and Senleja ensembles.) Since the end of the 1980s, the revival movement has moved towards stylistic pluralism, and will now even admit synthesis with rock music (as in the Iļģi ensemble). It has become multi-ethnic by association with minority traditional music groups (Jewish, Russian, Gypsy, etc.). The Baltica International Folklore Festival, which takes place every year in one of the three Baltic states, has been central to the revival movement since 1988.

5. MINORITIES. Most of the documentary records of the traditional music of the Livs (in Latvian, *lībieši*), a small Finno-Ugrian ethnic group living in north-west Latvia on the Baltic coast, and like the Letts part of the original population of Latvia, are from the first half of the 20th century. It displays no essential differences from Latvian music, and indeed no special relationship with Estonian or Finnish traditional music. Liv ensembles such as Līvlist or Kāndla have been prominent in the revival movement. From the 17th century onwards, the eastern and in particular the Catholic areas of Latvia often provided refuge for large groups of Old Believers from Russia, who came to the Baltic area in several waves after the schism of 1653–6 in the Russian Orthodox Church, when they were subject to persecution. Documentation from the 1930s shows that at this period the Latvian Russians still to some extent preserved their own traditional music, and recordings from the 1990s show that even today there are isolated places where certain of these traditional forms (ballads and dance-songs, some of them in polyphonic performance) can still be traced, if with difficulty. Russian children's ensembles are an important part of the revival movement.

6. RESEARCH AND SOURCES. The earliest sources for traditional Latvian music date from the 16th and 17th centuries; the first notated melody appeared in *Syntagma de origine Livonorum* by Fridericus Menius (Dorpat, 1632). Systematic collection of traditional music began in the late 1860s with the activities of the educationalist and composer Jānis Cimze (1814–81). The central figure in the late 19th and early 20th century was Andrejs Jurjāns (1856–1922), editor of the first scholarly publication on the subject, *Latvju tautas mūzikas materiāli* (1894–1926). The most important institution in the inter-war period was the Latvian Folklore Repository (Latviešu Folkloras krātuve), founded in 1925, which among other things organized the recording of traditional music, and assembled 155 wax cylinders and discs and 16,271 transcriptions between 1926 and 1941. The results of the extensive collecting work by the composer Emilis Melngailis (1874–1954) were published in *Latviešu mūzikas folkloras materiali* (1951–3). The major postwar institution was the Institute of Folklore, founded in 1945 to continue the work of the Latvian Folklore Repository; it was later known as the Department of Folklore of the Institute of Language and Literature at the Academy of Sciences, and reverted to the name of the Latvian Folklore Repository in 1992. It conducted field work expeditions, assembled transcriptions and tape recordings in the archives, and under the direction of Jēkabs Vītoliņš initiated the publication of *Latviešu tautas mūzika* in five volumes (1958–86). The research work begun by Jurjāns has been continued in the 20th century by, among others, J. Graubiņš, J. Sprogis, M. Goldin, K. Brambats, J. Braun, A. Klotiņš, V. Bendorfs, Ī. Priedīte, Z. Sneibe, V. Muktupāvels, M. Boiko, and A. Beitāne.

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JOACHIM BRAUN/ARNOLDS KLOTIŅŠ (I), MARTIN BOIKO (II)

Lau, Heinz (*b* Stettin, 8 Sept 1925; *d* Berlin, 21 June 1975). German composer. He studied with Ernst Gernot Klussman, Jarnach, Wilhelm Keller and Wilhelm Maler, and also, from 1954 to 1957, with Hindemith. In 1963 he was appointed lecturer in improvisation and harmony at the Pädagogische Hochschule in West Berlin, where he was made professor in 1971; in addition, he became editor of musical education programmes for Sender Freies Berlin in 1973. In the same year he was made a member of the Amriswil Academy, Switzerland. His work was important to the German youth music movement from 1950; his songs in particular had a long-lasting influence (e.g. *Singt ein Vogel*, *Scheint die helle Sonne*, *Die Luft ist blau*).

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Disputation, orch, 1972
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Principal publishers: Möseler, Pelikan (Zürich)

KLAUS L. NEUMANN

Laub, Ferdinand (*b* Prague, 19 Jan 1832; *d* Gries, nr Bolzano, 18 March 1875). Czech violinist and composer. His father taught him the violin as a child of four and he began to appear publicly when he was six; in 1841 Ole Bull praised his virtuoso playing. He was accepted straight into the second year at the Prague Conservatory, where he studied from 1843 to 1846 under Mořic Mildner, in his last year attracting the attention of H.W. Ernst (who later dedicated to Laub one of his *Mehrstimmige Studien*) and of Berlioz, who invited him to Paris. In December 1846 he went on a concert tour of Austria and Germany but was prevented from going to Paris by the 1848 Revolution. From 1848 to 1850 he worked in Vienna as a soloist with the orchestra of the Theater an der Wien and studied counterpoint with Sechter. At the end of 1850 he was invited by Balfe to take part in the national concerts at Her Majesty's Theatre in London (March to August 1851); he also appeared in Berlin, Paris and St Petersburg. In 1853 he succeeded Joachim as Konzertmeister in Weimar, where he came to know Liszt and played chamber music with him. From 1855 to 1857 he was violin professor at the Stern Conservatory in Berlin, and in 1856 was appointed chamber virtuoso to the Prussian king.

Between 1858 and 1865 Laub's performing career was at its peak. He appeared as soloist in all the major European cities and organized quartet evenings in Berlin (1858–62) at which he systematically performed all the Beethoven quartets; in Vienna (1862–6) he was made chamber virtuoso (1863) and organized successful chamber evenings in competition with Hellmesberger. He appeared with his most eminent contemporaries, including Clara Schumann and Bülow (Berlin, 1858), Rubinstein and Leschetizky (St Petersburg, 1859), Smetana (Göteborg, 1860), Patti and Jaëll (England, 1862) and Joachim (London, 1862). In 1866 he accepted the post of violin professor at the conservatory in Moscow, where he was acclaimed as soloist, chamber player and conductor and was much in demand as a teacher. He made deep friendships with the foremost Russian artists and contributed significantly to the high standard of the city's musical life; Tchaikovsky dedicated his Third String Quartet op.30 to Laub's memory in gratitude for the performances of his first two quartets (as leader of the Russian Musical Society's quartet). A year before his death Laub went for treatment to Bohemia, where he appeared in public for the last time in August 1874.

In his time Laub was renowned for his beautiful tone, his technical virtuosity and his unfailing sense of style. His wide repertory embraced such virtuoso works as the concertos of Mendelssohn, Joachim, Ernst, Paganini and Spohr, and his interpretation of the Beethoven concerto was particularly celebrated. He was one of the first violinists to perform the Bach sonatas. His instruments included an Amati, a 1706 Guarneri and a 1727 Stradivari. He composed a number of technically demanding violin pieces and some vocal works. His son Váša (Václav) Laub (*b* Berlin, 31 Dec 1857; *d* Khabarovsk, 23 Nov 1911) studied under his father in Moscow, in Prague under Karel Bendl (1875) and at the organ school (1879). He was a choirmaster and piano teacher in Moscow, military conductor in Port Arthur (from 1900) and the composer of numerous piano and orchestral pieces, songs and choruses.

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ALENA NĚMCOVÁ

Laub, Thomas (Linnemann) (*b* Langaa, Fyn, 5 Dec 1852; *d* Gentofte, nr Copenhagen, 4 Feb 1927). Danish church musician and composer. After taking his matriculation examination in 1871 he first studied theology, but from 1873 to 1876 he attended the Copenhagen Conservatory, where he was taught by the distinguished theorist J.C. Gebauer. It was probably due to Gebauer's influence that during these years he became interested in the Cecilian movement within church music. On a trip to Italy in 1882–3 he became acquainted with classical vocal polyphony, and he saw the reform movement for himself in Germany in 1886. He then began his life's work for a revival of Danish ecclesiastical music, work which also came to embrace the medieval Danish ballad and popular song. From 1884 to 1891 he was organist at Helligåndskirke in Copenhagen, following Gebauer, and in 1891 he succeeded Gade as organist at Holmens Kirke, a position he held until two years before his death. The commotion this appointment aroused showed clearly how far he had already departed from the 19th-century tradition of ecclesiastical music in Denmark. From the first, Laub put his energies into purifying what he saw as the corrupt tradition of 18th- and 19th-century psalmody. For him, Gregorian chant was unsurpassed as a melodic basis for ecclesiastical vocal music, and the chorale was the most beautiful expression of devotional music. He strove to re-create this tradition by restoring the melody, rhythm and harmony of the hymns to their original form and by composing anew in the old spirit. He also put his views in writings, as well as in arrangements and his own compositions, of which the most important is the collection *Dansk kirkesang* (1918). His untiring work and valuable artistic achievements aroused much debate and great opposition during his life, but his efforts have left a deep mark on 20th-century Danish church music. In 1922 the Danish Hymn Society was founded to spread his ideas, and 'Laubianismen' became a strong movement within Danish ecclesiastical musical practice.

Laub also wanted to restore the medieval ballad, whose melodies are known mainly from copies made in the 19th century, to what he saw as its genuine form on a foundation of Gregorian chant and modal melody. But although his attempts at restoration, particularly his polyphonic arrangements, hold many beauties, they represent a view of art music on a popular substratum that has been abandoned in the light of research into the ballad genre. Laub shared his interest in popular community singing with other contemporary composers in the years after 1900. In his efforts to re-create a simple song tradition with models in, among others, J.A.P. Schulz, he joined with Nielsen and also with Oluf Ring and Thorvald Aagaard to publish the most popular collection of tunes of the time, *Folkehøjskolens melodibog* (1922), containing some of the most beautiful of Laub's own secular melodies, which, as Nielsen expressed it, are 'never at any point self-assertive, but continuously, lovingly, both adorn and subserve the songs'.

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(*selective list*)

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Forspil og melodier: forsøg i kirkestil (Copenhagen, 1909)
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Aandelige sange (Copenhagen, 1925)
24 salmer og 12 folkeviser, ed. M. Wöldike (Copenhagen, 1928)
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SECULAR

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Faerøske og danske folkevisemelodier udsatte for mandskor af Henrik Rung og Thomas Laub, ed. K. Clausen (Copenhagen, 1942)
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NIELS MARTIN JENSEN

Laube, Anton (*b* Brüx [now Most, Czech Republic], Bohemia, 13 Nov 1718; *d* Hradčany, Prague, 24 Feb 1784). Bohemian composer. His letter of application in 1771 to succeed F.X. Bixi as Kapellmeister at Prague Cathedral reveals that he was a composer and choirmaster at St Gall, Prague. He was granted the appointment on 29 October 1771, and he held this post until his death.

Laube wrote both sacred and secular music in an early Classical idiom similar to Brixi's. His church compositions have a homophonic texture of striking simplicity. They were performed throughout Bohemia during his lifetime, but soon after his death objections were raised to their almost complete lack of counterpoint. As a composer of

instrumental music, Laube was known both in Bohemia and abroad (some of his works were listed in the Breitkopf catalogues, 1763–71). His symphonies, the earliest of which probably date from about 1750, are mostly in three movements, though some follow the Classical four-movement arrangement. The movements in sonata form have distinctly marked secondary themes. Laube's identity with the composer of several Singspiele performed in Berlin in 1776 (titles cited by Graf) has not been established.

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Vocal: 12 songs, S, pf, *B-Br*; Die thränende und versöhnte Magdalena (Easter orat), *CZ-Bb*; masses, TeD, Requiem, other sacred works, mostly *Bm, Pnm, Pp*, see Podlaha, Kouba

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MILAN POŠTOLKA

Laubenthal, Rudolf (*b* Düsseldorf, 18 March 1886; *d* Pöcking, nr Starnberg, 2 Oct 1971). German tenor. He studied with Lilli Lehmann in Berlin and made his début in 1913 at the Charlottenburg opera, where he remained until 1923, the year of his Metropolitan début as Walther. He sang in the first American performances of *Jenůfa*, *Die ägyptische Helena* and *Švanda the Bagpiper*. At Covent Garden (1926–30) he sang Erik, Siegfried, Tristan and Walther. He continued to appear in Munich, Vienna and other European theatres until 1937. His repertory included Arnold (*Guillaume Tell*), Hoffmann and John of Leyden (*Le prophète*). A handsome man and an intelligent actor, he was renowned as Tristan and Siegfried, and recorded excerpts from both roles.

HAROLD ROSENTHAL/R

Lauber, Anne (*b* Zürich, 28 July 1943). French-Canadian composer of Swiss origin. She studied at the Lausanne Conservatoire (1963–7) with Andor Kovách and Jean Perrin, among others, and privately with Darius Milhaud. In 1967 she moved to Montreal, becoming a Canadian citizen in 1972. She pursued postgraduate study at the University of Montreal (MMus 1982, DMus 1986), where her teachers included Serge Garant and André Prévost. She has taught at the University of Quebec (Montreal and Trois-Rivières campuses), Concordia University and the University of Montreal. Lauber's compositions demonstrate her assimilation of many contemporary musical techniques. Her earliest works are tonal. With the *Divertimento* (1970), however, her style began to evolve towards serialism, an approach employed in the 5 Pieces for Organ (1978). In the film score *L'affaire Coffin* (1979) and later in *Valse concertante* (1982) she used both tonal and atonal languages. The lyrical and romantic qualities of her writing have made her music popular with the public. As a conductor, she has worked with the Montreal, Ville d'Anjou and Sherbrooke youth orchestras. (*EMC*2, M. Gagné)

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Vocal: 3 poèmes de Monika (M. Merinat), B, pf, 1976; Mélodie (S.-D. Garneau), T, pf, 1979; Le petit prince, nar, pf, 1979; Contrastes (Lauber), S, pf, 1980; La joue de la poupée (Mérinat), 2 nar, 6vv, vc, 1982; Jesus Christus (orat, B. Lacroix), 5 solo vv, SATB, orch, 1984; Le songe (A. Grandbois), nar, fl, str qt, 1985; Requiem, 4 solo vv, chorus, orch, 1988–9

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Film scores: L'affaire Coffin, 1979; Marie Uguay, 1981

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SOPHIE GALAISE

Lauchery, Etienne (*b* Lyons, Sept 1732; *d* Berlin, 5 Jan 1820). French dancer, choreographer and teacher. He was an influential figure in the history of the *ballet en action*. A pupil of his father, Laurentius (1713–83), an actor and dancer at the Mannheim Hoftheater, he probably studied in Paris, and then worked as a dancing master and ballet dancer at the Mannheim court (1756–64). In about 1763 he began his career as a choreographer at the court of Hessen-Kassel, creating more than 50 ballets. A printed collection of these ballets (Kassel, 1768) suggests that he was familiar with the theories and practical works of Noverre. The music for most of these ballets was composed by his former Mannheim colleagues Christian Cannabich, C.J. Toeschi and Ignaz Fränzl as well as by Noverre's collaborators at Stuttgart, F.J. Deller and Rudolph. Lauchery wrote his own music for at least two of his ballets and, as in a letter by Leopold Mozart (11 December 1777), he also composed violin duos. From 1772 to 1778 he directed the ballet and ballet school at Carl Theodor's court in Mannheim, reviving his most successful ballets from Kassel and creating a series of new ones. In 1778 he moved to Munich with Carl Theodor, but soon returned to Mannheim (1779–81) and then Kassel (1781–87). The establishment of a ballet school at the recently renovated Royal Opera House, probably modelled on that at Mannheim, offered him the opportunity from 1788 to cultivate the new dramatic dance style in Berlin as well.

In total Lauchery created about 100 ballets. The music for many is lost, but the large number of surviving texts reveal the variety of subjects treated by him. Lauchery clearly had an affinity to the comic genre, but he also went his own way in the serious and heroic ballet, even while acknowledging Nouverre's example. His work, which approached the beginnings of Romantic ballet, was continued by his son and pupil Albert (1779–1853).

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SIBYLLE DAHMS

Lauclos, Henri de. *See* L'ENCLOS, HENRI DE.

Laúd (Sp.). Term (from Arab. 'ŪD) for the lute, which was introduced to Spain by Arabs during the 13th century. Together with bandurria and guitars, it appears in folk ensembles known as *rondallas* and is used to accompany song and dance forms such as the jota (*see* SPAIN, §II, 4 and 5). The back of the resonator is flat, not pear-shaped as in the *'ūd*. In Spain the instrument is played with a *púa* (plectrum). The *laúd español* appears also in Puerto Rican folk music. In Cuba a *laúd* with seven courses of double strings may substitute for a guitar in the accompanimental ensemble for the dance *punto guajiro*.

JOHN M. SCHECHTER

Lauda (It.: 'praise'; pl. *laude* [*laudi*]). The principal genre of non-liturgical religious song in Italy during the late Middle Ages and Renaissance. In its monophonic form, the *lauda* also constitutes the primary Italian repertory of late medieval vernacular song, and is distinguished from most neighbouring repertories in its strictly urban, non-courtly context. The religious *lauda* endured into the 19th century, and extant repertory remains an important source of popular Italian texts and music.

1. Social context. 2. Repertory and performing practice: (i) Monophonic (ii) Polyphonic.

1. SOCIAL CONTEXT. Changes in the form and style of the *lauda* were conditioned largely by the shifting currents of religious devotion, politics and styles of music and poetry. The *lauda* arose in the city-states of central Italy during the 13th century, and was a product of the complementary forces of mendicant (especially Dominican and Franciscan) urban missionary zeal and the emerging guild-based communes of Tuscany and Umbria. The early *lauda* took shape in close proximity to the practice and the affective rhetorical style of mendicant preaching. The roots of the lyrical *lauda* tradition can be traced to the 'Canticle of the Sun' by St Francis of Assisi (1182–1226), *Altissimu, onnipotente bon Signore/tue so le laude, la gloria, et l'onore* (*I-Af* 338, with empty music staves). St Francis urged his followers to 'go through the world preaching and praising God, … first one of them who knew how to preach should preach to the people and that after the sermon they were to sing the praises of God [*laudes Domini*] as minstrels of the Lord [*joculatores Dei*]'. Mendicant sermons and *lauda* singing shared many themes and goals: the creation in their listeners of the complementary devotional states of penance and praise (see the early *lauda* text *Benedictu, laudatu et glorificatu lu Patre*), and the promotion of Marian veneration, particularly in response to rampant heresies that tended, as did the Cathars, to deny the divinity of the incarnate Christ (see *Raina potentissima*). The two main contexts for *lauda* singing around the mid-13th century were both lay: Marian confraternities organized primarily by the Dominicans (particularly in response to the preaching of St Peter Martyr in 1244–5), and the great penitential processions of flagellants that were the product of millenarian hysteria, charismatic urban preaching (both authorized and unauthorized) and cities plagued by war and pestilence.

The popular devotional activities of *lauda* singing and ritual scourging assumed institutional form only after this time, however, and the lay confraternities of *laudesi* (*compagnie delle laude*) and *disciplinati* (*battuti*, *flagellanti*) arose in conjunction with the late 13th-century stabilization of the guild-based communal governments and the establishment of the mendicant orders in the same Tuscan and Umbrian cities. Throughout the 14th and 15th centuries relatively unbroken traditions of *lauda*-singing were maintained by both types of confraternity, but the paraliturgical services of the *laudesi* confraternities provided the *lauda*'s primary context.

The earliest known *laudesi* company was founded in 1267 at the Dominican church of Camporegio in Siena (earlier dates are no longer tenable). Most of the *laudesi* confraternities were founded in the mendicant convents of Tuscan and Umbrian communes shortly after this time, and institutional *lauda* singing was soon legitimized by the granting of episcopal and papal indulgences. In Florence, which sustained a *lauda*-singing culture of unparalleled vigour and longevity, all but one of the city's 12 companies appeared during about 1270–1330, and were either newly formed or derived from the older Marian confraternities in which *lauda* singing had been at most an incidental, ad hoc activity. The evidence is scant for *laudesi* activity in cities outside Florence such as Lucca, Pisa and Siena, where the mid-century ravages of the Black Death may have severely damaged the infrastructures that supported confraternal institutions. 14th-century Florence remained a favourable environment for the *laudesi*, and here the once ad hoc devotion was rapidly transformed by several interrelated circumstances that converged with particular strength in Florence at this time: the proliferation of saint's day feasts in general; a dramatic rise in the number of bequests for *lauda* services (*lauda* 'vigil' or *vigilia alle laude*) on the feasts of these various saints; the professionalization and elaboration of *laudesi* activities brought on by the financial and legal obligations of these bequests; and the consequent rise of professional *lauda* singers, ornate service books (*laudari*) and a technically demanding repertory of paraliturgical songs. It is in this context that the remarkably florid *laude* in the Florentine *laudario I-Fn* BR18 (see ex.2) are to be understood.

The monophonic repertory of the 14th century was performed primarily in the daily ferial services (around the time of Compline) as well as in the annual festal cycles of the confraternities, which were conducted in a host church before a consecrated altar and altar painting. Most *lauda* vigils included some combination of prayers, readings, a candle procession and offering with *lauda* singing, a brief sermon and further *lauda* singing that led to confession. By the late 14th century, the *laudesi* companies increasingly focussed upon their festal services, particularly those of a patron saint, which might involve the hiring of civic wind and brass players (*pifferi* and *trombetti*), extra singers and instrumentalists, a procession

with *lauda* singing and elaborate services on both the eve and the day of the feast with the performance of special *laude* proper to the feast. During the 15th century the Florentine *laudesi* companies at the churches of Santo Spirito (the proprietors of *I-Fn* BR18) and S Maria del Carmine continued to serve the obligations of their bequests for *lauda* vigils, but otherwise devoted their resources to the annual staging of elaborate *sacre rappresentazioni* in which one or two interpolated *laude* were sung. Most *laudesi* companies had adopted polyphonic singing by about 1430, and expanded their chapels to accommodate the subsequent shifts from two- to three- and four-part singing. Beset by declining membership and economic inflation in the early 16th century, few companies could sustain the expense of polyphonic choirs, and in the vastly changed devotional environment of the Counter-Reformation the *laudesi* companies ceded their ancient devotion to the clergy of their host churches.

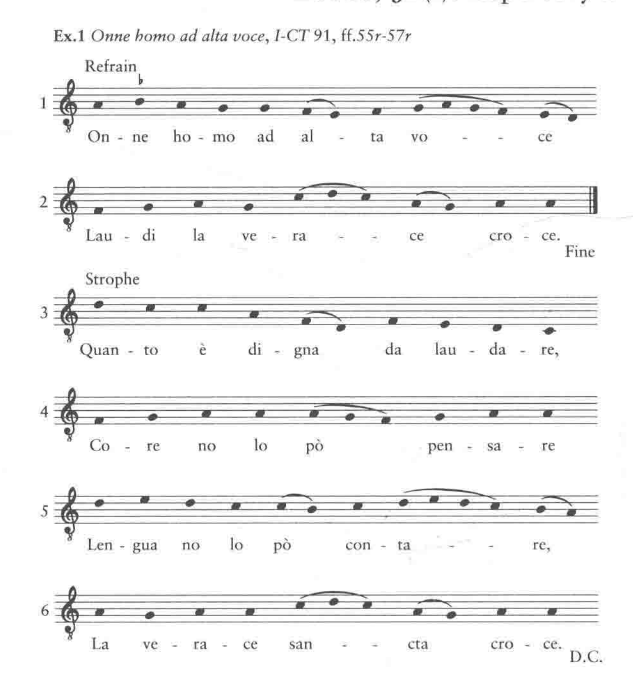
Lauda singing occupied a distinctive if less central place in the activities of the *disciplinati* confraternities that arose in the early 14th century. No musical sources for the *disciplinati* survive, but the texts in the extant *laudarii* reveal a penitential tone and a powerful urge to identify affectively and actively with the suffering and death of Christ and the martyred saints as a means to redemption. Cultivating an ambience of darkness, secrecy and self-denial, the *disciplinati* singers appear not to have aspired to the elaborate, professional and public character of the *laudesi* singing; but surviving documents of companies from Bologna, Florence and, above all, Umbrian cities such as Assisi, Perugia, Cortona and Orvieto reveal the integral role of the *lauda* in a variety of contexts: funerals and suffrages of the dead, Holy Week services, processions and in the privacy of an oratory in conjunction with the central devotion of ritual scourging (the latter two a legacy of the 13th-century penitential processions). The early 14th-century statutes of the Confraternita di S Stefano in Assisi call for ritual scourging followed immediately by the singing of a vernacular *lauda*, the singer of which is charged with '[moving] the hearts of the brothers to tears more than words move the mind'. The *lauda* played a particularly important role in the *disciplinati*'s Holy Week services, above all during the *mandato* (foot-washing) service on Holy Thursday. In Umbria the *lauda*, especially the narrative Passion *lauda*, underwent a distinctive transformation from *devozione* to *rappresentazione*, and by the early 15th century these dramatic *laude* were fully staged productions.

While *laude* were sung primarily during the services of *laudesi* and *disciplinati* companies throughout the 14th and 15th centuries, *lauda* singing was gradually adopted during this period in other contexts favourable to popular devotion. *Laude* were recited or sung in conjunction with mendicant sermons, particularly during Lent, and appeared with increasing frequency in private devotional and clerical settings. The great Florentine *lauda* poet Feo Belcari (1410–84) was informed of the death of his sister in a Florentine convent with a letter describing how in her final moments she 'entered into a devout state and began singing the *lauda* that begins *Partiti core et vanne all'amore*, then upon her request her close companions gathered and sang a *lauda* that eased her passage from this life'. Widespread clerical appropriation of *lauda* composition and performance began near the end of the 15th century, however, when the polyphonic *lauda* was often promoted in the context of religious reform as a substitute for more complex styles of polyphony. In Florence, the Dominican friar Girolamo Savonarola advocated *lauda* singing throughout the churches and confraternities of the city, and thereafter the *lauda* was cultivated almost exclusively in Dominican convents in Tuscany loyal to the friar's memory. Most of the 15th-century sources of polyphonic *laude* (see §2(ii) below) come from monastic environments in Venice or the Veneto, many of which were connected with a Benedictine reform movement that rejected more complex polyphony. Petrucci's *Laude libro primo* (1508) is devoted entirely to the works of a Venetian priest, Innocentius Dammonis, and it is likely that this and Petrucci's next *lauda* collection contain repertory performed both in Venetian convents and by lay and clerical singers in the services of Venetian confraternities (*scuole*). Petrucci's *Laude libro secondo* (1507/8) contains a number of works by Mantuan court composers such as Cara and Tromboncino, probably for use in church services, processions and private courtly devotions in Mantua and perhaps also in other north Italian courts such as Milan and Ferrara. The final creative phase of the *lauda* took place in Counter-Reformation Rome, where the composition, publication and performance of *laude* for Filippo Neri's Congregazione dell'Oratorio was conducted, once again, in a clerical environment of religious reform.

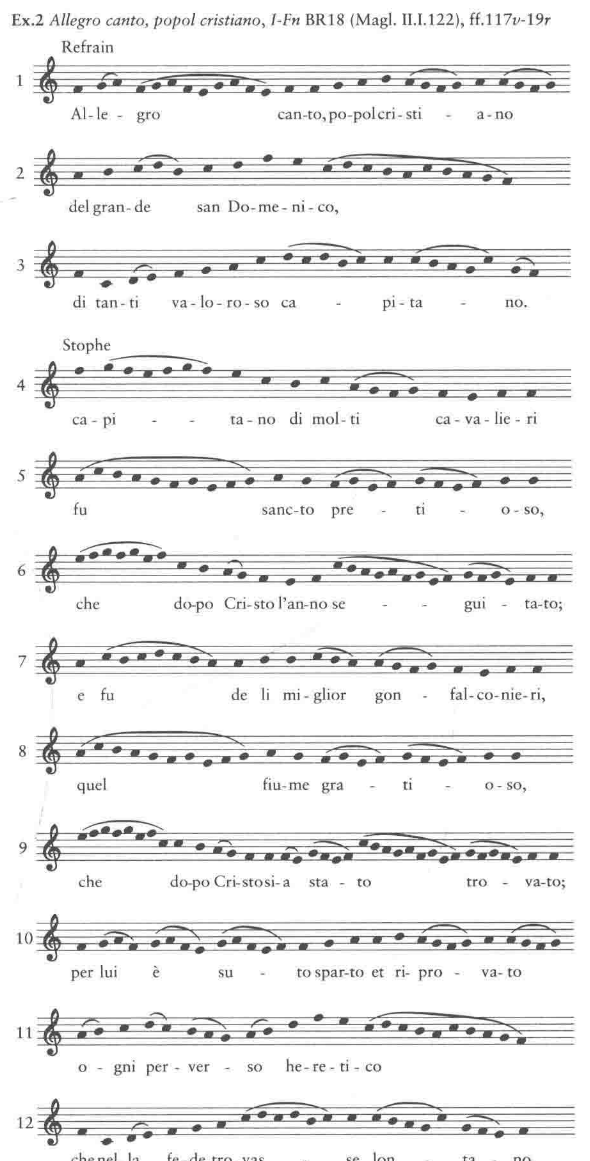
2. Repertory and performing practice.

(i) Monophonic. While there are more than 200 extant confraternity *laudarii* that transmit texts, only two survive with musical notation, along with a number of musical fragments from dismembered *laudarii*. The late 13th-century Cortona *laudario* (*I-CT* 91) belonged to the Confraternita di S Maria delle Laude attached to the church of S Francesco in Cortona, but its 65 *laude* (with music for 46) were probably drawn by its scribe from the general area of Siena, Arezzo and Cortona. The Florence *laudario* (*I-Fn* BR18, olim Magl.II.I.122) was copied during the early 14th century for the Compagnia delle laude di Santo Spirito, a modest *laudesi* company that met at the Florentine church of Santo Spirito. It contains 97 *laude* (88 with music) that would have been performed by the one or two singers this company retained into the early 15th century. Ziino (1978) has demonstrated that a group of the surviving musical fragments come from a single *laudario* which belonged to the Compagnia di S Agnese, a Florentine *laudesi* company situated in the church of S Maria del Carmine. The paraliturgical function of these confraternity service books is revealed in their format and style: *laude* are grouped in sections devoted to Mary, a cycle for the liturgical year and, in the richly illuminated Florence *laudario*, a large *sanctorale* section. The notation in both collections is the rhythmically neutral quadratic notation used in contemporary chant manuscripts.

The only known authors of medieval *laude* are Jacopone da Todi, Guittone d'Arezzo and a certain Garzo. The otherwise anonymous poetic repertory is extremely varied in both quality and subject matter. Many texts are didactic in intent, such as some of the older Marian *laude* with their anti-heretical language (e.g. *Madonna sancta Maria* in *I-CT* 91) or *laude* that narrate the events of a saint's *vita* (e.g. *Vergine donzella* in *CT* 91 and *Fn* BR18). Most employ a vivid and affective language intended to draw the participant into a devotional state



Ex.1 *Onne homo ad alta voce, I-CT* 91, ff.55*r*-57*r*



Ex.2 *Allegro canto, popol cristiano, I-Fn* BR18 (Magl. II.I.122), ff.117*v*-19*r*

of penance or praise. The subject matter is adapted from a variety of sources, including the Bible, liturgical texts and more popular devotional literature such as Iacobus de Voragine's *Legenda Aurea*. Apart from the oldest 13th-century texts, which tend to be formally diverse, the medieval *lauda* repertory is distinguished by the pervasive application of the poetic scheme of the BALLATA. Originally a dance-song with a choral refrain (similar to the French virelai and the English carol), the clearly secular ballata form was adapted to sacred texts during the later 13th century, probably within the institutional framework of the new confraternities, and held fast in the *lauda* repertory to the end of the 14th century when it began to be displaced by a new array of poetic forms linked to an emerging polyphonic practice. In its strictest and most frequent form, the *lauda*-ballata consists of a two-line, end-rhyming choral refrain (repeated after each successive strophe) and a four-line, soloistic strophe made up of *piedi* (two lines of identical versification and end-rhyme) and a *volta* (two lines that repeat the versification and, usually, the music of the refrain). *Laude* rarely follow this *ballata minore* scheme strictly, however, and particularly in the Florence *laudario* one finds not only more irregular line lengths but also variations upon the longer stanzaic forms of the *ballata mezzana* and *ballata maggiore*.

Like the texts, the melodies of the *lauda* repertory range freely in style and character from chant to popular song, variously showing traces of processional intonations, dance-tunes, indigenous popular song styles, litanic, hymnodic and sequential structures, troubadour song, the modes of ecclesiastical chant and an incipient major–minor tonality. Exx.1 and 2 show melodies in two contrasting styles. *Onne homo ad alta voce* (ex.1), in honour of the Holy Cross, appears in both *laudarii* and is an example of the simpler *lauda* style: the melodic motion is conjunct, the word-setting is mostly syllabic (with occasional two- to four-note ligatures on individual syllables) and it lies within the range of any male voice. Like many of the simpler mode 1 (protus) *lauda* melodies, it sounds rather austere and exhibits some structural irregularities (the *piedi* – lines 3–4 – differ, and the *volta* – lines 5–6 – is a varied recapitulation of the refrain). A *lauda* in honour of St Dominic from the Florence *laudario*, *Allegro canto, popol cristiano* (ex.2), reflects the professionalization of the Florentine *laudesi*: it demands control of a much wider range and engages in an effusive and florid virtuosity that is characteristic of many *laude* found in the *sanctorale* section of that Florence manuscript. The overall structure is absolutely regular (strict repetition among the three pairs of *piedi*, and between refrain and *volta*), and the major-tonality melodies tend to cascade within clearly-defined octave gamuts in a manner similar to the cantus parts in polyphonic madrigals by contemporary Florentine composers such as Donato da Cascia and Lorenzo Masini.

The two main sources share 20 texts and 14 melodies, and the Florence *laudario* contains nine melodies that appear two or more times with different texts (contrafacta). *Ave, donna sanctissima* is transmitted in both

sources, and reveals the melodic plasticity of a repertory conditioned by oral and improvisatory traditions. Melodic intervals of a third or more might be filled in, and a variety of ornamental notes ranging from single anticipatory or appoggiatura-like notes to clusters of notes in stock formulae (abundant in ex.2 and other florid *laude* like it) might be applied. Entire phrases, including finals, might differ significantly, although this is not as common as was once assumed.

It is just this melodic flexibility that argues against the application to the *lauda* repertory of rigid or artificial rhythmic schemes, such as those proposed by Riemann (*Vierhebigkeit*), Beck and Aubry (Modal rhythm) and Anglès ('modified mensural'). Rhythmic solutions to the performance of monophonic *laude* must be sought in the extra-liturgical environment of the late medieval Italian cities, where the possibilities ranged from unmeasured recitation to dance-song and flexible mensural applications. The rhythmic transcriptions in Liuzzi's monumental *La lauda e i primordi della melodia italiana* (1935) are untenable, and the facsimiles must be used with great caution. There are numerous scribal errors in both manuscripts with respect to clefs, custodes and melodic transpositions. The Florence *laudario* is especially problematic, for some time after its initial compilation the codex was damaged and the tops and sides trimmed and repaired, during which process the top staff on every folio was mutilated, the parchment restored and the music recopied. The recopied music is, however, entirely corrupt, a fact taken into account in only one recent edition (RRMMA, xxix, 1995), which proposes emended versions of these passages.

The 13 monophonic Latin songs in a mid-14th-century antiphoner (*I-Tn* Bobbiese F.I.4) are related to the *lauda* by virtue of their more popular melodic style and the use of the ballata form. The usual designation of these songs as 'Latin *laude*' is understandable but problematic given their anomalous features against the vast and relatively uniform backdrop of the medieval *lauda* repertory. As mensurally-notated songs in Latin emanating from environments unconnected with Trecento *lauda* production and lay confraternity performance (a Benedictine convent near Genoa), they stand outside the *lauda* tradition. One of these Latin songs, *Vernans rosa*, is also transmitted in *I-Fn* BR19, a 14th-century Florentine *laudario*, but is relegated to an appendix of Latin monophonic and polyphonic works and designated a 'sequentia'.

(ii) Polyphonic. Exceptional early examples of polyphonic *laude* are the two sacred ballata texts set by Trecento composers, Niccolò del Proposto's *Dio mi guardi di peggio* and Jacopo da Bologna's *Nel mio parlar di questa donn'eterna*. Though the melodic style of these works is simpler than that found in their composers' secular compositions, it is unrelated to the contemporary monophonic repertory in the Cortona and Florence *laudarii* which was largely ignored by or unknown to polyphonic composers.
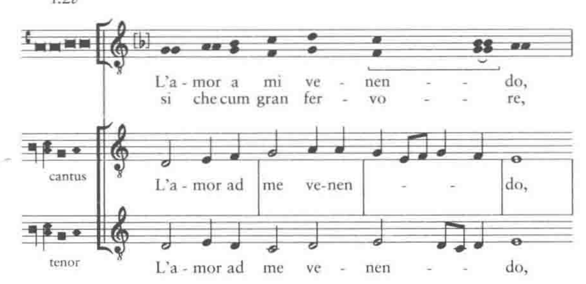
In Florence more than 60 extant manuscript and print sources from about 1380 to 1560 bear witness to a vast and continuous *cantasi come* tradition that was unique to that city. These are collections of *lauda* texts, some copied into private devotional miscellanies, others intended for a wider circulation, that bear the rubric 'cantasi come' (to be sung like) followed by the title of a song to which the *lauda* was to be sung. The oldest collections, such as *I-Rvat* Chigiano L.VII.266, contain the last appearances of monophonic *lauda* titles and secular polyphony drawn from late 14th-century Florentine sources. The approximately 65 *laude* in these early sources with *cantasi come* links to Florentine polyphony overwhelmingly favour the music of the formally compatible ballata settings and a traditional polyphonic texture of two voices with text in both parts. Landini's settings seem to have been great favourites – the *laude O Gesú Cristo padre* and *Or che non piangi* both called for the music of his *La bionda trezza*, for example – but the two-voice ballatas of Giovanni da Cascia, Gherardello da Firenze, Niccolò da Perugia, Andrea da Firenze, Bartolino da Padova, Guilielmus de Francia, Ciconia and Paolo da Firenze were called upon as well. The link between *lauda* texts and Trecento polyphony must have been forged in the wealthier Florentine *laudesi* companies such as that of Orsanmichele, where the elaborate musical establishment brought together as many as a dozen professional *laudesi*, a music master versed in polyphonic practices, lute and medieval fiddle players, and, from 1378 to 1426, the organist and composer Giovanni Mazzuoli.
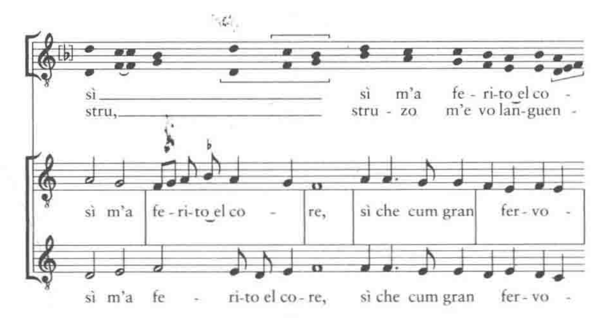
In the course of the 15th century the *lauda* underwent a profound change as it lost its exclusive association with the lay confraternities and the ballata form and entered into the broader and shifting currents of emerging polyphonic styles and new poetic forms. This is most evident in the numerous sources from the next, Medicean period of the Florentine *cantasi come* tradition (*c*1430–90). *Lauda* poetry assumed the new and more varied forms of popular poetry found in the later FROTTOLA (such as the *strambotto*, *barzelletta* and *capitolo*), the chief poets being Feo Belcari, Francesco d'Albizo, Lorenzo de' Medici and Lucrezia Tornabuoni (Lorenzo's mother). The *cantasi come* rubrics indicate a broad array of music: there are Italian and French songs and a handful of Latin, Spanish, Flemish and German songs, many in extant polyphonic settings found in Florentine sources as well as in sources from northern Italy to Naples. The regional unwritten traditions of *viniziane*, *napolitane* and *siciliane* also found their way to Florence, where they jostled with local repertories of festival music such as *canti carnascialeschi*, *trionfi*, May songs, music for Holy Week, the individual creations of singers such as 'Benolio' and Piero di Mariano, and a local *aria fiorentina* for the singing of *strambotti*, *rispetti* and *balli*. Chief among the non-Florentine tributaries are the *veneziane* or *giustiniane*, named for LEONARDO GIUSTINIANI (*c*1383–1446), whose *laude* and popularizing love songs are ubiquitous in late 15th-century *cantasi come* sources. The central document of this period is *I-Fn* Magl.VII.690, an autograph manuscript prepared by Feo Belcari between 1468 and his death in 1484, which appears to have determined for subsequent sources (particularly the printed sources, such as the four prints of 1486–1507 ed. Galletti, 1863) the general cosmopolitan nature of the *cantasi come* sources and many specific links. Belcari's *lauda Tutto per noi* is always paired in the later sources with the Frye-Binchois *Tout a par moy*, just as his *Merzé ti chiamo Vergine Maria* was always linked to the music of Giustiniani's *Mercé te chiamo o dolce anima mia* (a two-part setting survives in *I-Bu* 2216). Whereas the prerequisites for a musical model with a foreign text were generally compatibility of poetic form

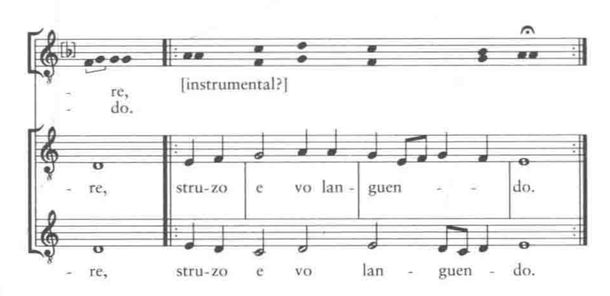
and perhaps a similar sounding incipit, a deeper process of *travestimento spirituale* was often involved in the borrowing of music associated with popular (or notorious) Italian secular texts. Florentine Carnival songs (e.g. *Visin, visin, visin chi vuol spazzar camin*, which lent its music to *Iesù, Iesù, Iesù, ogniun chiami Iesù*) were especially ripe for this treatment. Belcari's *lauda Hora mai sono in età* extols the virtue of monastic retreat, while its musical model, the Neapolitan *barzelletta Hora mai che fora son* (in a four-part setting in *E-E* IV.a.24) is a secular song about a girl who rejects the convent.

Parallel to (but interactive with) the Florentine *lauda* tradition was a written, *modo proprio* repertory of polyphonic *lauda* settings from the Veneto. The majority of manuscripts that contain 15th-century *laude* in musical settings, copied between about 1420 and 1500, come from monastic environments in Venice (*I-Vnm* Cl.IX.145) and the Veneto (*I-Bu* 2216; *I-Bc* Q15; *I-PAVu* Aldini 361 and perhaps *I-Fn* Panciatichiano 27), and from Benedictine monasteries belonging to a reform order, the Congregatio Sanctae Iustinae, that originated in the Veneto (*US-Wc* ML171 J6; *ZA-Csa* Grey 3.6.12; *I-MC* 871). The poetic forms are those popularized by Giustiniani's verse (and music): the *strambotto*, *capitolo*, ode, frottola and classical ballata. The *laude* in these sources are generally in two and three parts, and particularly in *ZA-Csa*, a retrospective Benedictine anthology copied around 1500, the textures vary from simple note-against-note settings (Giustiniani's *Quando Signor Jesú*) to contrapuntal settings with broken rhythms, cadence patterns and problematic text underlay that suggest (like the setting of Giustiniani's *Piangeti cristiani*) the *travestimento* of a northern-European chanson. The majority of the settings in these sources, however, are in what may be considered an indigenous style of Italian polyphony that emerged in written form during the 15th century: the text-setting is syllabic and homorhythmic, and there is a close rhetorical correspondence between poetic and musical phrases, with clearly articulated, simultaneous cadences in all parts. The two similar versions of *L'amor a me venendo* in ex.3 date from the first half of the 15th century, and suggest a transition from improvisatory to written practice. The comparatively refined mensural duet in *I-PAVu* appears to have been derived from the rudimentary, organal texture in the *Vnm* version through compositional adjustments to part-writing, text underlay and the rhythmic and melodic structure of the lines. This same text appears with new music in Razzi's *Libro primo* (a three-part setting), and in Petrucci's *Laude libro primo* (a four-part setting by Dammonis). Such simple frameworks lent themselves to a more florid treatment of the cantus, and works such as *Con desiderio io vo' cercando* (from *I-Bu* 2216) probably reflect an older 15th-century tradition of improvisatory singing associated with the musical settings of Giustiniani's poetry (the *aria veneziana*) that was known in both Venice and Florence (ex.4). Three-part textures were favoured in the later 15th-century *lauda* repertory, and were sometimes created, as in ex.5, by the addition of a lower part to an older cantus-tenor duet. Giustiniani's very popular *lauda O Jesù dolce* was strongly associated with a two-part musical setting found (with variations) in both *ZA-Csa* and Razzi; the Panciatichiano 27 version in ex.5 is a version of this cantus-tenor duet, adjusted to accommodate a bass part that provides a quasi-tonal, root-position movement.

Ex.3 *L'amor a me venendo*, *I-Vnm* It. Cl. IX. 145, f.144*r*; *I-PAVu* Aldini 361, f.2*v*



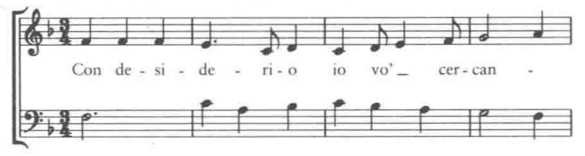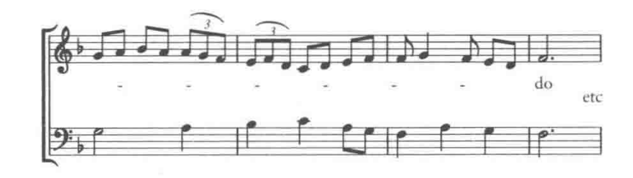




Later settings of this text include one for four parts in Petrucci's *Laude libro primo*, and a five-part setting by Palestrina (Ziino, 1975).
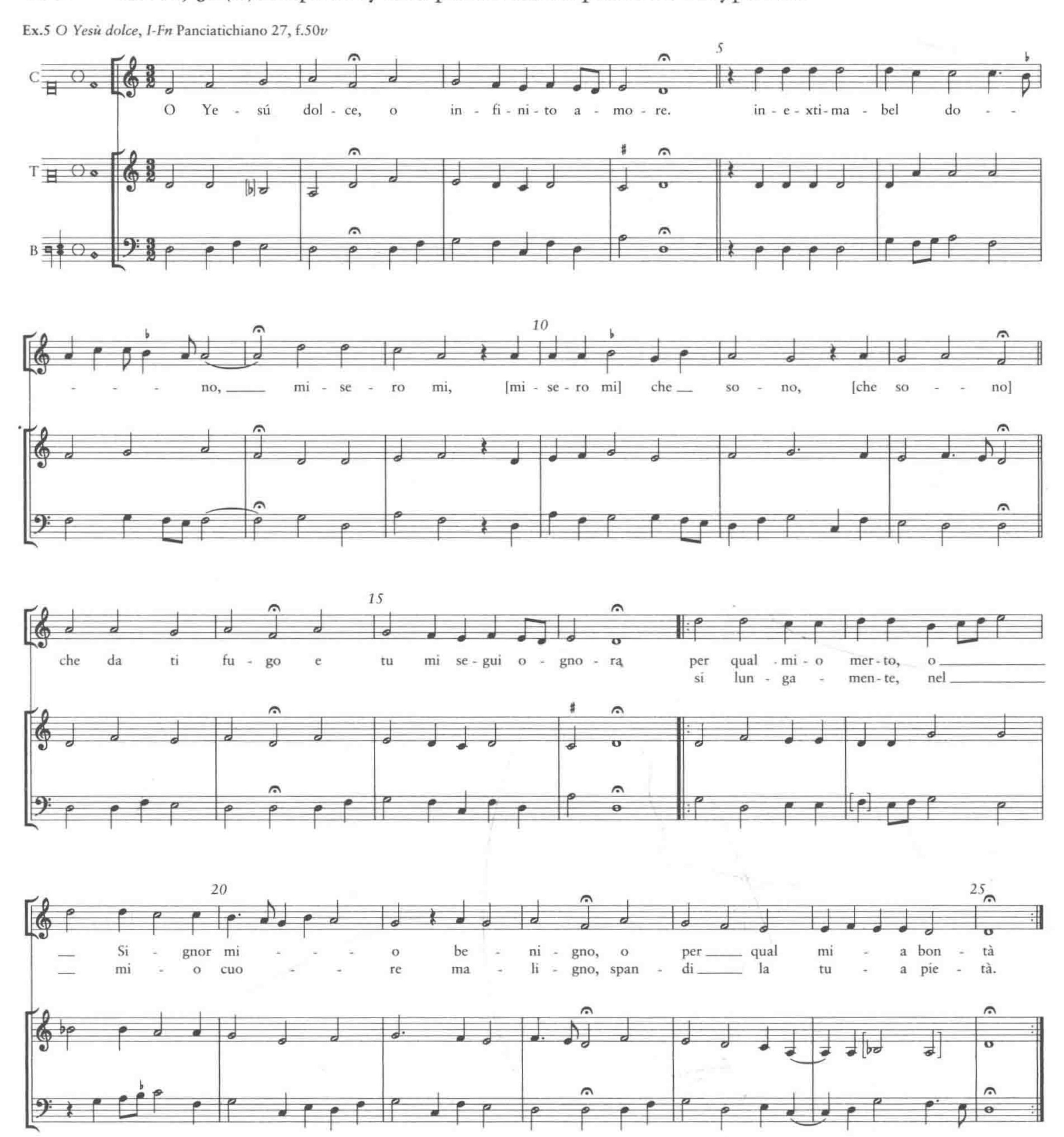
Petrucci's *Laude libro primo* (1508) and *Laude libro secondo* (1507/8) may be regarded as the culmination of this Venetian *modo proprio* tradition, when the *lauda* reached a height of popularity and influence in tandem with the closely related musical settings of the frottola (*c*1490–1530). Of the 66 pieces in Petrucci's first book, all by the otherwise obscure Venetian priest Innocentius Dammonis, 51 have Italian texts and 15 Latin. By contrast, Petrucci's second book is devoted mostly to

Ex.4 *Con desiderio io vo' cercando*, *I-Bu* 2216, f.45*r*





Ex.5 O *Yesù dolce*, *I-Fn* Panciatichiano 27, f.50*v*



laude by north Italian frottola composers such as Cara, Tromboncino and Lurano, and contains 23 settings of Italian texts and 31 of Latin. The two books exhibit a variety of styles: most of the works are for four voices, some stylistically related to the older three-part, note-against-note *lauda* textures. The majority are in a style closer to that of the frottola, with a melodic upper voice patterned after the text, moderately active lower voices and a functional bass part. But there are also works in more complex imitative and non-imitative polyphonic textures, which employ more learned devices such as canon, cantus firmus and *soggetto cavato* (see Glixon).

Petrucci's designation of these books as *lauda* collections is problematic, however. The fact that a *lauda* could stylistically resemble a frottola (some were contrafacta of frottolas) but also have a Latin text and complex textures (some of Petrucci's Latin pieces in his second book were lifted from his motet prints) obscured the contours of the *lauda* as a distinct genre; this may partly explain why it virtually disappeared from northern Italy not long after Petrucci's prints were published. Equally problematic, therefore, is the idea advanced by Osthoff and Lowinsky that the early 16th-century *lauda* influenced the new style of sacred music in mass and motet settings by composers such as Weerbeke, Compère and Josquin (the first part of whose homorhythmic motet *Tu solus qui facis mirabilia* was included in Petrucci's second book of *laude* with the text *O mater Dei et hominis*). Given the presence of motets and motet textures in Petrucci's two *lauda* books, and the generic ambiguity of the *lauda* and the Italian

motet in the early 16th century, the extent and nature of the influence of the *lauda* upon the motet remains unclear.

The next printed collection of *laude* to appear after Petrucci's two books was Serafino Razzi's *Libro primo delle laudi spirituali* (1563). This, too, was the culmination of a tradition, the Florentine *cantasi come* practice, for in the dedicatory letter the printer Filippo Giunta declared that he had long wanted a collection of *laude* with music 'abandoning that silly way of saying *cantasi come* this and *come* that'. Razzi also compiled four manuscript collections of *laude* (*I-Fn* Pal.173) and published the *Santuario di laudi* (1609). Many of the *lauda* texts in his *Libro primo* were written during the early 16th century by Dominican friars, most of them active at some point in Savonarola's convent of S Marco, among them Angelo Bettini, Niccolò Fabroni and Razzi himself. Razzi's publications are extremely important for their transmission of what he called 'arie antiche', two- and three-part settings from late 15th-century Florence, many of them *travestimenti spirituali* of such Carnival songs as Lorenzo de' Medici's *Quant'è bella la giovinezza* (with the text *Quant'è grande la bellezza di te, Vergin santa e pia*) and Poliziano's May song *Ben venga Maggio* (with Lucrezia Tornabuoni's text *Ecco'l Messia*).

Razzi's 1563 anthology was timed to coincide with the closing months of the Council of Trent, when the reform of sacred music was under consideration, and the Counter-Reformation provided the impulse to the final creative phase of the *lauda* in Rome. *Lauda* singing was introduced to the Roman churches by two Florentines, the composer Giovanni Animuccia and the priest Filippo Neri. Neri had sung *laude* as a boy at S Marco, Florence, in the 1520s, and was an ardent admirer of Savonarola; during the 1550s he introduced *lauda* singing to the informal gatherings in an oratory that eventually received papal recognition as the Congregazione dell'Oratorio. In his capacity as Neri's *maestro di cappella*, Animuccia published in Rome in 1563 (with Razzi's encouragement) his *Primo libro delle laudi*. This began a long series of prints written and published for Neri's Congregazione: Animuccia published another collection in 1570, and there followed another 11 books between 1577 and 1600, edited primarily by Francisco Soto de Langa and Giovenale Ancina. During this same period, post-Tridentine *lauda* collections were also printed throughout Italy – in Venice, Genoa, Turin, Ferrara, Brescia and Naples. A few of the Roman *laude* had narrative or dramatic texts and are antecedents of the early Baroque *oratorio volgare* that evolved primarily in the context of the spiritual exercises conducted in Neri's oratory.

The Florentine origins of the Roman practice are evident in both the text and music. The verse types are still those of the frottola, and the predominantly three- (and occasionally four-) part homophonic textures are similar to those in Razzi's 1563 anthology. Some of the repertory also derives, as does Razzi's, from Florentine practice of the period 1480–1520, including music for Belcari's *Giú per la mala via* and d'Albizo's *Giovanetti con fervore*. Animuccia preserved Belcari's original *cantasi come* link between the text of his *Lodate Dio* and the music (with a more elaborate melody) for Poliziano's *Ben venga maggio*.

The *lauda* declined at the end of the 16th century with the rise of the oratorio, but *lauda* prints continued to be issued into the early 19th century. Through these, the tradition of *travestimento spirituale* was perpetuated, as in Matteo Coferati's *Corona di sacre canzoni, o laude spirituali* (1675), which includes about 140 secular melodies with sacred texts for each.

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BLAKE WILSON

Lauda Sion (Lat.: 'praise, O Sion'). The sequence for Corpus Christi (*LU*, 945); the text is by Thomas Aquinas, set to a melody originally used for several of Adam of St Victor's sequences, resembling most closely that of *Laudes*

crucis. It was one of the four sequences retained by the Council of Trent (1543–63). There are settings by Brumel (an *alternatim* paraphrase of the plainchant) as well as by Lassus, Victoria and Palestrina (three) (*see* SEQUENCE (i), §11). Among more recent settings is the imaginative work by Edmund Rubbra, for double chorus with soprano and baritone soloists.

JOHN CALDWELL

Lauder, Sir **Harry** (**Maclennan**) (*b* Portobello, nr Edinburgh, 4 Aug 1870; *d* Strathaven, 26 Feb 1950). Scottish baritone music-hall singer and composer. As a young man he won prizes at local singing contests and gained attention at concert parties, and after deciding to become a professional entertainer in 1894 he toured Scotland with the violinist Mackenzie Murdoch.

Lauder's most successful years as a singer coincided with the most popular years of the music hall, between 1900 and World War I. During this time he became known not only in the best London music halls but also, through concert tours, in Europe and North America. During both world wars he was an ardent recruiter, and was knighted for his efforts (1919). He performed at Buckingham Palace and for several American presidents. Later he made many gramophone recordings for the Victor label.

Lauder's stage personality was a stereotyped Scotsman, with a kilt and a generalized brogue. He often included an interlude of patter before the final verse of a song, sometimes ending with a jolly laugh; he preferred the sentimental appeal of love-songs and images of his home country, and usually ended his performances in a serious vein with *Rocked in the Cradle of the Deep* or *The End of the Road*. Lauder composed many of his own songs, of which more than 90 have been published, including a comedy sketch with four songs, *The Night Before*; the two major published collections of his works are *Harry Lauder's Songs* (arr. C. Greenwood, London, 1942) and *Francis & Day's Album* issued in five volumes (London, 1907–*c*1930). All the songs follow accepted popular formulae, and have little in common with Scottish folk music except for the occasional use of bagpipe effects in the accompaniment or a hexatonic scale. They usually have an instrumental introduction, two or more verses and a chorus. Most are firmly in the major mode, with diatonic melodies built on the repetition or sequential use of symmetrical two- or four-bar triadic phrases. Some of Lauder's tunes have become internationally known in oral tradition, including *I love a Lassie* (1905), *A Wee Deoch-an-Doris* (1910), *Roamin' in the Gloamin'* (1911) and *The End of the Road* (1924). The principal publishers of his works were Francis, Day & Hunter (London) and T.B. Harms (New York). He published ten books of stories and memoirs, notably *Roamin' in the Gloamin'* (London, 1927) and *Ticklin' Talks* (London, 1934).

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DEANE L. ROOT

Lauder, James (*b c*1535; *d* after 1592). Scottish composer. He was musical servitor to Mary Queen of Scots and King James VI. In 1552–3, as prebendary of the choir of St Giles's Cathedral in Edinburgh, he was granted leave to travel to England and France to further his musical studies. In 1562 he received payment 'be the Quenis grace preceptis and speciale command', and in 1566 he was presented to a chaplaincy in St Giles's. After Mary's defeat and flight to England, Lauder was named as one of her *valets de chambre* at Tutbury Castle in 1569, and subsequently in Scotland there are numerous references to payments to him in court records from the 1570s to the 1590s. When James VI began to set up court in the 1580s, Lauder was sent to London to buy for him 'two pair of virginallis', and probably became a member of 'the Castalian Band' of poets and musicians at the Scottish court under the leadership of the poet Alexander Montgomerie (though with James as its figurehead). In 1584 Lauder composed his beautiful *My Lord of Marche Paven* for consort of viols; other consorts are probably his work (e.g. MB, xv, 78), and as a known friend of Montgomerie he may well be the composer of partsong settings of Montgomerie's poems such as *In throu the windoes* and *Evin dead behold I breathe* (MB, xv, 53, 55), which show many stylistic similarities to the pavan. The last we hear of Lauder is in 1593, when he was among those appointed by the Edinburgh Council to examine 'Mr Jhonn Chalmers, quha desyres the office of maister of the sang schole ... as alsua of his knawledge in playing upoun the virginalls'.

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KENNETH ELLIOTT

Laudes. Chants sung at Matins, at some of the Little Hours and at Mass in the Mozarabic rite. The Mass *laudes* correspond to the Roman alleluias. *See* MOZARABIC CHANT, §§3(vii) and 4(viii).

Laudes regiae. A set of acclamations sung initially in honour of, and in the presence of, the king or emperor. The oldest set dates from the 8th century; a variety of forms were used in several different contexts throughout the Middle Ages.

In its most characteristic form (found in a Frankish manuscript dating from about 796–800, with text only), the Laudes regiae include (1) the triadic acclamation 'Christus vincit, Christus regnat, Christus imperat' ('Christ conquers, Christ reigns, Christ commands'), the most distinctive element of the Laudes; (2) several acclamations for pope, emperor, and others, each introduced by the 'hail' formula 'Exaudi Christe' ('Hear, O

Christ!'); these acclamations are interspersed among (3), invocations to each of a list of saints, with the response 'tu illum adiuva' ('help him!' – 'him' being the pope, emperor, or other personage just acclaimed in the 'Exaudi'); (4) a series of attributes of Christ ('King of kings ...') each followed by the triad 'Christus vincit ...'; (5) doxologies addressed to Christ; (6) 'Christe audi nos/ Kyrie eleison', as at the end of litanies; (7) congratulatory wishes, in particular the ancient imperial acclamation 'multos annos' ('long life').

The whole series was chanted by precentors and responded to either by a *schola* or by all those present. The chant (first preserved in 10th-century manuscripts) is syllabic with more or less frequent two-note neumes, depending on the version. It uses formulae that are hard to locate stylistically with reference to those of the Roman chant; the Laudes formulae come closest to some of the lection tones (not the psalm tones), but more likely they represent a Frankish adaptation of a Gallican, Visigoth, or Byzantine tone of some kind. The reciting note, flanked by whole tones, leaping up a minor 3rd and dropping a 4th, is either *a* or *d*, or *g* with a *b*♭ above. This 'subtonal' tone is cognate with the older prayer and lection tones of the first millennium.

The Laudes regiae show contact with litanies on one hand (especially the Litany of the Saints) and with military hails for the Roman emperor on the other. Both elements might be traced far back in Roman culture; but it should be noted that the litanies in question are not at all characteristic of Gregorian chant and liturgy, being (apparently) instead the products of Irish or insular devotions and liturgies of the 8th century. And the imperial formulae of pagan Rome had never been put together in such a developed form – a form that gives every sign of Frankish origin, reflecting Carolingian syncretism as well as the desire to adopt imperial customs. The Laudes regiae were the most forceful expression of a tendency towards sets of loosely connected, highly stylized exclamations; this tendency reappeared in many different ways in Frankish chant, contributing to its individuality with regard to the Gregorian repertory.

Originally destined (it would seem) for Charlemagne himself, the Laudes formulae were eventually adapted for bishops or popes, and were perhaps used on a wide variety of occasions even apart from the reception of a princely personage. Indeed, some early sources indicate use at Easter or Pentecost, perhaps simply as a festival observance.

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For further bibliography *see* PLAINCHANT.

RICHARD L. CROCKER

Laudi, Victorino (*b* Alcara [now Alcara li Fusi], province of Messina; *fl* 1597). Italian composer. Schmidl's statement that he was born at Alcama is incorrect. He was *maestro di cappella* of Messina Cathedral; his only extant work is *Il primo libro de madrigali con dialogo* (Palermo, 1597), for five and eight voices. According to Mongitore, he contributed some pieces to a five-voice anthology, now lost, entitled *Madrigali di diversi autori siciliani* (Palermo, 1603).

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PIER PAOLO SCATTOLIN

Lauds (from Lat. *laudes*: 'praises'). One of the services of the DIVINE OFFICE, traditionally sung during the gradual brightening of the sky that precedes sunrise. Sometimes called 'matutina laus' or 'matutini', Lauds has its origins in the morning prayer of the early Church: the 'cathedral' tradition of the early Office cultivated a service held at daybreak consisting of fixed psalms (the 'Lauds' psalms), prayers and canticles. Fixed psalms are characteristic of Lauds in some eastern Churches, as for example in the Byzantine morning office Orthros, but to a limited extent only in the West.

In its modern western form, the service begins with five selections of biblical poetry joining the praise of God and that of the new light. Each of the five is prefaced and followed by an antiphon, often a Proper one linking the theme of the day with that of the hour. The five selections for most Sundays and feasts are as follows (the numbering is that of the Vulgate): Psalm xcii, *Dominus regnavit*; Psalm xcix, *Jubilate Deo*; Psalms lxii, *Deus, Deus meus*, and lxvi, *Deus misereatur nostri*, together; the Old Testament canticle *Benedicite omnia opera* (*Daniel* iii. 57–88 and 56, *Song of the Three Young Men*); and the psalms sometimes themselves called 'laudes', cxlviii–cl, *Laudate Dominum de caelis*, *Cantate Domino canticum novum* and *Laudate Dominum in sanctis eius*. On weekdays the first psalm is Psalm li, *Miserere mei, Deus*. The second and fourth of the selections change from day to day in an ordinary week according to the following scheme: Monday, Psalm v, *Verba mea*, the canticle *Confitebor tibi, Domine* (*Isaiah* xii.1–6, the Canticle of Isaiah); Tuesday, Psalm xlii, *Judica me, Deus*, the canticle *Ego dixi* (*Isaiah* xxxviii.10–20, the Canticle of Ezekiel); Wednesday, Psalm lxiv, *Te decet hymnus*, the canticle *Exultavit cor meum* (*1 Samuel* ii.1–10, the Canticle of Hannah); Thursday, Psalm lxxxix, *Domine refugium*, the canticle *Cantemus Domino* (*Exodus* xv.1–19, the Canticle of Moses); Friday, Psalm cxlii, *Domine exaudi*, the canticle *Domine audivi* (*Habakkuk* iii. 2–19, the Canticle of Habakkuk); and Saturday, Psalm xci, *Bonum est confiteri*, the canticle *Audite caeli* (*Deuteronomy* xxxii.1–43, the Canticle of Moses). (This was the plan in use during the Middle Ages. In the reformed breviary of Pius X, 1911, substantial changes were made, among them the inclusion of a second complete series of canticles.)

A short lesson, the chapter, is followed in the monastic cursus by a short responsory and a hymn, in the Roman cursus by a hymn only. On Sundays this is *Aeterne rerum conditor*. A different hymn is prescribed for each ordinary weekday; there are also some Proper hymns for Lauds of feast days. A short versicle and response follow. Lauds reaches its climax in the chanting of the New Testament canticle *Benedictus Dominus Deus* (*Luke* i.68–79, the Canticle of Zechariah). The association of this text with daybreak seems particularly felicitous: in it Zechariah speaks of his new-born son, John the Baptist, as one who will 'go before the Lord to prepare his ways', and says that 'the day shall dawn upon us from on high to give light to those who sit in darkness and in the shadow of death, to guide our feet into the way of peace'. The

antiphon for this canticle is often marked 'in evangelio' in the manuscripts. The term indicates the source of the canticle and also refers to the fact that the text of the antiphon itself is frequently taken from or based on the gospel read in the Mass of the day. This can be seen, for example, in the Sundays after Epiphany. In some manuscripts a series of antiphons is given for each of these Sundays (see *I-IV* CVI, f.15*v*, and LXIV, ff.41*v*–43*r*; and CAO, i–ii, 1963–5, nos.26, 33–5). They are in different modes and sometimes overlap in their retelling of the Gospel lesson; thus the additional antiphons must have been intended as substitutes for the first (perhaps for the days following the Sunday).

The music for Lauds thus consists of a simple formula for the versicle and response, the tones to which the psalms and canticles are chanted, the hymn, the antiphons and, in the monastic cursus, the short responsory. For a few feasts in some manuscripts of the 12th and later centuries, a *prosa* is substituted for the hymn; and in place of the versicle there appears another *prosa* (H. Villetard: *Office de Pierre de Corbeil*, Paris, 1907, pp.102–3, 153–5), or an alleluia verse prosula, sometimes with the same basic text as the versicle (*F-Pn* lat.17296, ff.37*v*, 42*r*; lat.12044, ff.15*r*, 18*v*, 39*r*; *F-LA* 263, f.96*r*; see D. Hughes: 'Music for St. Stephen at Laon', *Words and Music: The Scholar's View … in Honor of A. Tillman Merritt*, ed. L. Berman, Cambridge, MA, 1972, p.150). The concluding formula for Lauds, 'Benedicamus Domino–Deo gratias', may be replaced by a poem in two strophes of accentual verse ending with these phrases (see *AS*, 53).

For bibliography *see* DIVINE OFFICE.

RUTH STEINER/KEITH FALCONER

Lauermann, Herbert (*b* Vienna, 7 Nov 1955). Austrian composer. After studying composition with Ernst Vogel (1970–75), he enrolled in the Vienna Hochschule für Musik und Darstellende Kunst, where he studied music education (diploma 1979) and composition with Urbanner (diploma 1983). He later taught music at the Gymnasium in the Vienna suburb of Stockerau (1976–94) and at the Vienna Hochschule (from 1987). He first received international acclaim with a performance of his church opera, *Simon*, at the Carinthian Summer Music Festival in 1984.

As a composer, Lauermann's primary ambition has been to formulate his ideas directly, imaginatively and honestly with the aid of all the compositional means available to him and, at the same time, to engage his listener in a process of musical experimentation that leads to a new level of understanding. Towards these ends, he has sought new formal solutions that serve the direct, sensual experience of sound. His honours include the Theodor Körner prize (1980), the Publicity Prize of Austro Mechana (for his opera *KAR*) and the Maecenas-Kunstsponsoring-Preis (1994).

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Stage: Simon (church op, H. Vogg), 1983, Ossiach, 6 Aug 1984; Wundertheater (chbr op, 2 pts, C. Fuchs, after M. de Cervantes), 1987, Vienna, 6 Nov 1988, rev. Klagenfurt, 19 June 1990; KAR (Fuchs), 1993–4, Reisseck Dam, 22 July 1994; see also Orch [Das Ehepaar, 1981]

Orch: Das Ehepaar (F. Tanzer), S, spkr, chbr orch, 1981, rev. for stage 1986; Chbr Sym., 1984; Phantasy on Me, 1984–5; Caccia 'Ah! Dov'è il perfido?', 1989; Desert, chbr orch, 1990; Sinfonietta, 1993; Verbum IV 'An die Sonne', 1996

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Principal publisher: Doblinger

RAINER BONELLI

Laufenberg [Loufenberg], **Heinrich** [Heinricus de Libero Castro] (*b* ?Freiburg, *c*1390; *d* Strasbourg, 31 March 1460). German-Swiss poet and musician. Although his patronymic refers to Laufenburg (formerly Laufenberg) on the Upper Rhine, east of Rheinfelden, it is never used to indicate his place of origin in the extant archival material. Instead, the acrostics in the didactic poems *Regimen* and *Spiegel menschlichen Heils* provide the information that Laufenberg was 'von frybvrg ein priester' and 'ein priest von fribvrg', which possibly indicates that he came from Freiburg im Breisgau. An entry in the Heidelberg University matriculation records of 20 December 1417 mentions a 'Heinricus Loffenburg de Rapperswil cler. Constanc. Dyoc.'; this could of course refer to another man, but the town name has also been corrected to 'Rupperswil', which is close to the town of Zofingen, where Laufenberg was dean of the collegiate foundation of St Mauritius in 1433 and 1434. However, he had previously been in Freiburg, where the records mention him as *capellanus* and *viceplebanus* in 1421, and he bought a house there in 1424. He was probably in Zofingen between about 1430 and 1440: he is documented as absent from his benefice at Freiburg Cathedral from 1436 to 1438, and he is not mentioned again as 'Heinrich ze Friburg Dechan' until 1441. He resigned from the office of dean in 1445 and left Freiburg to enter the monastery of the Knights Hospitaller in Strasbourg, a favourite retreat of highly esteemed clerics in their old age. He died there, according to the monastery's necrology, on 31 March 1460.

Laufenberg's literary work consists primarily of two large didactic poems in rhyming couplets, the *Regimen* of 1429 (a work of about 6000 lines on the subject of health; ed. H.H. Menge, Göppingen, 1976) and the *Spiegel menschlichen Heils* of 1437 (a translation in about 15,000 lines of the *Speculum humanae salvationis*). He also wrote a *Buch der Figuren* (a collection of Marian prefigurations, *c*15, 370 lines; 1441), a small group of discourses in rhyming couplets and some prose (a didactic dialogue between a father confessor and a female penitent). Of these works only the *Regimen* has been preserved complete, since it was widely distributed in the 15th century; there are seven extant manuscripts and an incunabulum. The other works were preserved as *unica* in the library of the Hospitallers in Strasbourg, including the rhymed discourses and the prose work, copied in the same manuscript as Laufenberg's songs, about 120 in all. This manuscript (shelfmark B.121) was transferred to the Bibliothèque de la ville, Strasbourg, at the time of secularization, but was destroyed by fire in 1870.

The songs, the texts of which were edited by Wackernagel before the manuscript was lost, were copied with their melodies in more or less chronological order (many

of the songs were dated in the manuscript). Otherwise the transmission pattern of the songs was small and scattered. While a number of the songs in the manuscript bear the ascriptions 'heinrich' or merely 'h', there are also songs by other authors such as the Monk of Salzburg and Heinrich von Mügeln. The presence of the Monk of Salzburg's songs, along with the contrafactum of a two-voice song, *Wolauf, lieben gesellen vnuerczait/Seit willi-kommen her Martein* by the Monk or one of his circle (Wackernagel, 54*; cf C. März: *Die weltlichen Lieder des Mönchs von Salzburg*, Tübingen, 1999, pp.34–54, 497–501) and Laufenberg's translation of popular hymns and sequences into German, suggests that he was inspired by the older poet. The contrafactum texts, *Woluff mit andaht alle cristenheit* and *Bis wilkommen, Maria, maget rein*, were entered some distance apart in the songbook *F-Sm* B.121, so that in the circumstances polyphonic performance seems somewhat unlikely. No edition of the melodies has appeared, but Wachinger (1979) indicated sources for 17 of the melodies (also mentioning a facsimile of Wackernagel's copies of the melodies, preserved as *F-Sn* 2371).

The frequently raised question of whether Heinrich Laufenberg was the same man as Heinricus de Libero Castro, a composer included in *F-Sm* 222 (also lost), is difficult to answer. First, it is striking that the manuscript, the oldest part of which can be traced back to Zofingen, and which finally ended up in the monastery of the Knights Hospitaller, travelled the same way as Laufenberg. It may be that Laufenberg either drew up the codex himself or acquired it at an early date. He repeatedly mentioned his origin as 'von Freiburg', which is easily equated with its latinized form 'de Libero Castro'; Heinricus de Libero Castro is represented in the manuscript by a series of pieces for several voices in simple polyphony but using relatively complex notation. Although the only evidence for Heinrich Laufenberg's engagement with polyphonic composition is his contrafactum of the hymn to St Martin mentioned above, it does not seem out of the question that Heinrich Laufenberg and Henricus de Castro were the same man, but the issue remains unresolved.

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LORENZ WELKER

Lauffensteiner, Wolff Jacob (*b* Steyr, bap. 28 April 1676; *d* Munich, 26 March 1754). Austrian lutenist. He was the son of Wolff Jacob Lauffensteiner, towerkeeper in Steyr, and Anna Susanna Werfferin. By 1709 he had settled in Graz as a lutenist. From 1712 he was a valet and lutenist in the service of the Bavarian court, and was in the service of the Bavarian princes during their internment in Graz; he taught them the lute and other instruments. In 1715 he went with the prince's retinue to Munich, entering the private service of the prince, Duke Ferdinand; as valet he accompanied his master in the field and on his travels. In 1739, on the duke's death, he was granted a pension. For his services to the electoral House of Bavaria Duke Clemens August, Archbishop of Cologne, appointed him chamber counsellor (*Hofkammerrat*).

Lauffensteiner's works include several ensemble concertos in suite or partita form. His music as a whole is highly idiomatic for the lute, in a style uniting traditional French forms, textures and ornaments with a tendency towards italianate cantabile melody over a supporting bass line. In this his pieces, of which over 100 movements survive, come close to those of S.L. Weiss, to whom his music is frequently misattributed in manuscript sources – a measure of its high quality in the estimation of his contemporaries.

WORKS

ENSEMBLE

Conc., g, lute, 2 vn, vc, *B-Br* II 4089 (also for solo lute attrib. S.L. Weiss, lost; see *BrookB*); conc., F, lute, vn/fl, b, *US-NYp* Harrach 11; 2 concs., B♭, F, *P-Wu* Rps.mus.37 (lute pt only); conc., F, lute, vn, b, *A-Su* M.III.25 (lute pt only)

Sonata, A, 2 lutes (or lute, vn/va da gamba, vc), *D-As* Tonk.2°, inc., ed. H. Neeman (Berlin, 1927)

[12] Symphonie da camera, 1750, lost [mentioned in Munich court document]

SOLO LUTE

Suites: 4 suites, D, b, F, A, *A-GÖ* (variants of nos.1 and 2, *KR* L77), ed. in MAM, xxx (1973); suite, c, *CZ-Bm* A.13.269, ed. in MAM, xxx (1973); suite, B♭, *D-Mbs* 5362 (inc.), *GB-HAdolmetsch* II.B.2 (attrib. Weiss), *US-NYp* Harrach 14; 2 suites, D, B♭, *GB-HAdolmetsch* II.B.2; suite, D, Harrach family's private collection, Vienna; suite, B♭, *GB-Lspencer*, ed. P. Lay and R. Spencer (Harrow, 1987)

Suite movts: 2 menuets, bourée, *D-Mbs* 5362; 2 menuets, gay, *Mbs* 5362; sarabande, E, *Mbs* 5362; gigue, courante, menuet, A, *GB-HAdolmetsch* II.B.2; 3 preludes, d, *A-Wgm* 7763/92, 2 ed. in MAM, xxx (1973); menuet, d, *D-KNu* 1.P.56, ed in F. Giesbert, *Lautenbuch 'Livre pour le lut' Köln, 18. Jahrhundert* (Mainz, 1965)

DOUBTFUL

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HANS RADKE/TIM CRAWFORD

Laugier, Abbé Marc-Antoine (*b* Manosque, Basses-Alpes, 25 July 1713; *d* Paris, 7 April 1769). French writer. A man of wide cultural interests educated by Jesuits, he preached at the French court, edited the austere weekly *Gazette de France* and spent many years in Germany as an ambassador's secretary. His writings include a 12-volume history of the Venetian republic, works on painting and architecture and a 78-page essay, *Apologie*

de la musique françoise contre M. Rousseau (Paris, 1754), penned during the Querelle des Bouffons in response to Rousseau's *Lettre sur la musique françoise*.

A staunch advocate of French music, Laugier nevertheless defended his views in the *Apologie* candidly, thereby avoiding the anti-*philosophe* stance characteristic of many of the debate's pro-French pamphlets. He disagreed with Rousseau's severe criticisms of French music and his theory of a close association between a nation's music and the character of its language, arguing that many French poets had proved the beauty of the French language and that it was possible to temper its worst effects. Moreover, since for Laugier the essential elements of music were harmony, tempo and melody – music depended far less on language than on *génie* – it was the composer's imagination that ultimately moved the soul rather than the way in which language shaped musical character and style. The faults Rousseau perceived in French music merely showed that the nation lacked composers of genius. Laugier defended the unrivalled expressive powers of earlier generations of composers, particularly Lully, Campra and Lalande, but agreed with Rousseau that performance standards had declined because performers took too many liberties. Unlike Rousseau, he offered solutions to these problems and appreciated that both French and Italian styles had their merits and failings.

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ELISABETH COOK

Laukhuff. German family of organ builders. Andreas Laukhuff (i) (*b* Bretzfeld, 11 March 1798; *d* Pfedelbach, 12 Dec 1871) learned his craft with J.E. Walcker in Cannstat, near Stuttgart. He married the latter's daughter and took over direction of the shop in 1823, as his brother-in-law E.F. Walcker had moved to Ludwigsburg. Laukhuff in turn moved to Pfedelbach in 1842, where three sons were born to his second wife: August (1850–86), who assumed direction of the firm in 1871; Adolf (1857–1937); and Andreas (ii) (1858–1933), the leading figure after August's premature death. The firm moved to larger premises in Weikersheim in 1878 and further developed the then novel idea, initiated under August, of supplying organ parts to others. This ensured commercial stability, the company rapidly growing from 40 employees in 1880 to 300 in 1930; it is still conceivably the world's largest firm devoted exclusively to organ building. The overall technical development in Germany was embraced, from slider-chests to cone valve chests with mechanical then pneumatic action. Between the World Wars a type of cinema organ, the *Lichttonorgel*, was developed in conjunction with Edwin Welte. In 1933 the firm passed to Andreas's sons Otto (1898–1989) and Wilhelm (1903–81); they in turn were succeeded by their sons Hans-Erich (*b* Würzburg, 15 March 1944) and Peter (*b* Weikersheim, 17 March 1937). In certain cases, especially for local churches or for export, Laukhuff builds entire instruments, but the firm is universally known in the organ world as a supplier of every possible component for pipe organs, from adjustment nuts to wind-chests and 32′ pipes.

KURT LUEDERS

Lauksmin [Lauxmin], **Zygmunt** (*b* Żmudź district, Lithuania, *c*1596; *d* 11 Sept 1670). Polish-Lithuanian writer on music. He was a Jesuit and studied philosophy and classical languages at the Vilnius Academy, 1619–22. He taught at the Jesuit colleges of Płock, Nieśwież, Braniewo and Kroża, and also from 1635 at the Vilnius Academy, of which he was pro-rector from 1655 to 1657. In addition to numerous writings on rhetoric and classical languages, he published (anonymously) three musical treatises. *Ars et praxis musicae* is a practical handbook on the singing of Gregorian chant; it was known to Brossard and has been cited in many subsequent lexicographical writings on music. The *Graduale* introduces new polyphonic sections to the mass Ordinary and contains revisions of Polish hymns.

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MIROSŁAW PERZ

Laul, Reyn Genrikhovich (*b* Tallinn, 20 March 1939). Estonian musicologist and composer. He attended the Leningrad Conservatory, where he studied musicology with A.G. Shnitke (graduating in 1964) and composition with V.N. Salmanov (graduating in 1967). He was appointed lecturer in the department of music theory at the conservatory in 1970, later becoming assistant professor (1983) and professor (1993). His main area of research is the theory of musical analysis. He has written books on this subject and in 1990 gained the doctorate with a dissertation that discussed the logical functions of the motif in the form-structuring process. He has also studied the composers of the Second Viennese School. In 1972 he gained the *Kandidat* degree with the dissertation *Stil′ i kompozitsionnaya tekhnika A. Shyonberga* [The Style and Compositional Technique of Schoenberg] (diss., 1972; Leningrad, 1972), which was the first dissertation on Schoenberg to be written in the Russian Federation. In response to the difficulties he had in defending this work, Laul composed the *Kantata dlya baritona i fortepiano na slova otzïva na kandidatskuyu dissertatsiyu Laula o Shyonberge* (Cantata for Baritone and Piano to the Words of a Comment on Laul's Candidate Dissertation on Schoenberg, 1973, rev.1997). His other compositions include a set of variations for chamber orchestra (1967), a concerto for string orchestra (1967), a symphony (1973), *Musica trista*, a work for orchestra in memory of Shostakovich (1976), three piano sonatas (1963, 1971, 1976), a sonata for violin and piano (1965) and a string quartet (1981). His compositions show the influence of

Western European music of the first half of the 20th century, particularly the works of Schoenberg and Hindemith. Laul became a member of the Russian Federation Composers' Union in 1969.

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ELENA TITOVA

Launay, Denise (*b* Paris, 7 Oct 1906; *d* Paris, 13 March 1993). French musicologist and librarian. She studied musicology with André Pirro and Paul-Marie Masson at the Sorbonne, counterpoint and fugue with Marcel Caussade and the organ with Dupré at the Paris Conservatoire (also with André Marchal and Gaston Litaize) and qualified as a teacher at the Ecole Normale de Musique in 1936. Subsequently she was a librarian at the Bibliothèque Nationale for over 30 years (1939–71), including seven (1960–67) when she was seconded to the CNRS; she was also organist at Notre Dame de Lorette, Paris (from 1943), and a lecturer at the musicology institute of the University of Paris (from 1970).

Launay's research, informed by her experience as a librarian and organist, was concerned with the 17th and 18th centuries in France, especially sacred music. She produced several editions of French music both sacred (for example works by Du Caurroy, Courbes, Mauduit, Formé, Péchon, Du Mont, Bouzignac, Charpentier, Gaillard and Moulinié) and secular (court airs by Boësset). These complement her writings, the most important of which is *La musique religieuse en France du Concile de Trente à 1804*, the result of a lifetime of research and the foremost reference work on the subject. Her articles include many contributions, mainly on French musicians of the 17th and 18th centuries, for major dictionaries and encyclopedias.

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CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

Launis [Lindberg], **Armas (Emanuel)** (*b* Hämeenlinna, 22 April 1884; *d* Nice, 7 Aug 1959). Finnish composer and ethnomusicologist. After studying composition and the cello at the orchestra school of the Helsinki Philharmonic Society (1901–7) he was a pupil of Klatte at the Stern Conservatory, Berlin (1907–8), and of von Baussnern in Weimar (1909). He taught theory at his old Helsinki school (1906–14) and was a singing master at the Finnish Lyceum in that city (1916–29). In 1922 he founded the Helsinki Folk Conservatory, which he directed until 1930. Thereafter he lived in France. He was principally a composer of operas, in a rather unimaginative and derivative style drawing on Finnish and other folk music (he published several articles on and collections of Samish Yoik tunes and Baltic peasant song). The librettos, which he wrote himself, are of high quality. Some operas exist only in vocal score and are unperformed.

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(*selective list*)

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Inst pieces excerpted from ops, 2 orch suites, chbr pieces, choral/solo songs, incid music
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HANNU ILARI LAMPILA/ERKKI SALMENHAARA

Laurencie, Lionel de la. *See* LA LAURENCIE, LIONEL DE.

Laurencinus Romanus. *See* LORENZINO.

Laurenti. Italian family of instrumentalists, singers and composers. Its members made significant contributions over a period of nearly 100 years (*c*1670–*c*1765) to the musical life of Bologna (where the family originated and, continued, in the main, to live) and other Italian cities, notably Venice. The precise family relationship of different musicians bearing the surname of Laurenti is in several cases impossible to establish, and their occasional confusion in their own day (and in later musicological writings) has made some attributions to individuals hazardous.

(1) **Bartolomeo Girolamo Laurenti** (*b* Bologna, 1644; *d* Bologna, 18 Jan 1726). Composer and violinist. Laurenti studied under the violinist E. Gaibara. He was a founder member of the Accademia Filarmonica in 1666, and joined the orchestra of S Petronio as a first violinist, at one stage sharing a first-violin desk with Torelli and taking some solos. He was also employed at other Bolognese churches and visited numerous Italian cities as a virtuoso. There seems to be no evidence to confirm (or refute) a belief that Corelli studied with him. In 1706 he retired from S Petronio on full pay (a rare privilege indicative of the esteem in which he was held). He had a small quantity of instrumental music published, all in Bologna: 12 *Suonate per camera a violino e violoncello* op.1 (1691); one sonata in Carlo Buffagnotti's collection of *Sonate per camera a violino e violoncello* (*c*1700); and a set of *Sei concerti a tre, cioè violino, violoncello ed organo* op.2 (1720) of which no example survives. The duo sonatas, pieces in the chamber idiom which dispense with keyboard continuo, are attractive examples of a neglected genre.

Two other musicians bearing the family name belonged to the same generation as Bartolomeo Girolamo and may have been his brothers. Rocco Laurenti (*b c*1649; *d* Bologna, 1709) was Perti's organ teacher and was appointed organist at S Petronio in 1676. He was also one of the first members of the Accademia Filarmonica. Leonardo Laurenti (*b c*1652) was a trumpeter who, having already received occasional employment at S Marco, Venice, was engaged there on a permanent basis in July 1689, remaining until at least 1711. He was among the original members of the Sovvegno di S Cecilia in 1687.

(2) **Girolamo Nicolò Laurenti** (*b* Bologna, 4 June 1678; *d* Bologna, 26 Dec 1751). Composer and violinist, son of (1) Bartolomeo Girolamo. He replaced his father in the S Petronio orchestra when the latter retired. Instructed in violin-playing by his father as well as by Torelli and T.A. Vitali, Girolamo Nicolò enjoyed a similar career (and a similar longevity). In 1698 he was admitted to the Accademia Filarmonica. Evidently much in demand outside Bologna, he earned Quantz's praise for his direction of the orchestra of the opera house of S Giovanni Grisostomo at Venice in February 1726. He was rewarded with the directorship of the S Petronio orchestra, conferred on him by Perti in 1734. His published works comprise a trio sonata in the *Corona di dodici fiori armonici* (Bologna, 1706) and a set of six *Concerti a tre violini, alto viola, violoncello e basso* op.1 (Amsterdam, 1727). There are six of his concertos in manuscript (two in the Henry Watson Library, Manchester, four in the Sächsische Landesbibliothek, Dresden), and single concertos in the Archivio di S Petronio, Bologna (autograph), and the Österreichische Nationalbibliothek, Vienna. The Biblioteca del Conservatorio Benedetto Marcello, Venice, possesses 25 'ricercari' for unaccompanied violin and one violin sonata by him. The concertos in Dresden, probably dating from the 1720s or early 1730s, are attractive works in post-Vivaldian style.

(3) **Pietro Paolo Laurenti** (*b* Bologna, 26 Aug 1675; *d* Bologna, 25 March 1719). Composer, string player and singer, son of (1) Bartolomeo Girolamo. According to Fétis he was a Franciscan and managed to accommodate a great diversity of musical activities in both sacred and secular spheres. His first instrument was the violin; he then devoted himself to the cello; but it was as a viola player that he was engaged at S Petronio in December 1691. In the period 1695–1706 he was listed among the violinists but he returned to the ranks of the viola players, 1706–12. He was admitted to the Accademia Filarmonica

as a cellist in 1698 and as a composer (having studied with Perti) in 1701. He was elected *principe* of the academy in 1701 and again in 1716. From 1703 he was *maestro di cappella* at the Collegio dei Nobili in Bologna. Pietro Paolo was noted as a singer in church when young, and was active as an opera singer in the last nine years of his life. He sang in Lotti's *Teuzzone* at Bologna in 1711–12 and made his final appearance in 1718–19 at Venice. His works reflect this many-sided career. The surviving instrumental works comprise a published trio sonata, two cello sonatas and a sinfonia in manuscript. Six operas of his were performed in Bologna between 1701 and 1714; 11 of his oratorios are known, all but one performed in Bologna (the first nine are attributed to B.G. Laurenti in older reference works).

WORKS

music lost unless otherwise stated

OPERAS

first performed in Bologna

Attilio Regolo in Affrica, Casa Bevilacqua, 1701; Esone ringiovenito, 1706; L'Iride dopo la tempesta, 1709; Li diporti d'amore in villa, 1710; Sabella mrosa d'Truvlin, 1710; Il teatro in festa, 1714

ORATORIOS

performed in Bologna unless otherwise stated

La conversione alla santa fede del re di Bungo giapponese, Faenza, 1703; Sospiri del cuore umano, 1703; S Radegonda, reina di Francia, Faenza, 1703; I pastori al presepio, 1704; La croce esaltata, 1704; L'eloquenza del mare, 1705; La fede consolata, 1705; Mosè infante liberato dal fiume, 1707; S Sebastiano, 1710; Li giuochi di Sansone, 1718; Il bambino Gesù in braccio al S Felice di Cantalice

OTHER SACRED VOCAL

Domine ad adjuvandum, 8vv, *D-MÜs*; Domine ad adjuvandum, 2vv, *I-Baf*

INSTRUMENTAL

1 trio sonata in Corona di dodici fiori armonici (Bologna, 1706); 2 sonatas, vc, bc, *D-WD*; sinfonia a 4, *A-Wn*

(4) **Antonia Maria** [Novelli] **Laurenti** ['La Coralli', 'Corallina'] (*fl* 1714–41). Contralto, possibly the daughter of (1) Bartolomeo Girolamo. She was one of the most celebrated opera singers of her day. Her earliest appearance in opera was in Padua in 1714, and she sang in many northern Italian theatres thereafter. In 1719 F.M. Veracini engaged her for the Dresden opera at the high salary of 2375 thalers. After her departure in 1720 we find her listed as 'virtuosa di camera di S Maestà il re di Polonia' (Friedrich August I of Saxony) for a Vivaldi opera staged at Venice in 1721. Under her nickname 'La Coralli' she is referred to obliquely in Benedetto Marcello's satire *Il teatro alla moda* (1720). Antonio Denzio invited her to Prague in 1726. There she married the tenor Felice Novelli on 8 March 1727. The pair returned to Italy and thereafter often performed in the same productions. Laurenti's last known appearance was at Ferrara in the pasticcio *Sirbace* (1741).

(5) **Angelo Maria Laurenti** (*b* Bologna, 28 June 1688; *d* Bologna, *c*1760). Composer, string player and organist, son of (1) Bartolomeo Girolamo. He joined the S Petronio orchestra in 1706 as a viola player and held this appointment until 1742, when he became second and finally (in 1753) first organist of the basilica. His oratorio *L'Attalia* was performed in Bologna in 1716.

(6) **Lodovico Filippo Laurenti** (*d* 1757). Composer and string player, son of (1) Bartolomeo Girolamo. He was appointed as a viola player to the S Petronio orchestra in February 1712, replacing his elder brother (3) Pietro Paolo. His only known instrumental compositions are a printed set of *Suonate da camera pel violoncello e basso* op.1, of uncertain date and place of publication. His oratorio *La morte di Maria Estuarda, regina di Scozia* was performed at Bologna in 1718. In 1725 he reportedly left Bologna to enter the service of a nobleman.

Another Laurenti whose name, like Leonardo's, is not known from Bolognese sources, and whose connection with the family is therefore conjectural, was Saverio Laurenti, joint composer with Antonio Boroni of an opera, *La pupilla rapita*, staged at Venice in 1763, and of an oratorio, *Gioas, re di Giuda* (in *I-Ras*). Nothing further is known of him.

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MICHAEL TALBOT/ENRICO CARERI

Laurentius de Florentia [Laurentius Masii]. *See* LORENZO DA FIRENZE.

Laurenzi [Laurenti, Lorenzi], **Filiberto** [Filibertus de Laurentiis] (*b* Bertinoro, nr Forlì, probably in 1619 or 1620; *d* ?after 1659). Italian composer. His birthdate may be deduced from the inscription 'aetatis ann. XXIIII' appended to the portrait in his 1644 book, but the portrait and its inscription may date from earlier than 1644. From late spring 1631 to 30 September 1633 he was a soprano at S Luigi dei Francesi, Rome. He probably began his career as an opera composer while in Rome: in a manuscript of Castelli's libretto for *Il favorito del principe*, first performed there in 1640, he is credited with the musical setting (now lost). Late in 1640 he moved to Venice together with the singer ANNA RENZI, who was his pupil and with whom he remained associated until at least 1644. Laurenzi is not known to have held a post in Venice, though on 20 November 1641 he dedicated his *Concerti ed arie* to Giovanni da Pesaro, procurator-elect of S Marco, perhaps in the hope of obtaining employment. This collection includes settings of texts both by contemporary Roman poets such as Domenico Benigni and Ottaviano Castelli and by poets such as Orazio Persiani and Giulio Strozzi who were working in Venice in the mid-17th century. The longest single work in the book is the serenata *Guerra non porta*, to a text by Giulio Strozzi, written for a celebration for Giovanni da Pesaro. The work, which is scored for various combinations of one to five voices and includes instrumental movements, opens with a short passage for solo soprano and two violins written in the *genere concitato*. The rest of the volume consists mainly of strophic arias but also includes sets of strophic variations, among them a very florid setting for solo voice of Persiani's sonnet *Già del sacro Leon*. For Carnival 1642–3, Venice, Laurenzi contributed most of

the music for the opera *La finta savia*, and a year later he rehearsed and performed in (and may have written the music for) *Deidamia*, staged at the Teatro Novissimo. For Carnival 1647 in Rome he wrote music for a *carro musicale, Il trionfo della fatica*, the libretto of which ends with the same duet as that found at the conclusion of the surviving manuscripts of Monteverdi's *L'incoronazione di Poppea*. The course of his career after 1651, when he collaborated on the opera *L'esiglio d'Amore* for Ferrara, is uncertain, but he may have been the Filiberto Laurenti mentioned in connection with a performance at S Petronio, Bologna, in 1659.

WORKS

DRAMATIC

Il favorito del principe (op, O. Castelli), Rome, Residence of the French Ambassador, 1640, lib *F-Pn*

La finta savia (op, G. Strozzi), Venice, SS Giovanni e Paolo, carn. 1642–3 (Venice, 1643); collab. G.B. Crivelli, B. Ferrari, A. Leardini, T. Merula, V. Tozzi; Laurenzi's arias pubd as Arie ... raccolte da G.B. Verdizotti nel dramma della Finta savia, 1v, bc [op.2] (Venice, 1643)

Il trionfo della fatica (carro musicale), Rome, carn. 1647

L'esiglio d'Amore (op, F. Berni), Ferrara, Grande di Corte, 1651 (Ferrara, 1651); collab. A. Mattioli

OTHER VOCAL

Concerti ed arie, 1–3vv, con una serenata, 5vv, 2 vn, chit [op.1] (Venice, 1641)

Spiritualium cantionum, liber primus, 1v, op.3 (Venice, 1644)

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JOHN WHENHAM

Laurenzini. *See* LORENZINO.

Lauri-Volpi [Volpi], **Giacomo** (*b* Rome, 11 Dec 1892; *d* Valencia, 17 March 1979). Italian tenor. He studied at the Rome Conservatory with Cotogni and later with Rosati. He made his début (under the name Giacomo Rubini) at Viterbo in 1919 as Arturo (*I puritani*) and in 1920 sang Des Grieux (*Manon*) under his own name in Rome. Engaged at La Scala as the Duke of Mantua in 1922, he sang there regularly in the 1930s and 40s. He was a member of the Metropolitan Opera from 1923 to 1933, singing in 232 performances of 26 operas; his roles included Calaf in the American première of *Turandot* (1926) and Rodolfo in the first Metropolitan *Luisa Miller* (1929). His only Covent Garden appearances were in 1925 as Chénier and 1936 as the Duke, Cavaradossi and Radames, perhaps his most striking role. He sang Boito's Nero to open the Teatro Reale dell'Opera, Rome, in 1928 and Arnold in the centenary production of *Guillaume Tell* at La Scala in 1929. His repertory also included Raoul (*Les Huguenots*), Otello and Manrico. His bright, ringing tone and beautiful legato made him one of the finest lyric-dramatic tenors of his day; his many recordings capture the virile brio of his exemplary style. He wrote a number of books, including *Voci parallele* (Milan, 1955) and *Misteri delta voce umana* (Milan, 1957).

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HAROLD ROSENTHAL/ALAN BLYTH

Lauro, Antonio (*b* Ciudad Bolívar, 3 Aug 1917; *d* Caracas, 18 April 1986). Venezuelan guitarist and composer. He originally studied the piano at the Caracas Conservatory but later changed to the guitar after hearing the Paraguayan guitarist Agustín Barrios. He wrote works for a wide variety of media, but it is those written and arranged for the guitar that have enjoyed international fame. His output, much of which was published only in his last years, included a concerto, a sonata, *Suite Venezolano* and *Suite, Homenaje a John Duarte*; but he is particularly identified with his numerous *Valses venezolanos*, characterized by rhythmic vitality, teasing hemiolas and lyrical melody. For some years Lauro was a member of the folk music trio Los Cantores del Trópico.

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JOHN W. DUARTE

Lauro, Domenico [Laurus, Dominicus] (*b* Padua, 1540; *d* ?Mantua, after 1607). Italian composer and priest. The frequency of the name 'Lauro' among 16th-century Paduan musicians has led to confusion; it is unlikely that he was the 'Laurus Patavinus Mantuae' mentioned by Bernardino Scardeone (*De antiquitate Patavinis*, Basle, 1560). He was probably a student of Francesco Stivori, since the latter included four of Lauro's madrigals in his own first two books (RISM 1583[17] and 1585[33]) and they also collaborated on a book of three-part madrigals (RISM 1590[22]). Lauro apparently went to Mantua in 1598 to be *maestro di cappella* at the cathedral; Sartori stated (in *MGG1*) that in 1598 he was *maestro di cappella* at Padua Cathedral, but his name does not appear in the chapel documents there and there seems to be no reason to doubt statements by Canal, Bertolotti and Zacco that Lauro was then working in Mantua.

Lauro's extant works include three masses, one motet and 14 madrigals. The four-voice motet *Hodie Cristus* attributed to 'Laurus' must be the work of a much earlier composer, since the manuscript dates from about 1530; both Eitner and Sartori, however, listed the work as being by Domenico Lauro. Lauro's work is typically Venetian and his masses use the fully developed concerted style.

WORKS

Madrigali ... libro primo, 3vv (Venice, 1590[22])

[3] Missae, 8vv, insts, org (Venice, 1607)

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P. Canal: *Della musica in Mantova* (Venice, 1881/*R*)

PATRICIA ANN MYERS

Lauro, Hieronymo del [Alauro, Hieronymo] (*fl* 1514–17). Italian composer. 11 frottolas by him have survived in Petrucci's 11th frottola book (RISM 1514[2]), Antico's fourth book (1517[2]) and Judici's *Libro primo de la fortuna* (1530[1]; *recte* 1526). He may well be younger than the major frottolists, including Cara and Tromboncino, since his works do not appear before 1514. He set both the new, more refined verse forms and the established frottola types. His style matched his taste in verse, which avoided the frivolous and favoured the pains and torments of love. As in many frottolas, the cantus parts are almost syllabic, while the inner parts provide a more florid and continuous accompaniment, supported by a simple harmonic bass. An exception is the more solemn Latin ode *Laura romanis*, a dedicatory piece, prompted perhaps by the opportunity it affords for play on words.

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JOAN WESS/WILLIAM F. PRIZER

Lausanne. City in Switzerland. In the Middle Ages it was a cathedral city and from the 10th century was influenced by the musical traditions of the monastery of St Gallen. From 1536 to 1798 it was dominated by the Bernese and accepted the Reformation and its musical ideas. The cathedral organ, constructed in 1411, was demolished in 1537; the Geneva Psalter by Loys Bourgeois was imposed and later replaced by that of François Gindron, who also composed 'Proverbs' and motets. Guillaume Franc, who came from Geneva, taught church music in the College of Lausanne from 1545 until his death in 1570. As in Geneva, secular music declined during the 16th century, and in the 17th and 18th centuries only church music was publicly performed. Nevertheless, a few families played chamber music, and a number of famous musicians visited Lausanne (including Mozart in 1766).

In the 19th century musical life slowly gathered momentum after the foundation in 1812 of a musical society which established an orchestra in 1827 and presented adventurous programmes with some of the best soloists of the time. During the second half of the century local music was particularly influenced by German or German-speaking Swiss musicians who directed the Beau-Rivage Orchestra, founded in 1872 as a professional ensemble of 45 performers. Choral singing also became important, under the direction of Hugo von Senger, Rudolph Herfurth, Jean-Bernard Kaupert and Gustave-Adolphe Koëlla, founder of the conservatoire (1861). During this period the town was visited by Liszt (1836), Mendelssohn (1842), Wagner and Gounod, and later Fauré, Skryabin and Paderewski.

At the beginning of the 20th century Emile Jaques-Dalcroze and Gustave Doret were the dominating personalities; they brought native works allied to the French school into the previously very Germanic repertory. In 1908 at the Théâtre du Jorat, Mézières (near Lausanne), René Morax founded a new type of musical theatre directed towards a wide public, and collaborated with Doret and, later, with Honegger. World War I ended the existence of the Lausanne SO, which had replaced the Beau-Rivage Orchestra, but brought about the meeting between Stravinsky and C.F. Ramuz and their collaboration in *The Soldier's Tale*, performed at the Théâtre de Lausanne in 1918. After the war musical life developed more swiftly, particularly through the excellence and variety of the subscription concerts given by the Orchestre de la Suisse Romande under Ernest Ansermet. This ensemble is based in Geneva but plays an essential role in Lausanne life. A rival orchestra was set up and supported by Suisse Romande Radio (1935–8) and, though it could not survive, a need was felt after World War II for a chamber ensemble to complement the Orchestre de la Suisse Romande. The Orchestre de Chambre de Lausanne, founded in 1945 by the conductor Victor Desarzens, has gained an international reputation and taken part in many European festivals. It gives ten subscription concerts a year and often plays on Radio Lausanne; its programmes are eclectic and do much to promote contemporary music, including works by Lausanne composers (A.-H.-G. Fornerod, Raffaele d'Alessandro, Hans Haug, Constantin Regamey, Julien-François Zbinden, Jean Perrin and Jean Balissat).

Lausanne has at least six large mixed choirs, of which two are professional. As well as the concerts of old and new works they present each year, there are chamber concerts organized by the Société pour l'Art, various recitals (though fewer now than in the past) and concerts of organ music. Many of the soloists are trained in the town's two academies, the Conservatoire de Musique de Lausanne and the Institut de Ribaupierre.

Radio Lausanne has commissioned and performed new works by Honegger, Jean Binet, Jacques Ibert and Henri Sauguet and taken part in the performance of important works by Frank Martin. Large-scale concerts take place in the cathedral or at the suburban Théâtre de Beaulieu, where opera performances are occasionally given. After its inauguration in 1954, this theatre became the centre for the annual Festival de Lausanne (1956–84) featuring guest orchestras and opera companies. Since the founding of Opéra Lausanne in 1988, a winter season of opera has been given at the Théâtre de Lausanne, now known as the Théâtre Municipal.

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PIERRE MEYLAN/ANDREW CLARK

Lausch, Laurenz (*b* ?1737/8; *d* Vienna, 23 Nov 1794). Austrian music copyist and publisher. He apparently began his commercial music copying business in Vienna on 27 March 1782; by 13 August 1783, when he moved his premises to the Kärntnerstrasse, he was calling himself a music publisher (though the business at that time handled only the retail sale of printed and manuscript music). A few publications from his firm appeared between 1797 and 1801, possibly including the first printed edition of Haydn's *Gott erhalte Franz den Kaiser*. Lausch dealt

primarily, though not exclusively, in vocal music: on 1 July 1786 he advertised parts for Mozart's *Le nozze di Figaro*; a similar set for *Don Giovanni* was announced on 24 May 1788. The German war-song K539, written on 5 March 1788, was available from Lausch as early as 19 March in parts and vocal score.

Although several copies from his shop are signed, it is impossible to identify any one hand as Lausch's; almost certainly he had several employees, some of whom may have been temporarily subcontracted. By the same token, there is no guarantee that the copies offered by him – including the parts to *Figaro*, *Don Giovanni* and K539 – were authorized by local composers. Some works may have been acquired dishonestly: on 7 October 1787 Haydn complained to Artaria that one of his copyists had stolen the op.50 string quartets and passed them on to Lausch (Robbins Landon).

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CLIFF EISEN

Lauska [Louska, Lausca], **Franz** [Franz Seraphicus; Franz Seraphinus; František Ignác] (*b* Brno, 13 Jan 1764; *d* Berlin, 18 April 1825). Moravian piano teacher and composer. He may have been a pupil of Albrechtsberger when studying in Vienna in 1784. After a period in Italy he served at the Bavarian court in Munich and undertook concert tours. From 1798 he was active in Berlin as a pianist, a composer and principally a teacher, most notably of Meyerbeer and the Prussian royal family. He conducted the Sing-Akademie in rehearsals during Zelter's absence in 1802, and later joined Zelter's Liedertafel, for which he composed many songs. Lauska was a friend of Carl Maria von Weber and probably also knew Beethoven, for whom he read the proofs of several compositions.

Lauska's piano sonatas, capriccios and polonaises are pleasing, uncomplicated works in the idiom of the time, intended for both connoisseurs and amateurs, particularly his own pupils.

WORKS

Pf (most works pubd in Hamburg, Leipzig or Berlin): 25 sonatas; rondos, variations, polonaises, capriccios etc.; pieces for beginners and amateurs
Other inst: Sonate facile, pf, vn, op.18 (Munich, 1802–3); Sonata, pf, vc, op.28 (Berlin, *c*1881); Introduzzione e rondoletto, pf, vc (Berlin, *c*1818–19); Conc., hpd/pf, orch, *D-Bsb*
Songs: 9 deutsche Lieder und Variationen, vv, pf, op.2 (Hamburg, 1792); 12 songs, 1v, gui (Mainz, n.d.); 5 Tafel-Lieder, solo vv, 4 male vv (Berlin, n.d.); other songs for male vv (see Ledebur, 317); separate songs, some in *Bsb*
Sacred vocal: Mass, Off, inc., *CZ-Pu*; Quando corpus morietur, 4vv, 1825

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C. von Lederbur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*), 317
U. Wagner: *Das Wirken böhmischer Komponisten im Raum Berlin/Potsdam* (diss., U. of Halle, 1988)

UNDINE WAGNER

Laute (Ger.). *See* LUTE.

Lautenklavier [Lautenklavecimbel, Lautenwerck] (Ger.). *See* LUTE-HARPSICHORD.

Lautenzug (Ger.). *See* BUFF STOP.

Lauterbach, Johann Christoph (*b* Culmbach, Bavaria, 24 July 1832; *d* Dresden, 28 March 1918). German violinist. In 1850 he entered the Brussels Conservatory as a pupil of Bériot and Fétis, received the gold medal in 1851, and during Léonard's absence the next year took his place as professor of violin. In 1853 he became Konzertmeister and violin professor at the Munich Conservatory. He moved in 1861 to Dresden, where he was second Konzertmeister in the Königliche Kapelle, succeeding to first place in 1873. There he led a string quartet whose members included the cellist Grützmacher, and taught at the conservatory. Lauterbach toured extensively in Europe and spent two seasons in England, appearing in London at the Philharmonic Society on 2 May 1864 and 15 May 1865. He published a few pieces for the violin.

DAVID CHARLTON

Lauterbach & Kuhn. German firm of music publishers. It was founded in Leipzig in 1902 by Karl Lauterbach and Max Kuhn. In the same year the firm began its relationship with Max Reger, publishing most of his works from op.66 to op.103, including three of the composer's greatest variation sets, on themes by Bach (op.81), Beethoven (op.86) and Hiller (op.100). Reger's Sinfonietta for orchestra op.90 (1905), dedicated to 'meinem lieben Freunden Karl Lauterbach und Dr. Max Kuhn', was published by the firm. In 1903 it began a series of posthumous Hugo Wolf publications, including *Penthesilea* (in a truncated edition by Josef Hellmesberger) and the *Italian Serenade*, both issued in full scores and in arrangements for piano duet by Reger. These were followed by the String Quartet, *Das Fest auf Solhaug*, *Christnacht* and the *Lieder aus der Jugendzeit* (edited by Ferdinand Foll). The firm's publications usually have distinctive *Jugendstil* title-pages and outer wrappers. Lauterbach & Kuhn was bought by Bote & Bock at the end of 1908.

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NIGEL SIMEONE

Lauto (It.). *See* LUTE.

Lauverjat, Pierre (*b* ?last quarter of the 16th century; *d* ?Bourges, after 1625). French composer. At least from 1613 to 1625 he was chaplain of the Ste Chapelle, Bourges, and Master of the Choristers at its choir school. Between 1613 and 1623 Ballard published eight masses for four and five voices. They were apparently highly esteemed: for example, in 1621–2 six were purchased for the choir school of Troyes Cathedral. Obeying the decrees of the Council of Trent he always took a Latin cantus firmus from liturgical sources – hymns, psalms and

antiphons. He was an excellent contrapuntist and composed in the style usually employed in France for masses in the early 17th century: his counterpoint is very sparingly ornamented and written according to the traditional modal system, yet it is strongly marked by modern tonality. His melodic writing is rather stiff in his earliest works but becomes freer in those published in 1617 and even more so in those of 1623: his last works display solid musical qualities. It is noteworthy that his requiem mass (1623) contains, besides the Ordinary of the Mass for the Dead (with the two graduals, the Roman and the Parisian), the *Libera me* and the three nocturns.

WORKS

Missa 'Confitebor tibi', 5vv (Paris, 1613)
Missa 'Fundamenta ejus', 5vv (Paris, 1613)
Missa 'Ne morieris', 5vv (Paris, 1613)
Missa 'Tu es petrus', 5vv (Paris, 1613)
Missa 'Iste confessor', 4vv (Paris, 1617)
Missa 'Legem pone', 4vv (Paris, 1617)
Missa 'O gloriosa Domina', 4vv (Paris, 1623)
Missa pro defunctis, 4vv (Paris, 1623)

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D. Launay: *La musique religieuse en France du concile de Trente à 1804* (Paris, 1993)

DENISE LAUNAY/JAMES R. ANTHONY

Laux, Karl (*b* Ludwigshafen, 26 Aug 1896; *d* Dresden, 27 June 1978). German musicologist. He studied while a POW in England with Blume, and later at Heidelberg University, taking the doctorate in 1926 with a dissertation on Schleiermacher's theory of education. He worked in music publishing in Mannheim (1926–34) and Dresden (1934–45) and then as a music critic before being appointed rector of the Dresden Musikhochschule (1951–63). He was vice-president of the Gesellschaft für Musikforschung (1959–68) and in 1956 became president of the Robert-Schumann-Gesellschaft in Zwickau. His extensive publications on contemporary music stem from his ten years as a practising music critic; their emphasis is primarily on analysis and cultural history. As a music historian he concerned himself with a wide variety of periods, and particularly with Weber, Bruckner, Joseph Haas, Bach's sons and Schumann; his book on music in Russia and the Soviet Union (1958) was the first comprehensive work on the subject in German.

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Der Erziehungsgedanke bei Schleiermacher (diss., U. of Heidelberg, 1926)
Joseph Haas: Portrait eines Kunstlers – Bild einer Zeit (Mainz, 1931, 2/1954)
'Orchester- und Kammermusik', *Atlantisbuch der Musik*, ed. F. Hamel and M. Hürlimann (Berlin, 1934, 9/1959), 556–608
Der Thomaskantor und seine Söhne (Dresden, 1939)
Anton Bruckner (Leipzig, 1941, 2/1947)
Musik und Musiker der Gegenwart (Essen, 1949)
Johann Sebastian Bach (Berlin, 1950)
ed., with H.H. Dräger: *Bach-Probleme: Festschrift zur Deutschen Bach-Feier* (Leipzig, 1950)
'Dresden ist doch gar zu schön: Schumann in der Sächsischen Hauptstadt: eine Ehrenrettung', *Robert Schumann: aus Anlass seines 100. Todestages*, ed. H.J. Moser and E. Rebling (Leipzig, 1956), 25–42
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'Carl Maria von Webers Münchner Beitrag zur deutschen Oper', *Festschrift Hans Engel*, ed. H. Heussner (Kassel, 1964), 221–30
Carl Maria von Weber (Leipzig, 1966, 3/1989)
'Wesen und Wandel des philharmonischen Gedankens', *Musa – mens – musici: im Gedenken an Walther Vetter* (Leipzig, 1969), 337–46
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HORST SEEGER

Lauxmin, Zygmunt. *See* LAUKSMIN, ZYGMUNT.

Lavagnino, Angelo Francesco (*b* Genoa, 22 Feb 1909; *d* 21 Aug 1987). Italian composer. He studied composition with Mario Barbieri, Renzo Bossi and Vito Frazzi at the Milan Conservatory, and graduated in 1933. He directed the Liceo Musicale in Genoa from 1929 to 1938 and taught courses in film music at the Accademia Musicale Chigiana in Siena from 1949 to 1962. At first he devoted himself to composing concert works, essentially traditional but with some modernist pretensions in a style derived from the school of Pizzetti. After 1950 he turned his attention exclusively to music for film (including documentaries), composing around 250 scores and winning two Nastri d'argento. He produced most of his best work for films on the subject of exploration (e.g. *Magia verde*, 1954, *Continente perduto*, 1955, *L'ultimo paradiso*, 1957, *La muraglia cinese*, 1958, *Calypso*, 1959) creating a skilful blend of exoticism and original ideas. He was one of the first Italian specialist composers to work with foreign directors, including Henry Hathaway (*Legend of the Lost*, 1957), René Clément (*Che gioia vivere!*, 1961) and Christian-Jacque (*Madame Sans-Gêne*, 1961). His finest collaboration, however, remains his work on Orson Welles's *Othello* (1952), where the openly rhetorical nature of the music paradoxically amplifies the metaphysical tone of the film.

WORKS
(*selective list*)

Op: Malafonte (A.R. Borella), Antwerp, 1952
Orch: Tempo alto, orch poem, 1938; Vn Conc., 1941; Pocket Sym., str, 1949; Sinfonia, 1949
Chbr: Qt, A, str, 1938; Trio, 2 vn, va, 1939; Qnt, C, pf, str, 1942; Sonata, vn, pf, 1943
Sacred: L'annunciazione, sacred conc., 3 vn, str, 1945; Messa chigiana, 1946
Film scores: Othello (dir. O. Welles), 1952; Un americano a Roma (dir. S. Vanzina), 1955; Legend of the Lost (dir. H. Hathaway), 1957; Policarpo ufficiale di scrittura (dir. M. Soldati), 1958; Ferdinando I re di Napoli (dir. G. Franciolini), 1959; Che gioia vivere! (dir. R. Clément), 1961; Madame Sans-Gêne (dir. Christian-Jacque), 1961; Marco Polo (dirs. H. Fregonese and P. Pierotti), 1962; Chimes at Midnight (dir. Welles), 1966; Falstaff (dir. Welles), 1966
Documentary films: Magia verde, 1954; Continente perduto, 1955; L'ultimo paradiso, 1957; La muraglia cinese, 1958; Calypso, 1959

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E. Comuzio: *Colonna sonora: dizionario ragionato dei musicisti cinematografici* (Rome, 1992)

SERGIO MICELI

Lavallée, Calixa [Calixte] (*b* Ste Théodosie de Verchères [now Calixa-Lavallée], Quebec, 28 Dec 1842; *d* Boston, 21 Jan 1891). Canadian composer and pianist. Son of Augustin Pâquet dit Lavallée, an instrument builder and bandmaster, and of a mother partly of Scottish descent, Lavallée received his early musical training in St Hyacinthe and Montreal. Having become proficient on the piano, the violin and the cornet, he worked as a travelling theatre musician from about 1857. He won an instrumental competition in New Orleans and was asked by the Spanish violinist Olivera to accompany him on a tour that took him as far as Brazil. In 1861 and 1862 Lavallée was enrolled as a bandsman in a northern regiment during the American Civil War. There followed years as a teacher and travelling musician in Montreal, California, New Orleans and Lowell, Massachusetts, until he was appointed conductor and artistic director of the New York Grand Opera House (more minstrel-show theatre than opera house) in about 1870. After the closing of the theatre in 1872, Lavallée returned for a time to Montreal, where friends raised money to enable him to complete his education at the Paris Conservatoire (1873–5). His teachers included Bazin, Boieldieu *fils* and Marmontel.

Lavallée returned to Canada convinced of his mission to develop the latent talent of the young dominion through the foundation of a state-supported conservatory and opera company. He set up a studio (an embryonic conservatory) with Frantz and Rosita Jehin-Prume and became choirmaster at a Montreal church. Performances of Gounod's *Jeanne d'Arc* and Boieldieu's *La dame blanche* under Lavallée's direction enchanted the public but failed to convince the Quebec provincial authorities that music education should be subsidized. Officials encouraged Lavallée to write a cantata for the welcome of a new governor-general in 1879 but failed to reimburse him for his expenses. In the following year the music committee for the Fête Nationale des Canadiens-français, an event planned to coincide with the St John the Baptist Day celebrations on 24 June, invited Lavallée to write a patriotic tune to which Judge Adolphe B. Routhier then provided the words *O Canada*; first performed at the festival, this has become the national anthem of Canada. The accepted English version of the text is substantially that written in 1908 by R. Stanley Weir.

Soon after composing the anthem, Lavallée once again moved to the USA, where he received the recognition he had missed at home. He became music director of the Roman Catholic cathedral in Boston and a teacher at the Carlyle Petersilea Music Academy there. His *opéra comique*, *The Widow*, was performed in several American cities in 1882, and many of his works were published, including *TIQ*, a melodrama on 'the Indian question' and the US government's approach to it. He became active in the Music Teachers' National Association, organizing some of the first all-American concerts from 1884. He became the MTNA's president in 1886 and represented the USA at the London conference of the National Society of Professional Musicians in 1888. Lavallée died of tuberculosis. His remains were transferred to Montreal in 1933.

Nearly all of Lavallée's unpublished music is lost and, since the published works were those written for the broad public, it is easy to get the impression that Lavallée catered to popular taste. All accounts, however, indicate that he was a serious musician, at home in the classics as much as in the operettas of his day. The piano piece *Le papillon* enjoyed popularity in Europe as well as North America for many decades. Lavallée's greatest talent lay in melodic invention. Logan summed up his place in Canadian music: '. . . though others preceded him and were more effective than he as a formative force in promoting musical education and taste in Canada, Lavallée must be regarded as the first native-born Canadian creative composer – first in time, in genius, in versatility of achievement and in meritorious musicianship'. Twenty compositions by Lavallée are included in *The Canadian Musical Heritage*, i, vii, x, xv, xxi, xxii.

WORKS

STAGE

Lou-Lou (comic op, 3), 1872, not perf., lost
The Widow (oc, F.H. Nelson), Springfield, IL, 1882, vs (Boston, 1882)
TIQ, or The Indian Question Settled at Last (melodramatic musical satire, 2, W.F. Sage, P. Hawley), vs (Boston, 1883)

ORCHESTRAL AND CHORAL

Ouverture – Patrie, 1874; Sym., 4vv, orch, ded. City of Boston, *c*1885; both lost
Cantata en l'honneur du Marquis de Lorne (N. Legendre), perf. Quebec, 11 June 1879, lost
Hymne à la paix, lost; orch version by E. Lapierre, CBC Music Library, Montreal
Tu es Petrus, offertorium (Boston, 1883)
3 ovs., band (Boston, 1885–8): Bridal Rose, Golden Fleece, King of Diamonds

CHAMBER, PIANO, SONGS

2 str qts; Pf Trio; Sonata, vn, pf; Suite, vc, pf: all lost
Grande fantaisie, op.75; Meditation: both cornet, pf (Boston, *c*1880)

L'oiseau mouche, op.11, pf (Montreal, *c*1866)
Grande marche de concert, op.14; Souvenir de Tolède, op.17; Le papillon, étude de concert, op.18: all pf (Paris, *c*1875)
Marche funèbre, hommage à Pie IX, pf (Montreal, *c*1878)
Valse de salon, op.39; Mouvement à la pavane, op.41: both pf (Boston, 1886)

O Canada, chant national (Quebec, 1880)
Andalouse, bolero, op.38, 1v, pf (Boston, 1886)

Many other pf pieces and songs, Eng. and Fr. texts, some lost

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HELMUT KALLMANN

Laval University. University in QUEBEC; its Ecole de Musique was founded in 1922.

Lavaux, Nicolas [?Amable] (*fl* Paris, 1736–67). Oboist and composer. The preface to his op.1 contains an apology for his incomplete knowledge of French. The earliest mention of him is in a privilege of 1736 granted for his six sonatas op.1 and his *airs* for musettes and vielles: he is described as 'maître de musique et ordinaire de la musique' to the Prince of Carignan (Victor-Amédée of Savoy), Intendant of the Paris Opéra. Lavaux appeared at least twice in the Concert Spirituel, probably in his own compositions, in 1741 (a concerto) and 1749 (an oboe-violin duet). An Amable Lavaux listed as an oboist in the Concert Spirituel troupe of 1755 (and named by Fétis as a Parisian flute teacher) is probably the same person as Nicolas. Several of Lavaux's dance pieces were composed for the Théâtre de la Comédie Italienne (which may

suggest an Italian origin). In July 1767 he testified on behalf of the Bureau d'Abonnement Musical when the legality of musical subscription series was in question.

Lavaux's instrumental duets enjoyed a long-lived popularity. His sonatas op.1 were listed in Bailleux's catalogue between 1767 and about 1786, and the Bureau d'Abonnement Musical listed the sonatas op.7 from 1769 until 1782. When the Parisian music teacher Toussaint Bordet advertised his own new duets in 1758, he pointed out that they were in the style of the duets of Lavaux. Bordet's description of these as 'more interesting than difficult' equally fits those of Lavaux.

WORKS

printed works published in Paris, unless otherwise stated

6 sonates, 2 fl/other insts, op.1 (1739)
Airs, musettes/vielles (1739), cited in Privilège Général
[Premier](-Quatrième) Divertissement (*c*1740–50); nos.1, 3, dances for any insts; no.2, fl/ob/vn, inst acc.; no.4, 3 suites en duo
Sonates, 2 vn, op.7 (n.d.), ?lost
Transcrs., hpd, *F-Pa*
Works in: Minuetti diversi (*c*1745); Vaudeville, menuets, contredances et airs détachés chantés (*c*1745); Deuxième livre ou recueil d'airs en duo (1755); Amusement des compagnies (The Hague, 1761); Recueil de contredanse, menuet et cotillon écrie par Caillat, 1767, *Pn*; Sixième recueil nouveaux d'airs (*c*1775)

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PEGGY DAUB

La Venture, Johannes à. *See* LONGUEVAL, ANTOINE DE.

Lavenu. English family of music publishers and musicians. Lewis Lavenu (*d* London, 17 Aug 1818), a flautist, was in business as a music publisher in London from early 1796. From 1802 to 1808 he was in partnership with Charles Mitchell, the firm being known as Lavenu & Mitchell. At Lavenu's death his widow Elizabeth Lavenu succeeded to the business. She married the violinist Nicolas Mori as (*see* MORI family, (1)) her second husband in 1826, and he continued the firm as Mori & Lavenu from about 1827.

Mori was succeeded at his death in June 1839 by his stepson Louis Henry Lavenu (*b* London, 1818; *d* Sydney, 1 Aug 1859), who had studied at the RAM (composition with Bochsa and Potter) and had served as a cellist at the opera and for the Westminster Abbey Festival of 1834 before becoming a partner in the family firm. He maintained the firm until 1844 when it was taken over by Addison & Hodson. Lavenu also composed and published a few of his songs and short piano pieces; his operetta, *Loretta: a Tale of Seville*, on a libretto by Alfred Bunn, was successfully produced at Drury Lane on 9 November 1846. Dissatisfied with his position, Lavenu emigrated to Australia in 1854 and became music director at the theatre in Sydney.

The house of Lavenu was among the most prolific music publishing firms of the early 19th century, with a wide range of new vocal and instrumental music in its catalogue. From 1832 to 1839 it was one of the principal English publishers of Mendelssohn's works, Mori having led the orchestra at many of the composer's Philharmonic Society concerts. It also ran a circulating music library, and by 1808 had obtained royal patronage as music sellers to the Prince of Wales.

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H. Love: *The Golden Age of Australian Opera* (Sydney, 1981)

PETER WARD JONES

Lavergne [La Vergne, Delavergne], **Antoine-Barthélemy (de)** (*b* ?1670; *d* Paris, 1726). French organist and composer. He was organist of the church of St André-des-Arts in Paris from at least 1703, and held the same position at St Etienne-du-Mont from 1705 in succession to his teacher, Jean-Baptiste Buterne. He was assisted (in 1723) and replaced (in 1726) in that parish by Claude-Nicolas Ingrain. Lavergne composed an opera *La princesse d'Elide* to a libretto by Roy, based on Molière, intended for the Académie Royale de Musique but not performed. It was published by Ballard in 1706 and follows the model of Lully's *opéras-ballets*.

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GUY BOURLIGUEUX

La Viéville, Jean Laurent le Cerf de. *See* LE CERF DE LA VIÉVILLE, JEAN LAURENT.

Lavigna, Vincenzo (*b* Altamura, nr Bari, 21 Feb 1776; *d* Milan, 14 Sept 1836). Italian composer and teacher. From 1790 to 1799 he studied in Naples at the Conservatorio di S Maria di Loreto under Fenaroli and Valente. In 1801 he moved to Milan, where, thanks to the protection of Paisiello, his first opera, *La muta per amore, ossia Il medico per forza*, was performed at La Scala in 1802. In the same year he became *maestro al cembalo* at La Scala, and in 1823 teacher of solfège at the Milan Conservatory. Between 1802 and 1810 he wrote operas and ballets, which enjoyed a fair degree of success at La Scala and other north Italian opera houses. These works are quite traditional, functional if somewhat severe, with inspired melodies and well-conceived harmony. Upon retiring from his post at La Scala in 1832 Lavigna taught privately. From 1832, having been denied admission to the Milan Conservatory, Verdi studied counterpoint and *composizione ideale* with Lavigna. Lavigna admired Haydn, Mozart, Beethoven and Bach, and taught his students using practical examples drawn from the works of these composers.

WORKS

STAGE

La muta per amore, ossia Il medico per forza (farsa giocosa, G.M. Foppa), Milan, Scala, 14 June 1802
Gengis-Khan (ballet), Milan, Aug 1802
L'idolo di se stesso, Ferrara, Comunale, carn. 1803
Emilio e Carolina, ossia La fortunata riconciliazione (ballet), Milan, Scala, 1804
L'impostore avvilito (melodramma giocoso, L. Romanelli), Milan, Scala, 11 Sept 1804, *I-Mr**
Eraldo ed Emma (op, Romanelli), Milan, Scala, 1805, collab. S. Mayr and F. Orlandi
Coriolano (op, Romanelli), Turin, Regio, 15 Jan 1806
Le metamorfosi (dramma eroicomico, Foppa), Venice, Fenice, spr. 1807
Hoango (op, G. Boggio), Turin, Regio, carn. 1807; rev. as Orcamo (melodramma serio, Romanelli), Milan, Scala, 28 Feb 1809
Di posta in posta (melodramma giocoso, Romanelli), Milan, Scala, 2 July 1808

Palmerio e Claudia (op, ? after Romanelli), Turin, Regio, 20 Jan 1809
Chi s'è visto s'è visto (dramma, A. Anelli), Milan, Scala, 23 April 1810
Dances for Teseo (cant., V. Monti), collab. V. Federici and A. Rolla

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G. de Napoli: 'Nel centenario verdiano: due musicisti altamuresi maestri a Verdi', *Rassegna pugliese di scienze, lettere ed arti*, xxx/Oct (1913)
G. de Napoli: 'Il maestro di Giuseppe Verdi, V. L.', *La Lettura* (1928), Feb, 138–44
G. de Napoli: *La triade melodrammatica altamurana: Giacomo Tritto, Vincenzo Lavigna, Saverio Mercadante* (Milan, 1931)

GIOVANNI CARLI BALLOLA/ROBERTA MONTEMORRA MARVIN

Lavignac, (Alexandre Jean) Albert (*b* Paris, 21 Jan 1846; *d* Paris, 28 May 1916). French teacher and musicologist. He studied at the Paris Conservatoire with Marmontel, Bazin, Benoist and Ambroise Thomas, winning *premiers prix* in solfège (1857), piano (1861), harmony and accompaniment (1863) and counterpoint and fugue (1864), and a *second prix* for organ (1865). In 1871 he returned to the Conservatoire as a lecturer in solfège; four years later he was made a professor and from 1891 he taught harmony classes. He wrote songs and light piano pieces, but is better known for his writings, both pedagogical and historical. His numerous works for use in teaching solfège and harmony remain in wide circulation. The *Cours complet . . . de dictée musicale*, written at the request of Thomas, then director of the Conservatoire, prompted the introduction of dictation courses in several European conservatories. Lavignac's *Ecole de la pédale*, a collection of material drawn from various piano methods, was apparently the first book devoted entirely to this subject. His most important historical project was the founding of the *Encyclopédie de la musique et Dictionnaire du Conservatoire* which he edited until his death. Publication was resumed in 1920 under the editorship of Lionel de La Laurencie, on whose death in 1933 the work was abandoned. The *Encyclopédie* covers both history and practical techniques of music and is noteworthy for its sizable portion on non-European music; the dictionary section never materialized. In *La musique et les musiciens* he discusses form as an elastic process, an attitude maintained by his pupil Debussy. Lavignac defends the binary concept of sonata form and describes the 'liberty and adventure' that faces a composer. Even so, he extols the virtues of pre-established tonal and formal paradigms, revealing his standing on the cusp of tradition and change at the century's end.

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with 20 others: *Collection complète des leçons d'harmonie* (Paris, 1900)
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Abrégé de la théorie des principes fondamentaux de la musique moderne (Paris, 1909, 2/1914)
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Solfège des solfèges (Paris, 1910–11; Eng. trans., 1924, as *Singing Exercises*)
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ELISABETH LEBEAU/JAMES R. BRISCOE

La Vigne, Nicolas Martin de. *See* DEROSIERS, NICOLAS.

Lavín, Carlos (*b* Santiago, 10 Aug 1883; *d* Barcelona, 27 Aug 1962). Chilean composer and ethnomusicologist. He studied music in Valparaiso and Santiago, but most of his early education was acquired independently. A Chilean government scholarship enabled him to study with Pénau and Caplet in Paris and with Hornbostel at Berlin University (1922–34), during which period he visited folk-music archives and institutes in Spain, France, Germany, Romania and Greece. His interest in folk music, that of the Araucanian Indians, had been stimulated largely by the achievements of Felix de Augusta, and he had begun fieldwork in 1907. After his return from Europe he was on the research staff of the institute of folklore at the University of Chile (1945–8) and he directed the folk-music archive of the Institute for Musical Research (1948–60). He published essays on indigenous music and other musical subjects, and he contributed entries on Spanish American musicians to the *Riemann Musik Lexikon* (Mainz, 1959).

WORKS
(*selective list*)

La encantada (ballet), 1925; Cadencias tehuelches, vn, pf, 1926; Lamentaciones huilliches, A, orch, 1926; Suite andine, pf, 1926; Las misiones, pf, 1930; Fiesta araucana, orch, 1932; Danza blanca (ballet), 1936; film scores

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JUAN A. ORREGO-SALAS/LUIS MERINO

La Violette, Wesley (*b* St James, MN, 4 Jan 1894; *d* Escondido, CA, 29 July 1978). American composer. He was brought up in Spokane, Washington, and graduated in 1917 from the Northwestern University School of Music. After serving with the US Army in France during World War I, he attended the Chicago Musical College (DMus 1925), where he was eventually appointed dean. From 1933 to 1940 he taught at De Paul University, Chicago, and also served as director of De Paul University Press, established for the publication of American music. During this period he was president of the Chicago section of the ISCM and was active in organizing the first Yaddo Festival. Subsequently he settled in southern California and taught both privately and at the Los Angeles Conservatory; he also lectured on philosophy, religion and the arts. La Violette is the author of *Music and its Makers* (Chicago, 1938) and wrote several books on religious mysticism, one of which, *The Crown of Wisdom*

(Los Angeles, 1949), was nominated for the Nobel Prize for Literature. Frequently atonal and often contrapuntal, as in the Second String Quartet, La Violette's music is nevertheless conservative and straightforward, with broad lines and marked rhythms. His mysticism is reflected most clearly in the vocal works, many of which are settings of his own texts.

WORKS
(*selective list*)

Stage: Shylock (op, La Violette, after W. Shakespeare), 1929; Schubertiana (ballet), 1935; The Enlightened One (op, La Violette), 1955

Orch: Penetrella, str, 1928; Osiris, 1929; Vn Conc. no.1, 1929; Sym. no.1, 1936; Pf Conc., 1937; Vn Conc. no.2, 1938; Conc., str qt, orch, 1939; Sym. no.2 'Miniature or Tom Thumb', 1940; Music from the High Sierras, 1941; Sym., band, 1942

Chbr and solo inst: Str Qt no.1, 1926; Pf Qnt, 1927; Sonatina, 2 vn, pf, 1931; Str Qt no.2, 1933; Sonata, vn, pf, 1934; Str Qt no.3, 1936; Sonata, vn, pf, 1937; Sonata, fl, pf, 1941; Qnt, fl, str qt, 1943

Vocal and choral works, incl. The Road to Calvary (cant., La Violette), 1952; Song of the Angels (choral sym., La Violette), 1952

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Principal publishers: De Paul UP, Delkas

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F. Kelley: 'Prez among Doctors', *Metronome*, lxxii/9 (1956), 24 only

MICHAEL MECKNA

Lavista, Mario (*b* Mexico City, 3 April, 1943). Mexican composer. He began his formal studies in 1963 with Chávez (composition) and Halffter (analysis) at the National Conservatory. In 1967 he went to Paris, where he studied composition with Marie and also attended courses given by Xenakis and Pousseur. The following year he was a pupil of Stockhausen in Cologne and took part in the Darmstadt summer courses. He returned to Mexico in 1969 to teach composition at the National Conservatory and founded the group Quanta which specialized in improvisation. In 1972 he was invited to work at the electronic music laboratory of Japanese radio and television (NHK) in Tokyo, where his compositions included *Contrapunto*. He founded the journal *Pauta* – one of the most important music publications in Spanish – in 1982, and in 1987 he was appointed a member of the Academy of Arts in Mexico. Outside Mexico he has lectured, and been performed, widely, particularly in the USA, where *Lacrymosa* was given its première by the American Composers Orchestra in 1994. As a teacher of composition and analysis he has had a strong influence on recent generations of Mexican musicians.

Lavista's early works explore contemporary techniques, for example in *Cluster* or *Kronos* (for 15 alarm clocks). As his music has evolved, he has assimilated an eclectic range of influences to form an unmistakable style. Like Berio, he has explored new timbres from traditional instrument sources particularly in the use of wind multiphonics. In the dimensions of time and pitch space, Cage's strong influence has resulted in markedly static sonorities. The gradual transformation of such sonorous textures across a work's span is characteristic. Formal aspects of the music often derive too from literary sources – particularly epigrams, such as that inspired by Gulliver, which heads *Lyhannh*; and pictorial images, as in *Jaula* for prepared piano, a work triggered by 'musical' pictures by Arnaldo Cohen and Rufino Tamayo, whose *Las músicas dormidas* portrays two reclining figures whom Lavista has imagined dreaming his own music.

WORKS

Dramatic: Judea (film score, N. Echevarría), 1973, Los inocentes (incid music, W. Archibald), 1977; María Sabina (film score, Echevarría), 1978; Niño Fidencio (film score, Echevarría), 1982; Aura (op, 1, J. Tovar after C. Fuentes), 1988; Sor Juana Inés de la Cruz (film score, Echevarría), 1988

Vocal: Monólogo, B, fl, db, vib, 1966; 2 canciones (O.Paz), Mez, pf, 1966; Homenaje a Beckett (J.E. Pacheco), SATB, 1968; Hacia el comieinzo (O. Paz), 1984; 3 nocturnos (R. Bonifaz Nuño, O. Paz), Mez, orch, 1986; Ofrenda, a rec, 1986

Orch: 6 piezas, str, 1965; Continuo, 1971; Ficciones, 1980; Lyhannh, 1982; Aura, 1989 [from op]; Clepsidra, 1990; Lacrymosa, 1994

Chbr and solo: 5 piezas, str qt, 1965; Divertimento, fl, ob, cl, bn, hn, 5 wood blocks, 3 short wave radios, 1968; Diacronía, str qt, 1969; Game, fl ens, 1971; Diafonía, pf, perc, 1973; Diálogos, vn, pf, 1974; Antífona, fl, 2 bn, perc, 1974; Quotations, vc, pf, 1976; Trío, vn, vc, pf, 1976; Canto del alba, fl, 1979; Dusk, db, 1980; Cante, 2 gui, 1980; Nocturno, G-fl, 1981; Marsias, ob, wine glasses, 1982; Reflejos de la noche, str qt, 1984; Cuicani, fl, cl, 1985; Madrigal, cl, 1985; Vals, fl, cl, str qt, 1986; Responsorio in memoriam Rodolfo Halffter, bn, perc, 1988; Cuaderno de viaje, vc, 1989; El pífano, retrato de Manet, pic, 1989

Other: Kronos, 15 alarm clocks, 1969; Espaces trop habités, tape, 1969; Alme, synth, 1971; Contrapunto, synth, 1972; Talea, music box, 1976; Pieza para caja de música, music box, 1977; Lamento a la muerte de Raúl Lavista, amp b fl, 1981

Pf: Pieza para un pianista y un piano, 1970; Cluster, 1973; Pieza para dos pianistas y un piano, 1975; Jaula, prep pf (any number), 1976; Simurg, 1980; Nocturno, 1980; Correspondencias, 1983, collab. Muench

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RICARDO MIRANDA-PÉREZ

La Volée, Jean de (*fl* 1663–88). French harpsichord player, violinist and composer. Some time after 1660 he travelled to England and was admitted as one of 'the King's French musicians' by a warrant of 23 July 1663, along with Nicolas Fleury and Claude Desgranges. In May 1673 he sought naturalisation as John Volett, probably as a defence against the Test Act, which prohibited Catholics and aliens from holding official positions at court and in government. His name appears in a list of violinists who performed in Crowne's *Calisto* (1675), and he was still in England during winter 1687/8, when he received a New Year's gift from Catherine of Braganza.

His surviving works are in the form of string trios for two trebles and bass. Two of the sources are fragmentary (*GB-Lbl*, *Och*), but a third (*B-Bc*) comprises complete parts for 41 pieces arranged in suites. The style is similar to trios by Grabu and Lebègue, with the upper parts crossing frequently, and there are some attractive dance movements, though many lack the harmonic sophistication of comparable works by Locke.

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A. Walkling: 'Masque and Politics at the Restoration Court: John Crowne's *Calisto*', *EMc*, xxiv (1996), 27–62

PETER LEECH

Lavolta. *See* VOLTA (i).

Lavotta, János (*b* Pusztafödémes, 5 July 1764; *d* Tállya, 11 Aug 1820). Hungarian composer and violinist. His title of nobility was 'izsépfalvi és kevelházi'. He was taught the violin by his father, János Lavotta sr, an official of the council of government at Pozsony (now Bratislava) and later at Buda. He attended secondary schools at Nagyszombat (Trnava) and Pozsony, and studied law at Pozsony and Pest. He continued his musical education in Pozsony with Bonaventura Sabodi, Ferenc Hossza, Joseph Zistler and the military bandmaster Glanz. After a short period of military service at Pozsony, Lavotta went to Vienna in 1784 for further musical studies, and in 1786 moved to Pest. From 1788 to 1791 he was an official of the council of government and in 1791–2 tutor to the sons of Count Károly Zichy. It was not until 1792 that Lavotta decided upon a musical career. In 1792–3 he conducted, as music director, the orchestra of the Hungarian Actors' Society in Pest and Buda. From about 1797 to 1799 he lived in Miskolc, and in 1802–4 in Kolozsvár (now Cluj-Napoca), where he was director of the theatre orchestra. From 1804 Lavotta led an unsettled life, wandering restlessly and seeking hospitality at the country houses of noblemen, although he had a music shop at Debrecen in 1816–17. While visiting his friend Fülep Eöri, a doctor in Tállya, he died, his health completely ruined by alcoholism.

Like János Bihari and Antal Csermák, Lavotta belonged to the generation of violin virtuosos and composers that was responsible for the creation of a new Hungarian national style, the classical *verbunkos*. Lavotta was the first member of the Hungarian upper class in that era to devote himself entirely to music, and he was also the first professional musician to be recognized as an equal by the upper class. As a composer he showed less refinement than Csermák, and lacked the powerful originality of Bihari. As well as displaying the new national style, his works also show the influence of the German and Polish music of his time. Apart from dances he composed various pieces of programme music, including *Nobilium hungariae insurgentium nota insurrectionalis hungarica* (1797), a suite in 18 movements. In this work Lavotta attempted for the first time to adapt the new Hungarian music to more advanced, cyclical forms. For these and similar attempts to combine the melodic and formal resources of eastern and western Europe Lavotta's contemporaries extolled him as a cultivated innovator, in contrast to Bihari, who was the instinctive, unrefined gypsy. Only two series of his compositions appeared in print during his lifetime, *Ungarische Werbungs Tänze* for two violins and bass (Vienna, 1810), and *Verbunkós nóták oder Aecht ungarische National-Tänze* for piano (Vienna, 1814). Shortly after his death some of his *verbunkos* dances were published in various collections, such as *Magyar nóták Veszprém vármegyéből* ('Hungarian dances from County Veszprém', vols.1 and 4), edited by Ruzitska (Vienna, 1822–4), *Nemzeti Magyar tántzok* ('Hungarian national dances'), edited by A. Mohaupt (Pest, 1823–4), *Pannonien oder auserlesene Sammlung ungarischer Tänze*, vol.2, and *Flora oder vaterländische Tänze aus Ungarn älterer und neuerer Zeit*, vols.1 and 2, edited by G. Mátray (Vienna, 1826, 1829). His manuscripts, consisting chiefly of *verbunkos* dances, German dances, minuets, contredanses and polonaises, are in the music collection of the National Széchényi Library in Budapest (*H-Bn*).

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S. Szilágyi: *Lavotta János* (Budapest, 1930) [incl. list of Lavotta's MSS in *H-Bn*]
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I. Mona: *Magyar zeneműkiadók és tevékenységük 1774–1867* [Hungarian music publishers and their activity 1774–1867] (Budapest, 1989)
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La Voye-Mignot, de (*d* 1684). French mathematician and theorist. His first name is not known. He was admitted as a junior member to the French scientific academy in 1666 and is known to have written on the disciplines of geometry and zoology as well as on music. His *Traité de musique* (Paris, 1656, enlarged 2/1666; It. trans., 1659; Eng. trans., 1972) is a systematic, practical guide, principally for beginners, to the elements of music and of composition in both simple and figural counterpoint. The second edition is provided with an additional part, which deals in large measure with aesthetics in music and includes definitions of musical terms. The author shows interest in elements of style characteristic of music from Italy and England, both of which he claims to have visited. A manuscript allemande (*D-Kl*; concordance in *S-Uu*) attributed to 'la Voÿs' may be by him.

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ALBERT COHEN

Lavrangas, Dionyssios (*b* Argostolion, Kefallinia, 17 Oct 1860; *d* Razata, Kefallinia, 18 July 1941). Greek composer, conductor and teacher. Fascinated as a child by the performances of visiting Italian opera companies, he studied the violin with Nazaro (alias Lazaro) Serao and harmony with Gideon Olivieri and Tzanis-Metaxas. Accounts of his musical training have had to rely on his book *T'apomnimonevmata mou* ('My memoirs', *c*1940), which has since been proved inaccurate, especially in matters of dating. (For instance it avoids any reference to his birth date, which, from *c*1930, Lavrangas gave as 1864.) But it is thought that he left in around 1878 for Naples, where he studied privately with Mario Scarano (harmony and counterpoint) and Augusto Ross (piano), later attending the composition courses of Lauro Rossi

and Paolo Serao at the S Pietro a Majella Conservatory. He then moved on to Paris, where he remained probably until the end of 1885. He reports having studied for three months with Delibes and later with Massenet at the Conservatoire. He also mentions private lessons with Dubois (harmony), Anthiome (piano) and Franck (organ). During this time he returned occasionally to Kefallinia to conduct and, when his studies were over, it was as a touring opera conductor that he made his living. In 1894 he settled in Athens as director (until about 1896) of the Philharmonic Society. There, together with the conductor Ludovicos Spinellis, he founded the Elleniko Melodrama (Greek Opera) company, which made its début with a performance of *La bohème* under Spinellis (1900). By 1935, when Lavrangas retired, the company had staged 13 Greek and 38 foreign (mainly Italian) operas in Athens, the provinces and abroad. Lavrangas was also active at the Athens Conservatory as a teacher of the piano, harmony and choral singing (1900–05), at the Piraeus League Conservatory (?*c*1905–10), at the Hellenic Conservatory as artistic director of the opera school (1919–24) and at the National Conservatory as a teacher of solfège and sight-reading (1926–34). In addition he became head of the music department of the publishing house of Fexis (*c*1900), and he wrote music criticism for *Eleftheron vima* and *Ethnos* in the 1920s. He was awarded the Golden Cross of King George and the National Award for Arts and Letters, both in 1919.

Lavrangas's work with the Elleniko Melodrama helped to establish opera in Greece, but he had less influence than Kalomiris on the development of Greek composition. His works make conservative use of folk elements, with a colourful orchestration, derived from Bizet and Delibes, which helps to compensate for the simplicity of harmony and development. In the operas he was substantially indebted to Massenet and other French composers, but he learnt from Italian opera his flowing melody, effective at moments of drama (e.g. the Puccinian touches at the conflagration scene of *Dido*) or comedy (e.g. the Rossinian *Fakanapas*). The revival, in 1992, of Act 1 of *Dido* suggests an acute and professional sense of stage timing. He took little care of his manuscripts, which are widely scattered; some works may have been destroyed during the 1953 earthquake in the Ionian Islands.

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(*selective list*)

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Elda di Vorn (3, F. Guidi), ?1886, lost; Galatea (5, Guidi, after S. Vassiliadis), ?1887, lost; La vita è un sogno (4, E. Golisciani), *c*1890, lost; Ta dyo adelfia [The Two Brothers] (3 scenes, I. Tsakassianos, Lavrangas), 1899–1900, Athens, 24 April 1900, vocal score extant; Mayissa [Sorceress] [after La vita è un sogno: Act 4] (1, Lavrangas), 1901, Athens, 8 Oct 1901; O lytrotis [The Redeemer] (3, Z. Papantoniou), *c*1902, Corfu, 24 Feb 1934

Dido (4, P. Dimitrakopoulos), *c*1906, Athens, 10 April 1909; Mavri petalouda [Black Butterfly] (1, S. Sperantzas), 1923, Athens, 25 Jan 1929, vocal score extant; Aida, 1928 or before, lost [after Verdi]; Ikaros, 1930 or before; Ena paramythi [A Fairy Tale] (comic op, 3, D. Bogris), 1930, vocal score extant; Fakanapas (comic op, 2, Lavrangas, after Scribe), 1935, Athens, 2 Dec 1950; Frosso (3, Lavrangas), 1938, unperf.

OTHER DRAMATIC WORKS

I aspri tricha [The White Hair] (operetta, 3, N. Laskaris, H. Anninos), Athens, 22 March 1917, vocal score extant; Sporting Club (operetta, 3, Lavrangas, S. Vekiarellis), Athens, 4 Aug 1917, ?lost; Dipli fotia [Double Flame] (operetta, 3, Dimitrakopoulos), Athens, 10 Jan 1918, ?lost; To dachtylidi tou Pierrotou [Pierrot's Ring] (film score), Athens, 22 March 1918, lost; Apollon ke Dafni (ballet, 8 scenes), A. Doxas, 1920, New York, 1927, ?lost

Satore [retrograde of erotas = love] (operetta buffa/vaudeville, 3, Doxas), 1927, unperf., vocal score extant; O agapitikos tis voskopoulas [The Shepherdess's Lover], score for 1st Gk. sound film, Athens, 25 Jan 1932; Kapia nychta sti Sevilli [A Night in Seville] (ballet, 6 scenes), Doxas, 1933, ?lost; O tragoudistis tou kazinou [The Casino Singer] (operetta, 3, Doxas, Sylvio), Athens, 7 July 1934, collab. 9 others; Persefoni (ballet, Z. Papamichalopoulos), 1936, part of vocal score extant

INSTRUMENTAL

Orch: 2 intermezzi lirici, G, D, str, hp, ?1885–7; Barcarolle, G, str, ?before 1900; Remvasmos [Rêverie], C, str, ?before 1900; Gk. Suite no.1, ?1903; Prelude, E♭, 1905; Romanesca, after 1913, ?lost; Canon, D, vn, vc, hp, str, 1919; Impressions religieuses, 1920; Capriccio sur deux thèmes grecs, vn, pf/orch, 1921; Gk. Suite no.2, 1922; Jota navarra, perf. 1923; Romanesca, intermezzo, d, 1924; Seguidilla, intermezzo, d, 1937; La vita è un sogno, suite, 1939 [from op]; Introduzione e fuga, c, n.d.; Ouverture orientale

Other inst: Nanourisma (La berceuse de ma fille), A modal, vn, pf, 1910 or 1911; Toccatina, Passepied, D, str qnt, 1913–14; Berceuse, vn, pf, perf. 1921, lost; Ispaniki serenata [Spanish Serenade], vn, pf, perf. 1921, lost; Sérénade grecque, G, vn, pf, 1937; Suite, D, str qnt, 1937 [movts. 1–2, 4 based on Canon, Menuet de l'éminence grise, Toccatina, Passepied]; Airs de ballet, pf; Nocturne, E modal, pf; Valse brillante, B♭, pf; Menuet de l'éminence grise, str qnt

VOCAL

Choral: Kritikos Ymnos [Hymn of Crete] (Polémis), 3-pt male chorus, pubd in *Hestia* (8 Nov 1887); O paedes Hellenon [Ye Children of Greece], 2vv, orch, 1889, doubtful authorship; O naftis tou Ioniou [Sailor of the Ionian Sea] (barcarolle, Mavroyenis), F (chorus, orch)/4-pt male chorus, 1889; Pentathlon (I. Polemis), T, B, male vv, orch, 1896; Kreesa [Cretan Woman], 2-pt chorus, pf, ?1898; Asmata tis Thias Liturgias [Chants of the Holy Liturgy], TTBB, 1913; Hymnos ton progonon [Hymn of the Ancestors] (G. Drossinis), unison vv, orch, perf. 1924, version for Bar, ?pf, perf. 1921; Hymnos tis Ellinikis Dimokratias [Hymn of the Hellenic Republic] (I. Polémis), vv, wind band, arr. 1v, pf, perf. 1924; Missa solemnis, D, S, T, B, chorus, org, orch, 1931

Songs (1v, pf): Pethaeno ya se [For Thee I Perish] (M. Avlihos), pubd in *To Asty* (Aug 1887); 3 hellenika tragoudia (Polémis, Papantoniou), ?before 1918; To traghoudhi tis Smyrnis [The Song of Smyrna] (A. Doxas), 1919; Exotica (Polémis); Ela na yiris [Come, lie down] (G. Tsokopoulos), 1921 or before; Dipli agapi [Double Love] (Polémis), Xypna [Wake Up] (A. Nikolaras); Fthinoporon [Autumn] (K. Hatzopoulos), perf. 1921; Pénthimoi skopoi [Mournful Tunes] (S. Sperantzas), perf. 1921; Elegion (Dimakopoulos), ?1921; Souroupo [Dusk] (K. Tsoukalas), 1930; Arapiki serenata (Lavrangas), 1938; [14] Hellinika tragoudia (Polémis, G. Avazos, G. Athanas, V. Messolonghitis) [incl. 2 nos. from Exotica]; Thymissi [Memory] (G. Markoras); Dyo bouboukia [Two Flower Buds] (M. Hieropoulos); Hymnos tis irinis [Hymn to Peace] (Palamas), A♭, S, pf/orch; Serenade, A; I lyra mou [My Lyre] (Anacréon); Thymissi [Remembrance] (Y. Markoras); Ta matia sou [Your Eyes] (D. Heliakopoulos)

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GEORGE LEOTSAKOS

Lavrovskaya [Lawrowska], **Yelizaveta Andreyevna** (*b* Kashin, Tver′ province, 1/13 Oct 1845; *d* Petrograd, 4 Feb 1919). Russian mezzo-soprano. She studied at the St Petersburg Conservatory. In 1867 her performance in a student presentation of Gluck's *Orfeo* greatly impressed the Grand Duchess Yelena Pavlovna, who sent her to Paris to take lessons from Pauline Viardot. In 1868 she made her professional début in the contralto role of Vanya in Glinka's *A Life for the Tsar*, and later sang Ratmir in *Ruslan and Lyudmila*. This testifies to her considerable range of voice, for she was to sing Carmen, Mignon and many other mezzo-soprano roles (although she refused to sing the role of Laura in Dargomïzhsky's *The Stone Guest* for being 'not sufficiently singable'). She was also well known as a sensitive recitalist and concert singer, not only in Russia but also in western Europe; she sang at the Monday Popular Concerts at the Crystal Palace, London, in 1873 and at the Paris Exhibition in 1878. She was much admired by Balakirev, at whose Russian Musical Society and Free School concerts she regularly appeared, and she sang at the first concert given by Tchaikovsky in 1871. He dedicated to her his Six Romances op.27 (1875), and it was she who in 1877 suggested to him Pushkin's *Yevgeny Onegin* as a suitable subject for an opera. She made further appearances at the Mariinsky, St Petersburg (1889–90 season), as well as at the Bol′shoy, Moscow (1890–91 season). In 1888 she was appointed professor of singing at the Moscow Conservatory; Tchaikovsky considered her to be an 'excellent' teacher. In 1871 she married Prince Tsertelev.

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EDWARD GARDEN

Lavrovsky, Leonid Mikhailovich (*b* St Petersburg, 6/18 June 1905; *d* Paris, 26 Nov 1967). Russian choreographer. *See* BALLET, §3(iii).

Lavry [Lavri], **Marc** (*b* Riga, 22 Dec 1903; *d* Haifa, 24 March 1967). Israeli composer and conductor of Latvian birth. He studied in Riga, at the Leipzig Conservatory, and privately with Scherchen and Glazunov. After working as an opera conductor in Saarbrücken (1926–8), he became the musical director and conductor of Rudolf von Laban's dance theatre in Berlin. He went on to conduct the Berliner SO (1929–32) and the Riga Opera (1932–4). In 1935, with the ascent of Nazism, he emigrated to Palestine. Between 1941 and 1947 he conducted the Palestine Folk Opera and Palestine Orchestra, and from 1950 to 1958 he was director of Kol Zion LaGola, an Israeli Radio Broadcast for the Diaspora. He settled in Haifa as an honorary citizen in 1962. As well as writing oratorios, chamber works and orchestral music, he composed many popular songs and incidental scores for theatre productions.

Like other emigrant composers in Israel, Lavry composed in a style influenced by his new surroundings. His symphonic poem *Emek* ('Valley', 1937), based on one of his most popular songs, is considered the first symphonic *horra*, a traditional dance characterized by short symmetrical phrases, simple harmonies and duple metre. *Shir ha'shirim* ('Song of Songs', 1940) features modal writing, *horra* patterns and melismatic passages. These compositional attributes are typical of Lavry's style, which became identified with Israeli music more generally during the 1940s. He believed that music should be communicative and thus relatively simple and comprehensible; musical compositions, he argued, should be dominated by melodies however complex. His opera *Dan ha'shomer* ('Dan the guard', 1945) was the first opera to be composed and produced in Israel. Max Brod's libretto tells the story of members of a Kibbutz who are both surrounded by the enemy and facing inner conflicts among themselves. The work combines Hassidic dances, Jewish prayer tunes and Israeli folksongs within a Romantic framework influenced by Puccini.

WORKS
(*selective list*)

Op: Dan ha'shomer [Dan the guard] (M. Brod), 1945, Tel-Aviv, 1945; Tamar and Judah (3, L.I. Newman), 1958, concert perf., Kol Israel 1959

Orch: Fantastische Suite, 1930; Emek [Valley], sym. poem, 1937; The Adventures of Benjamin III, 1938; Hora, 1939; Vn Conc., 1939; Stalingrad, sym. poem, 1943; Pf Conc. no.1, 1945; Sym. no.1 'Tragic', 1945; Israeli Dances, 1947; Kukiah [Cuckoo Bird], 1947; Pf Conc. no.2, 1947; Yerushalayim, sym. poem, 1953; Va Conc., 1953; Country Dances from Israel, 1954; Negev, sym. poem, 1954; Sym. no.4, 1957; Suite concertante, fl, va, hp, 1959; T'munot me'Yerushalayim [Pictures from Jerusalem], 1960; Fl Conc., 1965; Hp Conc., 1968

Choral: Shir ha'shirim [The Song of Songs] (orat, Brod), S, T, Bar, B, SATB, orch, 1940; Taschach [Liberation], solo vv, SATB, orch, 1951; Zichron Wine Song (A. Broides), solo vv, SATB, 1952; Avodat ha'kodesh [Sacred service], cantor, SATB, orch, 1954; Kitatenu ba'laila tzo'edet [Our Platoon Marches in the Night] (Broides), chorus, orch, 1956; Esther ha'malka [Queen Esther] (orat, H. Lavry), solo vv, 3 choruses, orch, 1959; Gideon (orat, H. Hefer), 1962; Al mordot ha'Carmel [The Slopes of Carmel] (Sh. Huppert), sym. poem, A, SATB, orch, 1963; Orit mesaperet [Orit Tells] (children's cant., M. Deshe)

Other vocal (for 1v, pf, unless otherwise stated): 7 Songs, 1937–48; Songs for Children, 1946; Chalamti chalom [I've Dreamed a Dream] (Sh. Shalom), 1949; Song of the Emek (R. Elias), 1v, orch, 1949; Kineret (A. Hameiri), 1949; Hora (R. Avinoam), 1952; Land of Carmel, 1962; Selected Songs, 1964

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MIRI GERSTEL

Law, Andrew (*b* Milford, CT, 21 March 1749; *d* Cheshire, CT, 13 July 1821). American singing teacher and tune book compiler. He graduated from Rhode Island College

(Brown University) in 1775 and was ordained as a Congregational minister in 1787. Active in music for half a century, Law was the most travelled American musician of his age, and the most prolific compiler of sacred music collections. At first he remained in New England, based at the family home in Cheshire, teaching singing schools and compiling tune books, which were printed by his brother William. From 1783 he travelled mostly outside New England, teaching from his tune books and hiring others to do the same, in an attempt to extend his influence southwards. In 1793, declaring a preference for more technically accomplished psalmody, he organized his publications into a comprehensive vocal method, *The Art of Singing*, and worked to promote this method in New England (to 1798) and Philadelphia (1798–1802). He then devised a staffless shape-notation (1803), issued tune books using it, and worked towards its acceptance mostly from Philadelphia, where he lived from 1806 until 1813. After 1813 he resumed his travels and continued to teach and publish until his death. A contentious, self-righteous Calvinist, Law received little financial benefit from the ascendancy of his reform views, partly because in his shape-note tune books he stubbornly refused to employ a staff.

WRITINGS

Select Harmony (Cheshire, CT, 1779, 2/1782–7)
The Rudiments of Music (Cheshire, CT,1783, 4/1793)
The Art of Singing (Cheshire, CT, 1794–6, 4/1810) [three-part work made up of *The Musical Primer*, *The Christian Harmony* and *The Musical Magazine*]
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See also PSALMODY (ii), §II, 2 and SHAPE-NOTE HYMNODY.

RICHARD CRAWFORD/NYM COOKE

Lawes, Henry (*b* Dinton, Wilts., bap. 5 Jan 1596; *d* London, 21 Oct 1662). English composer and singer, elder brother of WILLIAM LAWES. He was the leading English songwriter of the mid-17th century.

1. LIFE. Lawes may have been a chorister at Salisbury Cathedral, where his father was a lay vicar. He was employed by John Egerton, Earl of Bridgewater, to teach his daughters music; this may have been as early as 1615 or possibly after 1622 (when John Attey seems still to have held the position). There is some evidence that he may also have been patronized by William Herbert, Earl of Pembroke, whose house at Wilton was within a few miles of where Lawes was born. He was 'pistoler' of the Chapel Royal on 1 January 1626 and Gentleman on 3 November in the same year. His appointment as one of Charles I's musicians 'for the lutes and voices' dated from 6 January 1631.

In this capacity he must have taken part in various court masques of the 1630s. He may have written music for Thomas Carew's masque *Coelum Britannicum* (18 February 1634), but none survives. He did, however, collaborate with his brother William in providing songs for Davenant's masque *The Triumph of the Prince d'Amour* (23 February 1636), and may also have been involved in Aurelian Townshend's Masque for Lady Hatton (1 March 1636). He supplied extensive musical episodes for plays put on at Oxford on 29–30 August 1636 for the king's visit: William Strode's *The Floating Island* and William Cartwright's *The Royal Slave*.

Beyond the court Lawes was closely involved in the production of Milton's *Comus*, performed at Ludlow Castle on 29 September 1634 to mark the Earl of Bridgewater's appointment as Lord President of the Council of Wales. Lawes seems to have been responsible for approaching Milton to write the piece, and it was he who first published it in 1637. As music master to the earl's children, Lawes wrote the songs (mainly for himself, as the Guardian Spirit and the shepherd Thyrsis) and no doubt coached his charges in their parts, including Lady Alice Egerton as the Lady. Milton and Lawes probably also collaborated over *Arcades*, another family entertainment, possibly to celebrate the 75th birthday of the childrens' grandmother, Alice, dowager Countess of Derby, in May 1634.

In 1638 Lawes published settings of George Sandys's metrical psalms and ten years later *Choice Psalmes*. It was for the latter that Milton wrote his famous sonnet:

> [To my Friend Mr. *Henry Lawes*]
> *Harry*, whose tunefull and well measur'd song
> First taught our English Music how to span
> Words with just note and accent, not to scan
> With *Midas* eares, committing short and long.

During the Commonwealth Lawes was a much sought-after teacher 'for the Voyce or Viole'; among his pupils were Mary Harvey (Lady Dering) and the singer Mary Knight. Fashionable concerts were held at his house: the Duchess of Newcastle 'went with my Lord's brother to hear music in one Mr. Lawes his house, three or four times'. His circle seems to have included aristocrats and intellectuals, among them those associated with the poet Katherine Philips (the 'Matchless Orinda'), as well as pupils past and present. To the daughters of the old Earl of Bridgewater, he dedicated his first book of *Ayres and Dialogues* (1653), 'most of them being Composed when I was employed by Your ever Honour'd Parents to attend Your Ladishipp's Education in Musick'. The preface to this book condemns his fellow countrymen's predilection for foreign music and recounts the famous story of his setting of the list of contents of Cifra's *Scherzi et arie* (1614), which had been much acclaimed and hailed as 'a rare *Italian Song*'. In the preface to his *Second Book of Ayres, and Dialogues* (1655) he again mounted this hobby horse, complaining of the unthinking admiration with which Italian music was accepted in England (at, he felt, his own expense).

In 1656 Davenant's *First Dayes Entertainment at Rutland House* and *The Siege of Rhodes* were performed. A contemporary report of the former states that 'the first song was made by Hen: Lawes, ye other by Dr. Coleman who were the Composers'. For *The Siege of Rhodes*, which was a proper opera 'with the Story sung in *Recitative* Musick', Lawes wrote the vocal music for the first and last acts, the other composers being Cooke and Locke; all the music is lost. A third book of *Ayres and Dialogues* by Lawes appeared in 1658, and John Playford published 37 more songs posthumously in 1669, 'transcribed from his Originals, a short time before his Death, and with his free consent for me to Publish them, if occasion offer'd'.

At the Restoration Lawes was reinstated in both his old positions in the King's Musick and the Chapel Royal and



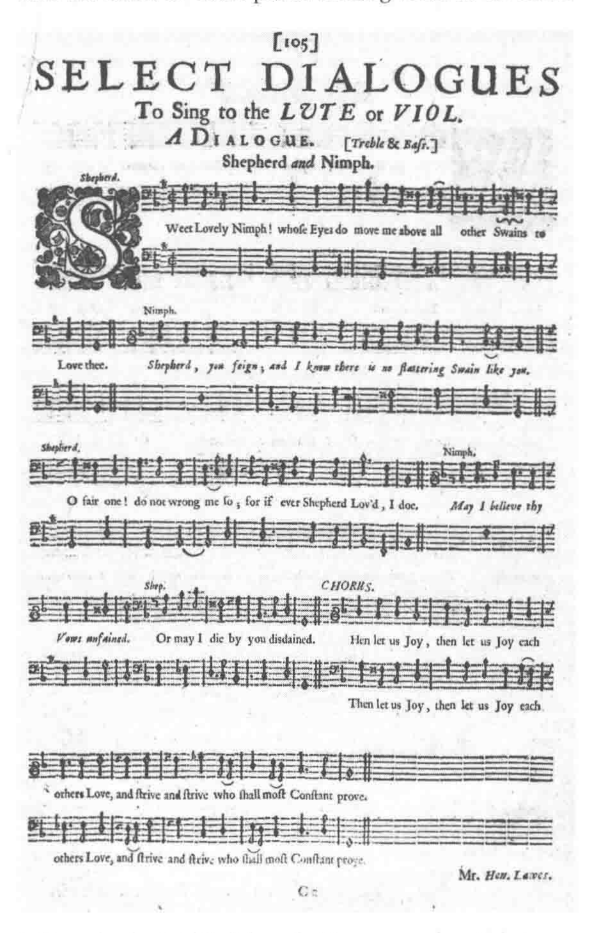
1. *Henry Lawes: portrait by an unknown artist, c1642 (Faculty of Music, Oxford)*

was made, in addition, 'Composer in ye Private Musick for Lutes and Voices'; his anthem *Zadok the priest* was sung at the coronation on 23 April 1661. Later that year Pepys mentioned that Lawes 'lies very sick' (30 December), and he died the following October, naming 'Elianor my deare and loving wife' as executrix. He died on 21 October 1662 and was buried in Westminster Abbey four days later. Portraits of him include one dated 1622 in the South Canonry at Salisbury Cathedral, another (roughly 20 years later) in the Faculty of Music, Oxford (fig.1), and the engraving by Faithorne (made from the latter) published in his collection of 1653.

2. WORKS. Although he was primarily a songwriter, Lawes wrote a fair amount of sacred music. The 1638 psalms comprise 24 tunes in various metres to be fitted to Sandys's metrical versions of the psalms. Tuneful and dignified, some of them, for example those known as 'Whitehall' (Psalm viii), 'Falkland' (Psalm xii), 'Battle' (Psalm xxxi), 'Psalm 32' and 'Farley Castle' (Psalm 52), are still in use as hymn tunes. Although the *Choice Psalmes* (1648) also take their texts from Sandys, they are quite different in style. The idiom is that of vocal chamber music, with three voices in a pseudo-declamatory imitative style supported by basso continuo. The collection was intended as a memorial volume to Lawes's brother William, who was killed at the Siege of Chester in 1645; in addition to 30 of Henry's settings there are an equal number by his brother, some canons, and several elegies on William's death by other composers.

About two dozen anthems by Lawes are known, though only six survive complete (mainly in *GB-Lbl* Add.31434). The verse anthem *My soul the great God's praises sing* may be regarded as representative. Setting Carew's metrical version of Psalm civ, the solo verse sections adopt the declamatory style of Lawes's songs, while the full sections are mostly homophonic (and somewhat inexpertly handled). Its symphonies, though arranged for organ, are adapted from one of his brother's five-part consort ayres. Its inclusion in *Select Psalmes of a new Translation, to be Sung in Verse and Chorus of Five Parts, with Symphonies of Violins, Organ, and Other Instruments, Novemb. 22. 1655* (published as a wordbook without music), shows that in essentials Lawes had anticipated the Restoration orchestral anthem well before 1660; indeed, the manuscript in which it appears (*Lbl* Add.31434) probably dates from the mid-1640s.

Lawes's known songs number 433. The most important printed sources are his three books of ayres and dialogues and the collections published by Playford between 1652 and 1669 (fig.2). The autograph songbook (*GB-Lbl* Add.53723, facs. in ES, iii, 1986) containing 325 songs is also very important. Although he may not have begun to compile it until after 1636 or so, it probably represents the output of 30 or more years up to 1650, arranged in roughly chronological order. In this manuscript there is clearly a gradual transition from the unsophisticated solemnity and rather stiff manner of the earlier songs to altogether freer settings with wonderfully flexible declamation and great subtlety and variety of feeling. These latter are the songs of Lawes's maturity and probably date from the years following his appointment as a musician to the king in 1631, when he came into contact with the circle of court poets. Among these he favoured



2. *'Sweet lovely nimph!', dialogue by Henry Lawes from 'Select Ayres and Dialogues' (1669⁵, vol.ii)*

most the exquisite Carew: there are 37 settings of his poems in the manuscript (concentrated mainly between ff.95*v* and 121), as well as 16 of Waller's, 14 of Herrick's and some of the most celebrated anthology pieces of Suckling and Lovelace. The last part of the manuscript is dominated by settings of the little-known poet Dr Henry Hughes, who seems to have belonged to the entourage of Queen Henrietta Maria in the early 1640s.

Some of Lawes's settings, such as that of Herrick's *Bid me but live* (MB, xxxiii), are simple strophic songs in triple time, enlivened by syncopations and hemiola rhythms. On the other hand Suckling's *No, no, fair heretic* (MB, xxxiii), though basically strophic, is set in the declamatory style. The music closely follows the argumentative nature of the verse, necessitating modification of detail in the second stanza to suit a different phraseology, but the final epigrammatic couplet of each stanza is in tuneful triple time, thus giving shape and point to the song as a whole. The essentially rhetorical nature of Lawes's declamation is well illustrated in the through-composed setting of Carew's *When thou, poor excommunicate* (MB, xxxiii). Vocal contour, rhythm, punctuation, phrasing and cadences are all perfectly adapted to the self-dramatizing manner of this type of poetry. Only rarely does Lawes attempt true recitative. Each of his published songbooks begins with one, but none is quite so effective as Lanier's *Hero and Leander*. His setting of Cartwright's 'Ariadne's Lament' ('Theseus! O Theseus, hark! but yet in vain'; in *Ayres and Dialogues*, 1653, and also in Lawes's autograph songbook) invites comparison but is much less charged with dramatic feeling. There is no sign of Monteverdi's influence, though he may well have provided the inspiration.

Early editions of Carew (1640), Waller (1645), Milton (1645), Suckling (1646) and Cartwright (1651) all advertised the fact that Lawes had set their songs, as did the titles of individual poems by Herrick and Lovelace. Burney suspected that such praise by poets for a composer could only mean that the music was in some way deficient and he duly found cause for censure. Even as to 'just note and accent' he pointed out certain faults, although a closer look at the particular instances he cites suggests that he was hasty as well as unsympathetic in his judgment. Undoubtedly sympathy is needed in approaching the songs of Lawes, for experience shows that details that look stiff and awkward on paper come vividly to life when properly performed. Indeed the decline in his reputation since his own day may be attributed to the fact that his songs became material for study and analysis rather than for performance. Any critical rehabilitation will therefore need to take into account the style required for their performance; there are signs that as this is done some former critical judgments will have to be reversed.

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all published in London

SACRED VOCAL

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SECULAR

for details of songs see Day and Murrie, Bickford Jorgens and Spink (forthcoming)

433 songs and dialogues, 1–3vv; Ayres and Dialogues ... First Booke (1653), 2 in D; The Second Book of Ayres, and Dialogues (1655), 4 in D; Ayres and Dialogues ... Third Booke (1658), 4 in D; in 1652[8], 1652[10], 1653[7], 1659[5], 1663[6], 1667[6], 1669[5]/R, 1673[4], 1678[4]; principal MS sources: *F-Pn*, *GB-Eu*, *Lbl** (facs. in ES, iii, 1986), *Ob*, *US-NYp*; 27 in S

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IAN SPINK

Lawes, William (*b* Salisbury, bap. 1 May 1602; *d* Chester, 24 Sept 1645). English composer and musician, younger brother of HENRY LAWES. Another brother, John, was also a musician. William wrote copiously for voices and instruments, with facility equal to Henry's, whose fame lay mainly in vocal music, and with more versatility. An abiding claim to attention lies in his innovatory chamber works, especially those for viols or violins with continuo. He was equally the leading composer of dance, and of music for drama (including the masque), in the period 1630–45.

1. Life. 2. Works: introduction and sources. 3. Instrumental music. 4. Vocal and stage music. 5. Assessment.

1. LIFE. On attaining a position as lay vicar at Salisbury Cathedral in 1602, Thomas Lawes moved his young family to Sarum Close. His son William, six years younger than Henry, may have received his earliest education at the free school in the close, or even sung with his brothers as a chorister in the cathedral. A posthumous account by Thomas Fuller, a friend of Henry Lawes, reveals that William's talent was early recognized by Edward Seymour, Earl of Hertford, who had him apprenticed to John Coprario. At the earl's Wiltshire estates nearby in Amesbury, Lawes could have encountered Alfonso Ferrabosco (ii), who was an honoured visitor. An unsubstantiated report by Henry Hatcher (1843) places William in the private music of Charles, Prince of Wales, before the age of 23, and states that the association continued after Charles became king in 1625. Records confirm no court post before 1635, when Lawes obtained a situation for the lute vacated by the death of John Laurence; still, such an appointment was unlikely without casual involvement in the day-to-day supply of music, perhaps from some courtier's retinue. After 1626 (the death of Coprario) and in the period before 1635, the activities of Lawes can only be guessed from musical sources. The Shirley Partbooks (see below) are a type of work required of a novice; undertaken by Lawes for provincial gentry, copying Jacobean fantasy repertory and adding new dances. In the footsteps of Henry (and John too, a singing-man at Westminster Abbey), William began by about 1630 to

establish a reputation in the capital for performance on the new 12-course theorbo that led to the renown later recalled by poets. Early on he was friendly with, or influenced by, musicians of St Paul's Cathedral such as John Tomkins. His standing was high enough by 1633 for Bulstrode Whitelocke to select him in partnership with Simon Ives (afterwards a London wait) as composer for James Shirley's prestigious masque mounted by the Inns of Court to demonstrate loyalty to the crown, *The Triumph of Peace* (performed 1634). To the following decade can be assigned composition of all the brilliant chamber works, alongside a presiding involvement with court masques, and provision of play songs for the royal troupes in the theatres at Blackfriars and at the palaces, in chief at Whitehall's Cockpit-in-Court.

By 1639 court routine was interrupted, as the resort by royal authority to military measures obliged it to migrate erratically. At some point, perhaps soon after autumn 1642 when the king found in Oxford an alternative home to rebellious London, Lawes enlisted as a soldier; by then it became clear that the exchequer could no longer maintain manpower inessential to the war effort. He may have been present at the Siege of York in April–June 1644, the occasion of a casual round written for the royalist garrison at Cawood (the Archbishop of York's castle). He met his death in 1645 during the action around the Siege of Chester, where the king arrived on 23 September, possibly with Lawes in his entourage. A circumstantial account by Fuller reveals that in order to save him from exposure to shot Lawes had been appointed commissary in General Charles Gerrard's regiment of foot, based first in Oxford but active in Wales from May 1644. The ruse backfired when he joined a sortie led by Gerrard from the north of the city in the late afternoon of 24 September, which was halted by a counter-attack and subjected to murderous crossfire. Here, or in the neighbouring engagements that lasted until dusk, Lawes died. The king, engrossed by the loss of a kinsman in the action, found time to institute a special mourning for Lawes, whom he apparently honoured with the title 'Father of Musick'. The occasion was excuse for royalist poets to score political points, notoriously in a pun by Thomas Jordan: '*Will. Lawes* was slain by such whose *wills* were *laws*'. Similar estimates of Lawes, varying in their appositeness, were published once the major action of the war was over: by Robert Herrick in *Hesperides* (1647–8), Robert Heath in *Clarastella* and John Tatham in *Ostella* (both 1650). The greatest tribute came by the publication of his three-part psalm settings, edited by his brother Henry who matched them with an equal quantity of his own. These *Choice Psalmes* (1648) contain commendatory verse by *literati* including Aurelian Townshend and James Harington, and occasioned the first publication of John Milton's celebrated sonnet extolling Henry Lawes: a magnanimous gesture from an opponent, to royal servants, in the highly charged atmosphere before the king's execution. The volume also included eight moving musical tributes from colleagues, including Simon Ives, John Jenkins, John Wilson and Henry himself. William left no known family. A rakish youthful portrait supposed to be of him (see illustration) was given to the Oxford Music School in the 18th century by Philip Hayes, professor of music. Other likenesses of the period have with equally meagre documentation been suggested as portrayals.



Portrait thought to be of William Lawes by an unknown artist, 2nd quarter of the 17th century (Faculty of Music, Oxford)

2. WORKS: INTRODUCTION AND SOURCES. Lawes's large output was disseminated solely by manuscript during his life. *Choice Psalmes* was the first publication made of any part, and consists of 30 three-part sacred vocal settings accompanied by figured bass, one elegy and ten sacred canons. Lawes ranked high among composers selected by John Playford (i) for his publications of popular airs after 1651; but among many genuine two-part dances there, simpler versions of movements from the esoteric chamber works may have misrepresented his achievements to the succeeding generation. A good selection of his secular vocal music, including popular arrangements into the form of glees of original single songs, also reached print from that date until 1678. The work that had brought him widest notice in his lifetime, *The Royall Consort*, circulated in accurate manuscript copies until 1680, at which point it finally succumbed to the decisive shift in fashion towards the italianate high Baroque. His other great collections fared less well, and were probably relegated by the time of the monarchy's restoration in 1660. An appreciation of his considerable output for the Caroline court of the 1630s is thus heavily dependent upon the autographs, which survive principally in the Oxford Music School collection (now in the Bodleian Library) to which they were possibly donated or bequeathed with prescience by Henry Lawes.

The chief of these are two holograph scores, *GB-Ob* Mus.Sch.B.2 and B.3, both bound in brown calf and stamped with the arms of Charles I after the manner of presentation volumes to royal musicians. (Matthew Locke's working score, *GB-Lbl* Add.17801, bears an identical stamp; so does the earlier set of books containing repertory of the Jacobean wind ensemble, now *Cfm* Mu 734, and an organ part for Copranio's violin works, *Lbl* R.M.24.k.3: as pointed out by Robert Ford in a private

communication). The first book bears the initials W.L., the second H.L. In them Lawes scored suites of fantasies and dances for viols in four to six parts. The first volume contains in addition drafts of incidental music for court masques, rounds and canons, suites for two bass viols to the organ, a violin fantasy in D major, and a suite for two lutes; the second, pavans and fantasies for the 'Harpe Consorts', and the first six suites of the ten that form *The Royall Consort*, in the 'new version' revised for two violins, two bass viols and two theorbos. The other Music School autographs are: partbooks D.238–40, containing string parts for the violin fantasia-suites, the harpe consorts and the bass viol duets; D.229, harp and organ parts for these works and for the setts for viols in five and six parts. The British Library holds three distinct autographs: a sole surviving bass partbook for the viol consort works; the personal songbook; and the Shirley Partbooks, copied about 1626 and later for the Shirley family, baronets (later Earls Ferrers) of Staunton Harrold, Leicestershire: respectively *GB-Lbl* Add.17798, 31432, 40657–61. A set of three holograph partbooks for lyra viol consorts (*Och* 725–7) contains works by Lawes, Simon Ives and Robert Tailour. Contents of these are part-duplicated by one final known autograph partbook from a now incomplete set, also for three lyra viols: *US-CA*, Houghton Library MS Mus.70. For *The Royall Consort*, non-autograph partbooks in varying states of wholeness and accuracy abound, as to a lesser degree they do for the other major chamber works.

3. Instrumental music. Lawes was represented in the 20th century as a natural successor to the fantasy writers of the Jacobean age, composing abstract contrapuntal works for viols with organ continuo. His fantasies in five and six parts are indeed a highpoint of his output and of the genre, but are unusual in several ways. They were written mostly in the later 1630s, about a decade after the decease of all the major Jacobean writers, at a time when few of Lawes's senior contemporaries apart from John Jenkins still cultivated the forms. (Others yet alive like Martin Peerson and William Cranford of St Paul's are minor figures, even if by their experiments they offer precedents for the harmony and linear style of Lawes.) Lawes leads to the smaller-scale four-part fantasy of Matthew Locke only in that he prefigured the method of grouping fantasies into considered 'setts'. His practice was to place fantasies unsystematically with pavans and almans, the staider dances that had already entered the Jacobean contrapuntal repertory as 'grave music'. He also extended the role played by organ continuo, giving it a more independent part than before. He had no exact successor in the field of these larger-scale 'setts' (the term 'suite' appears to be anachronistic by about two decades), apart from John Hingeston, composer to the court of Oliver Cromwell, who may indeed have worked to similar ends: furnishing audience music for court entertainment. Lawes's mannerisms are extremer than those of any other writer before or after on several counts. He is set apart by a wilful angularity in his part-writing that flouts strict contrapuntal imitation, linked to an additional dissolution of polyphonic norms by free admittance of a discord created by irregularly resolved or even unresolved harmonic progression, or by dissonant auxiliary notes. These practices recur in the other genres he handled, and owe much to his training on lute and lyra viol. Another persistent trait is the early Baroque admittance of 6-3 chording as equally valid to 6-4, a practice discarded by the second half of the century. The general style leads directly on from the earlier Jacobean interest in the Italian mannerist madrigal, and its empirical theorizing, both found in Coprario. The clearest parallel, however unlikely as a direct influence, is the radical, even post-contrapuntal, part-writing developed by Monteverdi in the epoch-making five-part madrigals of his fourth book (1603), where inner voices of the fabric are subordinated to the chamber treble dialogue over a characterful bass line. Lawes when writing for instruments alone achieved comparable successes to these, in succinctness of dramatic effect and in the vivid expression of extreme emotional states. His fantasies expand the bounds of the form less by length than by increased sectionalism, by variety in mood and (to judge from surviving indications of practice) by tempo change; also a richness of incidental detail created through his idiomatic handling of instrumental writing. His flair for textures large or small so as to vary them through informal concertato interplay, without allowing either of the customarily paired treble parts to dominate, is masterly (ex.1). Little modified, this style re-emerges for late appearances of a form that as danced was obsolete by his adulthood, the pavan. His almans in six parts are in the same solid configuration; but those for five parts are lighter, and rescored from danced originals.

The violin works of 'trio sonata' structure stand at the like remove from the previous generation. These 'fantasia-suites', perhaps written around the time of his royal appointment, are patterned on the models pioneered for the court ensemble by Coprario: fantasies in two series for one and two violins, both accompanied by bass viol and a semi-independent polyphonic part for chamber organ (ex.2). The three-movement form is completed by
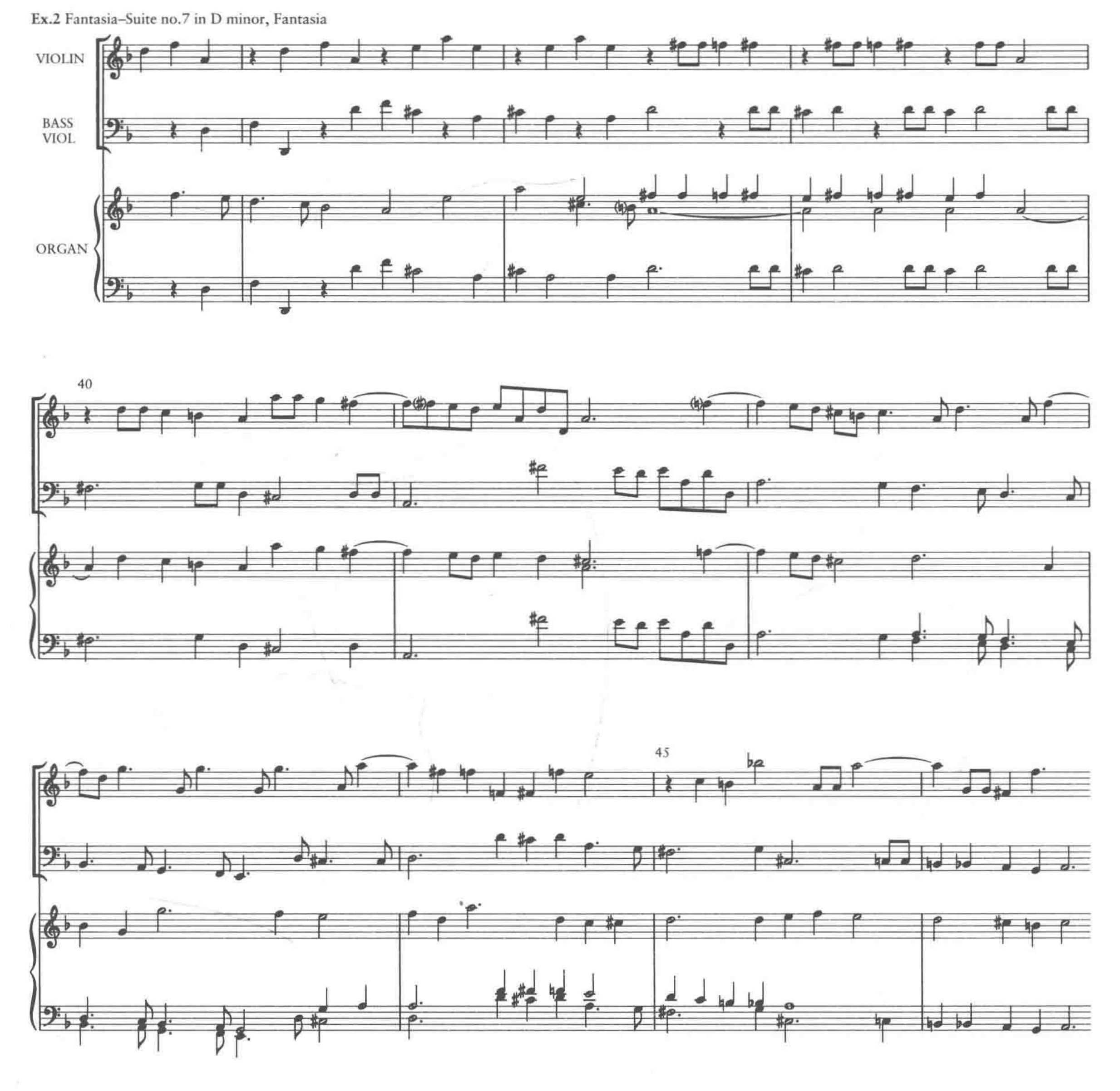
Ex.1 Consort Suite in G minor a 6, 1st movt 'Fantazy'

TREBLE VIOL 1
TREBLE VIOL 2
TENOR VIOL 1
TENOR VIOL 2
BASS VIOL 1
BASS VIOL 2

85

90
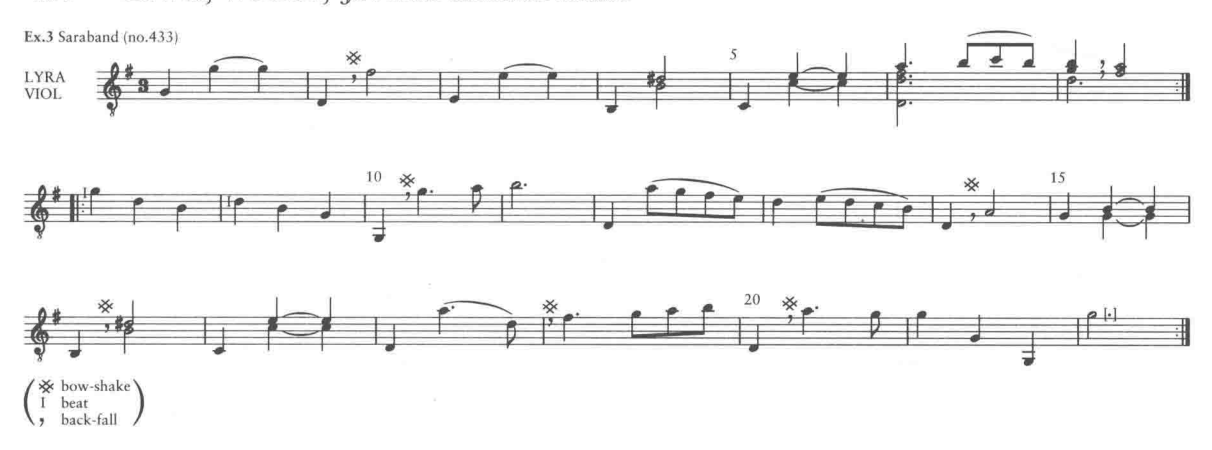
Ex.2 Fantasia–Suite no.7 in D minor, Fantasia



two aires (dances): an alman and galliard, capped by an extra 'close' or coda of no great substance. Lawes expanded on his master's practice, again hardly so much by sheer length as by imbuing every phrase with telling detail, and well-situated dissonance that, without distorting, emphasizes paragraphs of clear tonal direction. Unlike Coprario's suites, both series by Lawes observe a set key-order, sign of the growing feeling for tonality in the 1630s found also in the works of Jenkins. The irregular linear style takes its point of departure from Coprario but is more daring; it is paralleled less in the violin writing of the early Italian Baroque, if a pattern is sought for its vivid rhetoric, than in the solo vocal monody, such as that by Marco da Gagliano or Saracini (again implying no immediate borrowing).

The suites for two bass viols pay homage to the previous reign; they re-use dances of Ferrabosco (ii) in a keyboard short score, against which is set extravagant division writing, much as variations were extemporized. Lawes reset some of his own dances in this way, a mark of the rapid acceptance of his work in the later 1630s.

The music for lyra viols is close to the extemporized aspects of suite-formation, as it must initially have begun. Lawes often wrote in the scordatura HARP WAY tunings (ex.3 shows a saraband for solo lyra viol in the 'harp way sharp' tuning, defhf); for ensembles of three lyras, where sonorous fantasies after the example of Coprario and Ferrabosco are found, he preferred the very wide accord known as 'eights', with strings tuned in pairs of 4ths and 5ths (fhfhf, as unisons on adjacent strings were shown through stopped-fret position). The three instruments alternate at three different levels, alto–tenor–bass. Phraseology here is closer to popular dance-strains, as in the solo lyra viol music. The ensemble works show the same feeling for idiomatic writing that shines out in the least of the solo trifles, where occur early examples of repetition bass, which otherwise took long to attain the status of art music in England.
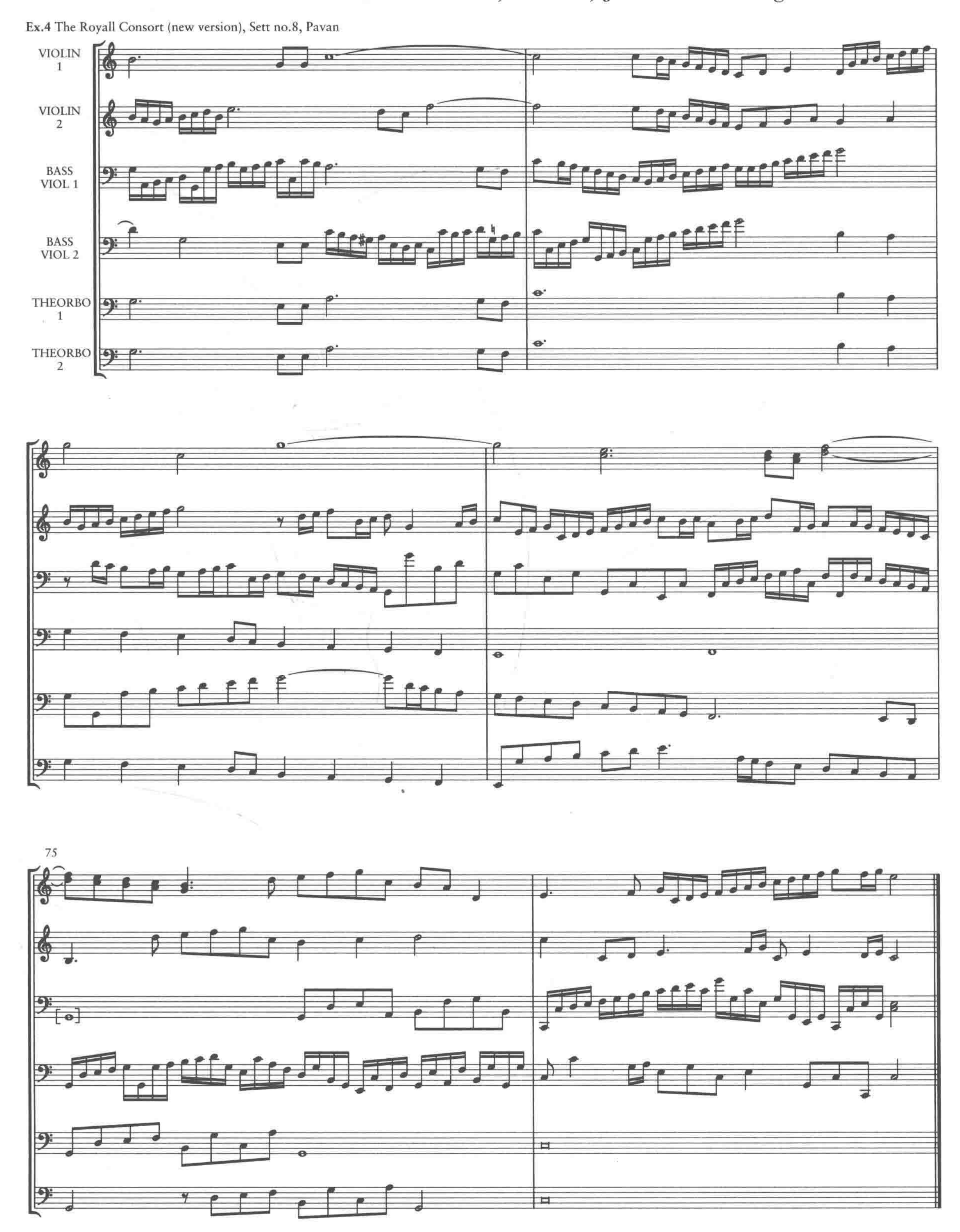


The rest of Lawes's output is more innovatory and has closer links to the violin's dance fashions, which dominated court music in his decade. *The Royall Consort* began as dance sequences in the so-called string quartet scoring (two treble, tenor and bass instruments with continuo), perhaps so written before Lawes's official connection with court, and comparable to similar sequences by Charles Coleman that are also datable to the early or mid-1630s. In this scoring, and with these writers rather than any other, the standard dance-order in Baroque suites in England seems to have begun. Lawes was possibly the leader in composing fluid alman–corant–saraband sequences, followed in a couple of instances by morrises, and preceded by the occasional pavan or pavan–alman: all regular and danceable. Probably originating as loose *ordres* in the keys D minor–D major, they lack a series title in autograph sources. He later expanded and regrouped these suites, at the same time rescoring them and adding others in more varied keys. This process was first appreciated by Lefkowitz (1960) who demonstrated with insight how sources are divided into 'old' and 'new' versions, and correlated the two scorings with the comments of Edward Lowe, professor of music at Oxford after the Restoration. Lowe attributed to the composer a dissatisfaction with the role of the tenor part: this is borne out in the altered scoring, which attests that Lawes reworked the tenor and bass parts into two equal basses that alternate the functions of the original tenor and *basso seguente*, 'because the Middle part could not bee performd with equall advantage to be heard as the trebles were' (in Lowe's phrase). Lawes then raised the level of the collection by adding some abstract pieces: two fantasies, to make full use of a potential six-part scoring available through the practice of doubling theorbos on the basso continuo line. Extra pavans were included, one of them in C major, which while nominally in the usual four real parts uniquely took the opportunity to expand into six-part divisions in its variation repeats (ex.4). The example of Lawes may have stimulated the appeal of this scoring (two trebles, two bass, continuo) in the two decades after the mid-1630s; but even at the beginning of the period a tendency was emerging to discard it for the underlying trio sonata scoring (two trebles, bass, continuo). *The Royall Consort* owed its longevity and acclaim, recorded with incredulity by Charles Burney, to the assurance with which its two-treble writing foreshadowed the future.

Dances in suite form (alman–corant–corant–saraband or alman–alman–corant–saraband) for a 'harpe consort' of violin, bass viol, harp (metal-strung Irish harp) and theorbo continuo occur in the composer's partbooks, added after the violin suites. With only a few precursors (possibly by Coprario) in one manuscript (*GB-Och* 5), they were fitted to the personnel of the court ensemble. As single dances some had wide popularity, which may reveal their origins: less in simplified adaptations from complex scorings, than in the expansion of aires for treble, bass or even song. Later, Lawes appended to them pavans and fantasies: these were not disseminated beyond the inner circle, but reveal his budding intentions to refit all his chamber suites at the same level of seriousness. For the pavans, there are fully written-out variation repeats found in the autographs.

The one surviving suite for two lutes is peripheral, in that the first piece is an accommodation of an alman by René Mesangeau, for single lute in one of the *accords nouveaux*, published first in Paris by Ballard (RISM 1638[7], p.22). To it Lawes simply added a *contrepartie*, perhaps as a *tombeau* for the originator (*d* 1638). Both parts to the two following corants, to which he put his name, seem to be his own work. For keyboard, most extant music consists of palpable arrangements from his more popular dances and symphonies. It has been assumed that Lawes's abilities did not extend so far as this medium. One alman however, setting a known masque tune by Orlando Gibbons, was copied by Benjamin Cosyn with an attribution to Lawes, as part of a keyboard alman–corant–saraband suite in *F-Pc* Rés.1185. As with Mesangeau, the practice implicates Lawes in person in the arrangement, since the associated saraband is clearly his own composition. One other suite, also possibly original in this form, was in its several versions popular long enough for inclusion in *Musicks Hand-Maid* (1663); constituent dances vary between sources. Called 'The Golden Grove' after its alman, it may refer to the Welsh seat of the Earl of Carbery, who preceded General Gerrard in the general command in Wales during the Civil War. If truly composed *de suite* by Lawes, as his string music shows him well capable, he was in advance of the times, since elsewhere in surviving sources this lead is not followed for about half a decade after his death.

Datings for the major works of the 1630s, as for all of Lawes's output, is tentative; but the indications from sources favour an order of *Royall Consort* (old version), setts for three lyras, violin works, 'harpe consorts', five-part viol setts, bass viol divisions and six-part viol setts, *Royall Consort* (new version) and additions to harp consorts.



4. VOCAL AND STAGE MUSIC. The declamatory solo songs by Lawes are overshadowed, in quantity and in a superior gift for representing a poem's rhetoric through 'just note and accent', by those of his brother Henry. Rather than try to compete, William may have preferred to set light 'ballads' for salon society in current dance styles, in either duple or triple metre, the sort of strains that often variegate his songs of declamatory form. His

output is strongly weighted in this direction by many songs for plays and other unidentified entertainments. It is not possible fully to assess the output for vocal ensemble above three parts, either sacred or secular, since little is known. Defects in transmission here affect other pre-Civil War composers, including those like Henry Lawes who officially worked for the Chapel Royal. Fortunately, enough survives of William's self-confident work for the court masque of the time to make the musical part assessable, principally that for *The Triumph of Peace* (1634), as printed by Lefkowitz (1970). His and Henry's innovatory three-part through-composed psalm settings are in a distinct polyphonic idiom; with some advance in harmonic modernity, they work a vein of sacred song similar to examples (some with continuo) by Thomas Tomkins, Thomas Ford and Jenkins. Apart again are 12 'psalms to the common tunes', in verse anthem form. They employ up to three professional adult male voices in the verses, but devote the chorus passages, in strong contrast, to organ-accompanied Geneva tunes, presumably for unison rendition by congregation.

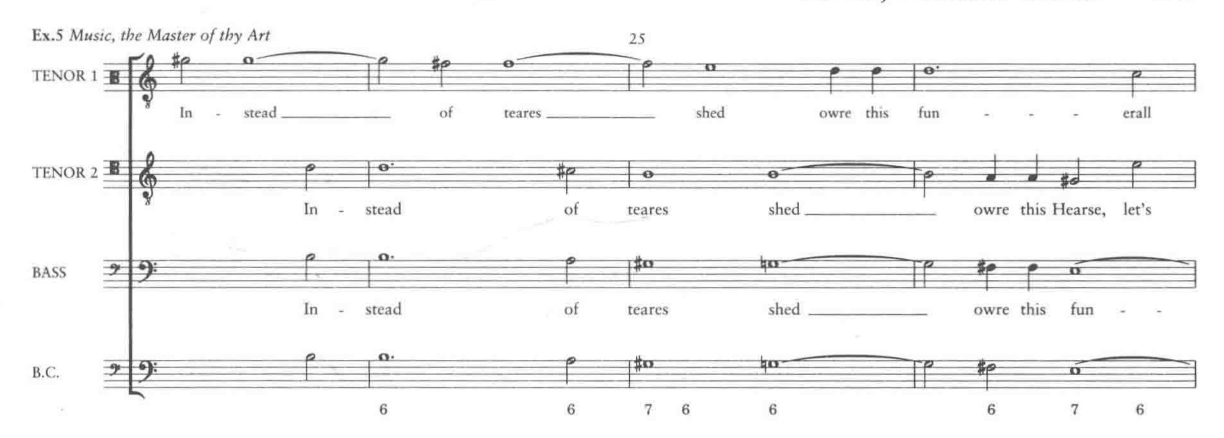
The solo songs are best represented in his own songbook which, like Henry's, appears to have begun as a retrospective collection – around the time 1638–9 in William's case. Work datable after 1641 is not represented within it; another marker is the series of seven contiguous Herrick settings, which probably dates from an association during Herrick's stay in London in 1640 (Henry's songbook carries a similar cluster). Some of the earlier stage work that Lawes copied is variant in its literary text. Possibly a sign of revision, it makes it harder to correlate with dated occasions for performance; whether for example the dialogue setting from Ben Jonson's *The King's Entertainment at Welbeck* (1633) is really the composer's earliest known commission is for that reason dubious. However songs and incidental music from 1634 up to the outbreak of war, for plays mounted at court by the King's Men and Queen Henrietta's Company, and for the chief court masques, were undoubtedly quick to follow the success of *The Triumph of Peace*. Lawes was associated with 'Beeston's Boys' from their beginning, a mysterious rival troupe formed in 1637 with royal complaisance. The following schedule is founded on suggestions by Lefkowitz, some dates being necessarily approximate:

1633	Ben Jonson, *Entertainment at Welbeck*
1634	John Fletcher, *The Faithful Shepherdess* (revived)
	William Davenant, *Love and Honour* (revived 1637)
	James Shirley, *The Triumph Of Peace*
1636	William Cartwright, *The Royal Slave* (Oxford production)
	Davenant, *The Triumphs of the Prince d'Amour*
	Jonson, *Epicoene, or The Silent Woman* (revival)
	Shirley, *The Duke's Mistress*
1637	Francis Beaumont, Fletcher, *Cupid's Revenge* (revival)
	Jasper Mayne, *The City Match*
	John Suckling, *Aglaura* (or second version, 1638)
1638	William Berkeley, *The Lost Lady*
	Davenant, *Britannia triumphans*
	Davenant, *The Unfortunate Lovers*
	John Ford, *The Lady's Trial*
	Suckling, *The Goblins*
1639	Fletcher, *The Mad Lover* (revival)
	Henry Glapthorne, *Argalus and Parthenia*
1639–40	William Cavendish (with Shirley), *The Country Squire*
	Suckling, *The Tragedy of Brennoralt*
1641	Richard Brome, *A Jovial Crew*
	John Denham, *The Sophy*
	Shirley, *The Cardinal*
undated	Thomas Middleton, *The Widow* (revival)
	Shirley, *The Triumph of Beauty* (school masque)

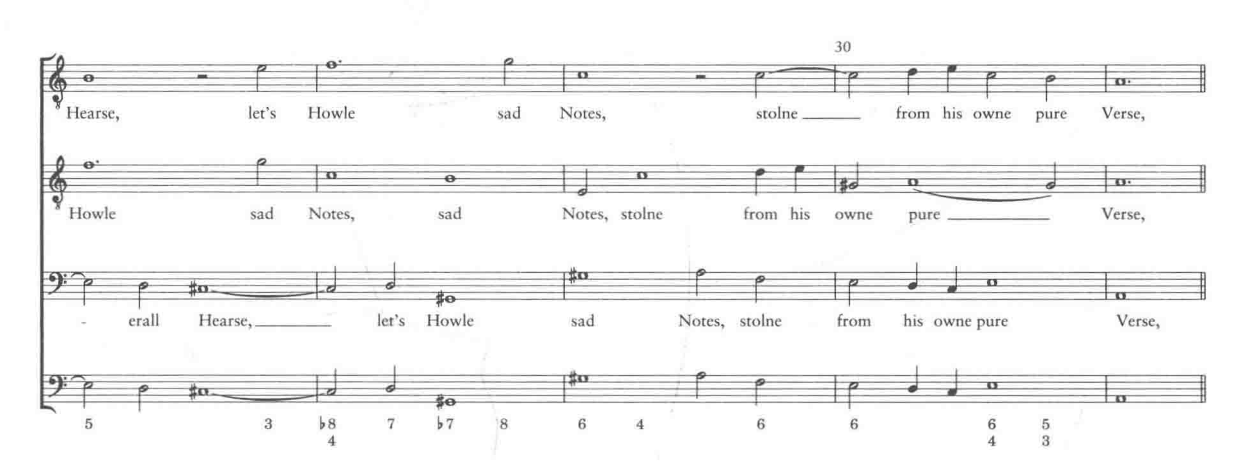
William's forthright, extrovert style has been adjudged more closely related to those of John Wilson and Nicholas Lanier (ii) than to the subtler melody of his brother, and the better suited to theatre taste. Some of his long-popular catches were also designed for the stage. This work bespeaks a sardonic temperament akin to Cavalier poets like Sir John Suckling, to whom working conditions brought him close, and whose quick wits were similarly not drawn to fine delineation of internal states of mind. He was however at home with deliberate large-scale tonal schemes, as found in his masque music, in a way that presages later entertainments and opera (*see* MASQUE, §4).

Though without a post in the Chapel Royal, William composed two anthems (now lost) for use there, one involving novel use of symphonies for cornetts and sackbuts. Of the other anthems of uncertain date, two had widespread cathedral use, including *The Lord is my Light*, long in the repertory owing to its measured and powerful declamation. The 'psalms to the common tunes' juxtapose high-church practice with low. Verses in florid continuo style are joined to simple choruses made up of hymn tunes intended for a Calvinist laity, both segments fitted to standard texts by Sternhold, Hopkins and others. It is possible that this unprecedented alloy of genres was evolved to allay the stresses of civil war siege, either in the Oxford garrison or elsewhere, as in York. The shorter, published three-part psalms too may have been promoted by wartime conditions. Most were written to the metrical verse paraphrases of George Sandys, published in 1636. Henry Lawes as editor drew attention to their origin in the king's service. This could imply use in the campaigning chapel from the year 1639 onwards, when a full complement of singers may have been unavailable. As a set, they pointedly harp on themes of the god of battles and the exile of Judah; they include much contorted writing. One penitential setting furthermore (Psalm vi; not Sandys) had its bizarre head-motif prominently quoted at the beginning of the last of Lawes's six-part viol suites to be written (*c*1641). With these psalms was printed an even more dissonant lament, for Lawes's friend John Tomkins (*d* 1638): *Music, the master of thy art is dead* (ex.5).

5. ASSESSMENT. The distinctive voice of Lawes is positioned in the early phase of the Baroque as squarely as Monteverdi, and represents the understanding at its fullest of the Italian *seconda pratica* among English composers in the reign of Charles I, up to 1642: the household musician George Jeffreys is the only other convert as total. The instrumental work of Lawes is notable as an advance on the practice of native Jacobean writers by the power and grace of its 'aire' or melodiousness, comparable in fluency to the otherwise very different John Jenkins. Lawes was paramount in assimilating (rather than just appreciating) all available influences, including French suite-form; this gives his instrumental works an importance that is no longer disputable. Still, the degree of upheaval to musical traditions in the mid-17th century, and the hesitations before a secure foundation was relaid after civil war, have made the place of Lawes, an unusually direct victim of extra-musical forces, as hard to establish as any composer of his time. His



Ex.5 *Music, the Master of thy Art*



provision for masques is, for all its serviceability, as unrevivable in full as are the ephemeral entertainments to which it is tied. For instruments, his powerful chamber works were a culmination of court tastes in the early Stuart age, partly influenced from France by the vagary of dynastic marriage; the failure of the court left no obvious path open to successors. Large-scale fantasies, the stylized dances of variation division suites, fantasia-suites for violins, and lyra viol ensembles, outlasted him by little more than 15 years. He was more influential for the new bourgeois audience in what may have seemed to him slighter attainments: the metrical *Choice Psalmes*; the generality of his dances, both those from *The Royall Consort* (but not its grand pavans and fantasies) and the compilations made by Playford in print and by others in manuscript. His compositional practice, in its harmonic boldness and melodic abruptness, could not be ignored by contemporaries of rank, and seeded itself effectively in the common parlance – specifically in younger men like Matthew Locke and Christopher Gibbons, and thereafter more diffusely. Even a senior traditionalist colleague, John Jenkins, was affected in style and choice of forms. There is no direct evidence however that Henry Purcell paid note to the achievement of Lawes; to judge from scathing remarks in the preface to his *Sonnata's* (1683), he may even have deliberately slighted its preoccupation with mere dance forms, the mark of an era when Gallic influence was highest and the detour away from strict counterpoint most extreme. Even so it speaks highly for Lawes that without his direct or indirect example the harmonic profundity of later composers including Purcell, who turned the educated ear most decisively back to the disciplines of counterpoint, would have been inconceivable.

WORKS

Editions: *The Rounds, Catches and Canons of England*, ed. E.F. Rimbault (London, 1865) [R]

Masque of Comus (Milton), ed. F. Bridge (London, 1908/*R*1956) [B]

William Lawes: Select Consort Music, ed. M. Lefkowitz, MB, xxi (1963, 2/1971) [L]

Trois masques à la cour de Charles Ier d'Angleterre, ed. M. Lefkowitz (Paris, 1970) [M]

English Songs, 1625–1660, ed. I. Spink, MB, xxxiii (1971) [S]

Four Hundred Songs and Dances from the Stuart Masque, ed. A.J. Sabol (Providence, RI, 1978, enlarged 2/1982) [A]

British Library Manuscripts, Part II, English Song 1600–1675, 2nd ser., ii, ed. E.B. Jorgens (New York, 1986) [facs. of autograph songbook *GB-Lbl* Add.31432] [J]

For further source information see Lefkowitz, 1960

* – *incl. autograph*

† – *incl. inc. copy*

through-numbering of bowed-string works based on DoddI

INSTRUMENTAL CONSORT

The Royall Consort (nos.1–67), 'old version', 2 tr, t, b insts, bc (2 theorbos), *GB-Ob*; ed. D. Pinto (London, 1995): Setts nos.1–3, d, 4 movts (nos.10–13) *Lbl*; Setts nos.4–6, D, 2 movts (nos.26–7) *Lbl*; Sett no.7, a; Sett no.8, C; Sett no.9, F; Sett no.10, B♭

The Royall Consort (nos.1–67), 'new version', 2 vn, 2 b viols, bc (2 theorbos); ed. D. Pinto (London, 1995): Sett no.1, d, *Ob**, *Och*, 6 movts (nos.2–7) *Lbl*; Sett no.2, d, *Lbl*, *Ob**, *Och*, 2 movts (nos.11–12) *W*; Sett no.3, d, *Lbl*, *Ob**, *Och*; Sett no.4, D, *Lbl*, *Ob**,

Och; Sett no.5, D, *Lbl*, *Ob**, *Och*; Sett no.6, D, *Ob**, *Och*, 5 movts (nos.37–41) *Lbl*; Sett no.7, a, *Lbl*, *Och*; Sett no.8, C, *Lbl*, *Och*; Sett no.9, F, *Lbl*, *Och*; Sett no.10, B♭, *Lbl*, *Och*

Arr. tr, b: nos.54, 58, 61, 1655[5]; no.41, 1662[8]

Consort setts (nos.68–83), 2 tr, a/t, t, b viols, org, *GB-Lbl**, *Ob**, *US-NH*, F.B. Zimmerman's private collection, Philadelphia; ed. D. Pinto (London, 1979): Sett no.1, g, 2 movts (nos.68–9) *GB-Ob*, ed. in L, 1 movt (no.70), *Ob* [2 tr, t, b insts, seeOTHER INSTRUMENTAL ENSEMBLE: Other suites]; Sett no.2, a, 1 movt (no.73), version in g, tr, b insts, *Ob*, *US-NH* [see alsoKEYBOARD, 'Mr Laws flat tune'], 1 movt ed. in L; Sett no.3, c, 1 movt (no.75), 2 tr, b insts), *GB-Lbl**, *W*, 1 movt, d (no.76), 2 tr, t, b insts, *Lbl*, 1 movt (no.77, as sym. in anthem attrib. H. Lawes), tr, b insts, *Lbl*, 1 movt ed. in L, 1 movt ed. in [Arkwright] (1909–10); Sett no.4, F, 1 movt (no.79), 2 tr, ?2 b insts, G, *D-Hs* [2 tr, t, b insts, seeOTHER INSTRUMENTAL ENSEMBLE: Other suites], ed. L. Ring (London, 1965); Sett no.5, C, 1 movt (no.83), 2 tr, b insts, *GB-Lbl**, ed. H. Mönkemeyer (Wilhelmshaven, 1966)

Consort setts (nos.84–100), 2 tr, a/t, t, 2 b viols, org, *GB-Lbl**, *Ob**, *Och*, F.B. Zimmerman's private collection, Philadelphia; ed. D. Pinto (London, 1979): Sett no.1, g, 2 movts (nos.85–6) ed. A. Dolmetsch and P. Grainger (New York, 1944); Sett no.2, C, ed. H. Mönkemeyer (Wilhelmshaven, 1966); Sett no.3, F, ed. L. Ring (London, 1967); Sett no.4, B♭, 1 movt (no.96) ed. in L; Sett no.5, c, ed. in L

OTHER INSTRUMENTAL ENSEMBLE

Setts for division viols (nos.101–7), 2 b viols, org: Sett no.1, g, *GB-Ob**, ed. J. Richards (London, 1972); 2 movts (nos.101, 103), 2 tr, t, b insts, bc, *Ob* [seeOTHER INSTRUMENTAL ENSEMBLE: Other suites], 1 movt (no.102), tr, b insts, *Ob*, 1655[5]

Sett no.2, C, *Ob**; nos.104–5, 'Paven and Almane of Alfonso' Ferrabosco (ii), ed. in L; no.106 inc., no.107 resetting of Royall Consort no.33

Setts 'For the Violls' (nos.108–113), 2 tr, 2 b viols, *GB-Ob**; ed. R. Taruskin (Ottawa, 1983); ed. R. Nicholson, *William Lawes: Fantasies and Aires* (London, 1985): Sett no.1, c, 1 movt (no.109) *Lbl**, 1 movt (no.110), d, *Lbl**; Sett no.2, C, 1 movt ed. in M

Fantasia-suites (nos.114–37), vn, b viol, org, *GB-Lbl*, *Ob**, *Och*, L. Ring's private collection, Hexham, Northumberland; ed. in MB, lx (1991): Sett no.1, g, ed. in L; Sett no.2, G, 1 movt (no.118) 1655[5], 2 tr, ?2 b insts, *D-Hs*; Sett no.3, a; Sett no.4, C; Sett no.5, d, ed. C. Arnold (London, 1957); Sett no.6, D; Sett no.7, d, ed. in L; Sett no.8, D, ed. in Lefkowitz (1960)

Fantasia-suites (nos.138–61), 2 vn, b viol, org, *F-Pc*, *GB-Lbl*, *Ob**, *Och*, L. Ring's private collection, Hexham, Northumberland: Sett no.1, g, ed. in L; Sett no.2, G, ed. G. Dodd (London, 1977); Sett no.3, a, 1 movt (no.144) ed. in M; Sett no.4, C, ed. G. Dodd (London, 1967); Sett no.5, d, ed. C. Arnold (London, 1957); Sett no.6, D, ed. in L; Sett no.7, d, ed. in L; Sett no.8, D, 1 movt (no.159) pr. in Meyer (1946)

Harpe consorts (nos.162–91), vn, b viol, harp, bc (theorbo), *GB-Ob**: Sett no.1, g, *Och*, 1662[8], 1 movt (no.162) *Mch*, 2 movts (nos.162–3) 1651[6] [seeKEYBOARD], ed. in L; Sett no.2, g, *Och*; Sett no.3, G, *Och*, 3 movts (nos.170–71, 173) 1651[6] [seeKEYBOARD]; Sett no.4, d, *Och*, 1655[5], 1 movt (no.177), kbd, *Och* [see alsoSECULAR VOCAL: 'O my Clarissa', 2nd version], 1 movt ed. in Lefkowitz (1960); Sett no.5, D, *Och*, 1655[5]; Sett no.6, D, *Och*, 1 movt (no.182) 1655[5] [seeKEYBOARD]; no.187, G, *Och*; no.188, G (pavan), ed. in L; no.189, D, on pavan for harp by 'Cormacke' [McDermott], ed. in L; no.190, on 'Paven of Coprario', 2 b insts, ed. in L; no.190, d (fantasy)

Other suites, 2 tr, t, b insts, bc; ed. D. Pinto, *William Lawes: The Royall Consort (old version)* (London, 1995): Sett no.1, g (nos.101, 103, 338, 70, 339, 337), *GB-Ob*; 2 movts (nos.101, 103), 2 division b viols, org, *Ob* [see alsoKEYBOARD: Consort setts andINSTRUMENTAL CONSORT], 4 movts *Lbl*, 3 movts *Och*, 2 movts *W*; 3 movts ed. L. Ring (London, 1964)

Sett no.2, G (nos.79, 320, 80, 322–3), *Ob*, 2 movts *Lbl*, 1 movt *Lbl*, *Ob*, 2 movts *D-Hs* [seeINSTRUMENTAL CONSORT: Consort setts]

Airs in d (nos.78, 260, 264), *GB-Lbl*, *Och* [seeKEYBOARD]

Symphonies, mainly from masques *The Triumph of Peace*, 1634 [TP], *The Triumphs of the Prince d'Amour*, 1636 [TPA], *Britannia triumphans*, 1638 [BT]: all ed. in M: in C: no.200 (TP), *GB-Lbl*, *Ob**, 1649[8], ed. in Dent (1928), ed. in A; no.201 (TP), *Lbl*, *Ob**, 1666[4]; no.209 (BT), *Lbl*, *Ob**, 1649[8]; no.210 (TP) probably by S. Ives, sources in Holman (1975–6), also *Ob* (attrib. Lawes), 1649[8]; no.215 (TPA), *Lbl*, *Ob**, 1655[5], ed. in Dent (1928), ed. in A

in c: no.231 (BT), *Ob**, *US-NH*, 1655[5]; no.232 (from 'Deere, leave thy home': seeSECULAR VOCAL), *GB-Lbl*, *Ob**, 1655[5]; no.239 (TPA), *Ob**

in G: nos.311–12 (TPA), *Och* (tr, a, b insts), *US-NH*, 1655[5]

in g: no.343, *GB-Lbl* (tr, a, b insts), *US-NH*, 1651[6], ed. in B; no.345, *GB-Lbl* (tr, a, b insts), *US-NH*, 1651[6]

in a: no.380 (TP), *GB-Lbl*, *Ob**, 1678[4]

Aires and dances, tr, b insts unless otherwise stated, *GB-Lbl*, *Llp*, *Ob*, *Och*, *W*, *US-NH*, 1651[6], 1655[5], 1662[8], 1666[4] (cittern), 1672[5], 1678[4]: in C: nos.200–15 [no.205, arr. as 'Come lovely Cloris': seeSECULAR VOCAL]; in c: nos.221–39; in D: nos.246–51; in d: nos.256–88; in e: nos.296–300; in F, nos.306–7; in G: nos.311–28; in g: nos.336–70 [no.346, arr. as 'Clorinda when I goe away': seeSECULAR VOCAL]; in a: nos.380–87; in B♭: nos.391–8

Fantasies, preludes, dances, 1–3 lyra viols (by tuning): Harpway sharp (defhf): nos.421–35, 441–51, *A-ETgoëss*, *IRL-Dm*, *GB-HAdolmetsch*, *Lbl**, *US-NH**, 1652[7]

Harpway flat (edfhf): nos.461–7, 471–81, *A-ETgoëss*, *GB-HAdolmetsch*, *Lbl*, *Mp*, R. Spencer's private collection, Woodford Green, Essex, 1661[4]

High harpway sharp (fdefh): nos.491, 496–9, *IRL-Dm*, *GB-HAdolmetsch*

High harpway flat (fedfh): nos.511–14, 521–7, *HAdolmetsch*, *Mp*, *US-CA**, 1661[4]

Eights (fhfhf [A′–D–A–d–a–d′]): nos.541–6, 555–79, *IRL-Dm*, *GB-HAdolmetsch*, *Mp*, *Ob*, *Och**, Chester, Cheshire Record Office, *US-CA**, no.567 ed. in M, nos.568, 573 ed. in L

French set (efdef): no.591, R. Spencer's private collection, Woodford Green, Essex

(ffcdh): no.596, *GB-Mp*

KEYBOARD

all for virginals/harpsichord

Suite (based with variants on alman by O. Gibbons), a, *F-Pc*, *GB-Lbl*, *Och*, 1 movt in S.R. Lancelyn Green's private collection, Bebington, Wirral, Merseyside, 1 movt in 1651[6]; ed. in M, 1 movt ed. in MB, xx (1962)

Symphony, Saraband, a (nos.343, 345 in g: seeOTHER INSTRUMENTAL ENSEMBLE: Aires and dances), *US-NYp*, 1663[7]

'The Golden Grove' alman and suite, a (nos.361–3 in g), *GB-Och*, *Lbl*, *Llp*, variant in 1663[7]; tr, b insts (nos.361–4), g, *Ob*, 1662[8]; cittern (nos.361–2), 1666[4]; 1 movt ed. in M

Saraband, a, *Llp*, *Och*, 1663[7]; (following 'Golden Grove', nos.361–2)

Country Dance, a, addn to 'Golden Grove', *Och*

'Mr Laws flat tune', g [cognate of no.73; seeINSTRUMENTAL CONSORT: Consort setts], *US-NYp*, ed. in CEKM, xliv (1982), variant for lyra viol, *GB-Mp* [see alsoSECULAR VOCAL: 'Corinna false!']

Alman, Corant (nos.162–3), g, with anon. Saraband, *Ob* [see Harpe Consort no.1]

Alman, Corant (nos.170–71), G, *Llp*, 1663[7] [see Harpe Consort no.3]

Saraband, G, 1663[7] (in suite with nos.170–71 from Harpe Consort no.3)

Alman (no.182 from Harpe Consort no.6), D, *US-NYp*

Jig (no.251), D, *NYp*; tr, b insts, 1662[8]

Symphonies, C (nos.200–01), Huntingdon, Cromwell Museum, *GB-Lbl*

Saraband (no.264), d, *Ctc*, *Lbl*, *Och*; 2 tr, t, b insts, *Och*; lute, R. Mathew: *The Lutes Apology* (1652); lyra, *Cu*; tr viol, *The English Dancing Master*, ed. J. Playford (1651): ascribed only in *Ctc*

Jigg, G (no.313), arr. B. Cosyn as 'Coranto', *US-NYp*; tr, b insts, *GB-Och*, 1655[5]; vn, *The Dancing Master* (4/1670) as 'The Lord Chamberlins Delight'
Coranto, g (no.339a, see OTHER INSTRUMENTAL ENSEMBLE: Other suites), arr. B. Cosyn, *US-NYp*
Symphony, a (no.380), Huntingdon, Cromwell Museum
See also OTHER INSTRUMENTAL ENSEMBLE: Harpe consorts

PLUCKED STRINGS

Suite: alman (arr. from R. Mesangeau, 1638[7]), 2 corantos, 2 lutes, *GB-Ob**; ed. L. Sayce and C. Wilson (London, 1998)
Alman, 2 corantos, cittern (incl. no.396), 1666[4], see KEYBOARD: 'The Golden Grove' suite

SECULAR VOCAL

dramatic works and printed poetry collections containing songs are given in parentheses

A hall, a hall, to welcome our freind (J. Suckling: *The Tragedy of Brennoralt*, 1639), 3vv, *GB-Lbl**
Ah cruell love (To Pansies) (R. Herrick: *Hesperides*, 1648), 1v, *Lbl**
A health to the northerne lasse (Suckling: *The Goblins*, 1638), 3vv, *Lbl**, *US-NYp*
A knot of good fellows, catch, 3vv, 1667[6]; M
All these lye howling (J. Fletcher: *The Mad Lover*, revived 1639), glee, 2vv, *NYp*
Amarilis, teare thy haire, 1v, *GB-Lbl**, 1669[5] (adaptation, attrib. H. Lawes); ed. in Lefkowitz (1960)
And may your language be of force (W. Davenant: *The Triumphs of the Prince d'Amour*, 1636), madrigal, 3vv, chorus 4vv, *Ob**; A, M
A pox on our gaoler (W. Cartwright: *The Royal Slave*, 1636), catch, 4vv, 1667[6]; R
A round, a round, boys (R. Brome: *A Jovial Crew*, 1641), catch, 3vv, 1667[6]
Aske me noe more where Jove bestowes (T. Carew), 1v, *Lbl**, 1678[4]; ed. in Lefkowitz (1960)
Behold how this conjunction thrives (Davenant: *The Triumphs of the Prince d'Amour*, 1636), 1v, chorus 4vv, *Eu* (inc.), *Ob**†; A, M
Beliza, shade your shining eyes, 1v, *Lbl**
Be not proud, pretty one (Love's Affection), 1v, *Lbl**, *Ob* (a 3), 1669[5] [also with text: I can love for an hour, *Eu* (inc.), *Lbl*, *Ob* (inc.)]
Bess black as a charcole, catch, 3vv, 1667[6]
Brisk clarett and sherry, catch, 3vv, *Ob** (only incipit texted)
Britanocles the great and good appears (Davenant: *Britannia triumphans*, 1638), 5vv, *Ob**; M
Call for the ale, catch, 4vv, *Lbl*, *Ob**, 1652[10]; R
Can bewtye's spring admitt, 1v, *Lbl**
Cease, warring thoughts (J. Shirley: *The Triumph of Beautie*, before 1645), madrigal, 3vv, *Eu* (inc.), *Ob**†; ed. in Lefkowitz (1960)
Charon, O Charon, hear a wretch opprest (Charon and Amintor), dialogue, 2vv, 1669[5]; S
Charon, O gentle Charon, let me wooe thee (Charon and Phylomel), dialogue (Herrick: *Hesperides*, 1648), 2vv, *Lbl**, *Ob*, 1652[8]
Clorinda, when I goe away ('Elizium': see OTHER INSTRUMENTAL ENSEMBLE: Aires and dances), 1v, *Ob*†, *US-NYp*
Cloris, I wish that Envye were as just, 1v, *GB-Lbl**
Come, Adonis, come away (J. Tatham: *Ostella*, 1650), 1v, *US-NYp* (2vv), 1659[5], 1678[4]; S
Come, Amarillis, now let us be merry, catch, 4vv, 1667[6]
Come away, see the dawning of the day (Shirley: *The Triumph of Peace*, 1634), ?4vv (?inc.), *GB-Ob**; M
Come, Cloris, hye wee to the bower (H. Reynolds), 3vv (inc.), *Eu* (inc.), *Ob* (inc.)
Come follow me brave hearts, catch, 3vv, 1667[6]
Come, heavy hart, whose sighs thy sorrowes shew, dialogue, 2vv, *Lbl**
Come, let us cast the dice (Shirley, or W. Cavendish: *The Country Captain*, 1640), catch, 3vv, *Lbl*, 1651[6]
Come, let us have a merry heart, catch, 3vv, 1667[6]
Come lovely Cloris, 3vv, 1672[5] [see also OTHER INSTRUMENTAL ENSEMBLE: Aires and dances]
Come, my Daphne, come away (Strephon and Daphne) (Shirley: *The Cardinal*, 1641), dialogue, 2vv, *Lbl**, 1652[8]
Come, my lads, catch, 6vv, *Ob** (only incipit texted)
Come, quaffe apace this brisk Canary wine, catch, 3vv, 1652[10]
Com, shepherds, com, com away (Beaumont and Fletcher: *The Faithful Shepherdess*, 1607, revived 1634), 1v, *US-NYp*; ed. in Cutts (1963)
Come, take a carouse, 3vv, *GB-Lbl**
Corinna false! it cannot be, 1v, 1678[4] [attrib. H. Lawes; see INSTRUMENTAL CONSORT: Consort setts, no.73]
Cupids wearie of the court, 1v, *Lbl**, *US-NYp*, 1678[4]
Dainty fine aniseed water, catch, 3vv, 1652[10]
Damon, good morrowe, may the morning queene, ?3vv (?inc.), *GB-Eu* (inc.), *Ob* (inc.)
Deere, leave thy home and come with me (A Sonnet) (W. Herbert), madrigal, 4vv (inc.), *Eu* (inc.), *Ob**†
Deerest, all faire is in your browne, 1v, *Lbl**, *US-NYp*; M
Doris, see the am'rous flame, 1v, *GB-Lbl**
Dost see how unregarded now (Sonnet) (Suckling: *Fragmenta aurea*, 1646), 1v, *Lbl**
Drink tonight of the moonshine bright, catch, 3vv, *Lcm*, 1652[10]; R
Erly in the morne, 1v, *Lbl**
Fair as unshaded light (To the Queene, entertained … by the Countesse of Anglesey) (Davenant: *Madagascar*, 1638), 1v, 1678[4]; ed. in Gibbs (1972)
Faith, be noe longer coy (A Motive to Love) (*Wit's Interpreter*, 1655), 1v, *Lbl**, *US-NYp*, 1652[8], 1666[4] [as Fie, be no longer coy, for cittern, with text added]; S
Far well, faire sainct (On his mistress crossing the sea) (T. Cary, in R. Fanshawe: *Il pastor fido*, 1647), 1v, *GB-Lbl**, 1678[4]
Feare not, deere love (Secresie Protested) (T. Carew, 1640), madrigal, 5vv (inc.), *Ob**†
Fill, fill the bowele, glee, 2vv, *US-NYp*
Gather ye rosebuds while ye may (Herrick: *Hesperides*, 1648), 1v, *GB-Lbl**, *Ob*, *US-NYp*, 1652[7], 1666[4] [for cittern, with text added]; S
Gather ye rosebuds while ye may (Herrick: *Hesperides*, 1648), 3vv, *GB-Eu* (inc.), *Gu*, *Lbl*, *Ob* (inc.), 1652[8] [arr. from preceding setting]; S
God of winds, when thou art growne brethles, 1v, *Lbl**
Goe, bleeding hart, before thou die, madrigal, 3vv (inc.), *Ob**
Good morrow unto her (Shirley), 3vv, *Eu* (inc.), *Ob* (inc.), *US-NYp*
Goose law'd with Goose for cousin Gander's land, catch, 3vv, 1652[10]; R
Had you but herd her sing, 1v, *GB-Lbl**, 1678[4]
Hang sorrow and cast away care, catch, 3vv, *Lbl*, 1652[10]; R
Harke, harke, how in every grove (Cupid's Call) (Shirley, 1646), 1v, *US-NYp*
Harke, jolly lads, catch, 3vv, *GB-Ob** (only incipit texted)
Hast you, nimphs, make hast away (Nimph and Shepherd), dialogue, 2vv, 1669[5]
Ha we to the other world, catch, 4vv, 1652[10]; R
Heark, faire one (R. Lovelace: *Lucasta*, 1649) (text only)
Hence, flatt'ring hopes, 1v, *Lbl**
Hence, ye prophane, far hence away (Shirley: *The Triumph of Peace*, 1634), 1v, chorus 4vv, *Ob**; ed. in Dent, A and M
Here's a jolly couple, 1v, *US-NYp*
He that will not love (Not to Love) (Herrick: *Hesperides*, 1648), 1v, *GB-Lbl**, 1669[5]
I burne, and beg of you to quench or cool me (To the Dewes) (Herrick: *Hesperides*, 1648), 1v, *Lbl**
I can love for an hour (Love's Flattery) (*Wit's Interpreter*, 1655), 1v, *US-NYp*, 1653[7]; S
I can love for an hour (Love's Flattery) (*Wit's Interpreter*, 1655), 1v, *GB-Eu* (inc.), *Lbl*, *Ob* (inc.) [music as Be not proud, pretty one]
I doe confesse, catch, 3vv, *Ob** (only incipit texted)
If you a wrinkle on the sea have seene, 1v (inc.), *Lbl**
If you will drink Canary, catch, 3vv, *Lbl*, *Ob**, 1652[10]; R
I keepe my horse, I keepe my whore (The Cuttpurse Song) (T. Middleton: *The Widow*), 1v, *US-NYp*
Ile tell you of a matter, catch, 3vv, 1652[10]
I'm sick of love (To the Sycamore) (Herrick: *Hesperides*, 1648), 1v, *GB-Lbl**, *Ob*
In envye of the night (Shirley: *The Triumph of Peace*, 1634), 1v, *Lbl**, *US-NYp*; ed. in Lefkowitz (1960), A and M
It is folly to be jolly, catch, 3vv, 1658[5]
It tis hir voice, 1v, *GB-Lbl**
I would the god of love would dye (Shirley, 1646), 1v, *Lbl**
Lets cast away care, catch, 3vv, *Ob**, 1651[6]; R
Listen near to the ground, catch, 3vv, 1658[5]
Love, I obey, shoot home thy dart, 1v, *Lbl**, 1678[4]
Love is lost and gone astray, glee, 2vv, in J. Playford: *A Brief Introduction to the Skill of Musick* (London, 4/1662)
Lovers rejoice, your paines shall be rewarded (Beaumont and Fletcher: *Cupid's Revenge*, revived 1637), 1v, *Lbl**
Love's a child and ought to be won with smyles (H. Glapthorne: *Poems* and *Argalus and Parthenia*, 1639), 1v, *Lbl**, 1678[4]

Love throws more dangerous darts, 3vv (inc.), *Eu* (inc.), *Ob* (inc.)
May our three gods so long conjoyne (Davenant: *The Triumphs of the Prince d'Amour*, 1636), 4vv, *Ob**; A, M
Music, the master of thy art is dead (On the memory of my friend, John Tomkins) (? W. Lawes), madrigal, 3vv, 1638, *Ob**, 1648[4]
Never let a man take heavily, catch, 3vv, *Ob**, 1652[10]; R
Noe, noe, faire heriticke (Suckling: *Aglaura*, 1638), 1v, *US-NYp* [also attrib. H. Lawes]; S
Now in the sad declenshion of thy time, 1v, *GB-Lbl**
Now, my lads, now let's be merry (catch), 3vv, 1667[6]
Now that the spring hath fill'd our veins (W. Browne in *Merry Drollery*, 1661), glee, 2vv, *Lbl*, 1652[8]
Now the sun is fled downe, dialogue (Cartwright: *The Royal Slave*, 1636), 2vv, chorus 5vv, *F-Pc*, *US-NYp* [also attrib. H. Lawes]; S
O draw your curtaynes and apeere (Davenant: *Love and Honour*, 1634), lv, *GB-Lbl**, *US-NYp*, 1678[4]; ed. in Gibbs (1972)
O let me still and silentt lye, 1v, *NYp*
O love, are all those arrowes gone, 1v, *GB-Lbl**
O my Clarissa, thou cruel faire, 1v, *Och*, *US-NYp*, 1652[10], 1666[4] [for cittern, with text added]
O my Clarissa, thou cruel faire, 3vv, *GB-Gu*, *Lbl*, 1653[7]; ed. in M [version for harpe consort ed. in Lefkowitz (1960)]
On, on, compassion shall never enter heere, 1v, chorus 3vv, *Lbl**
Orpheus, O Orpheus, gently touch thy Lesbian lyre (Trialogue between Alecto, Orpheus and Euridice), 3vv, *Lbl**, 1678[4]
O tell me, Damon, canst thou prove (*Wit's Interpreter*, 1655), 1v, *US-NYp*, 1652[8] [probably by W. Webb]
O the fickle state of lovers (F. Quarles), glee, 2vv, *GB-Ob*, *US-NYp*, 1653[7] [also attrib. H. Lawes]
O thinke not Phoebe cause a cloud (Shirley, 1646), 1v, *GB-Lbl**
Perfect and endles circles are, 1v, *Lbl**, *Llp*
Pleasures, bewty, youth attend yee (Love in the Spring) (J. Ford: *The Lady's Trial*, 1638), 1v, *Lbl**, *US-NYp*, 1669[5]; S
Renounce this humour and attend, 1v, *NYp*
Sacred love whose vertues power, dialogue, 2vv, *NYp*
See how Cawoods dragon looks, catch, 3vv, 1658[5]; R
See how in gathering of their may, catch, 3vv, *GB-Lbl*, 1652[10]
Singe, singe his praises that do keep our flocks (Fletcher: *The Faithful Shepherdess*, revived 1634), 3vv (inc.), *Eu* (inc.), *Ob* (inc.); ed. in Cutts (1963)
Sing out pent soules (Lovelace: *Lucasta*, 1649) (text only)
Soe well Britanocles o're seas doth raigne (Song of Galatea) (Davenant: *Britannia triumphans*, 1638), 1v, choruses 3, 5vv, *Ob**; M
Some drink boy, some drink (Suckling: *The Goblins*, 1638), catch, 3vv, *Lbl*, *Ob**, 1667[6]
Somnus, the 'umble god (J. Denham: *The Sophy*, 1641), 1v, *US-NYp*
Stand still and listen, catch, 3vv, *GB-Ob**, 1652[10]
Stay, Phoebus, stay (Songe) (E. Waller), 1v, *GB-Lbl**
Still to bee neate, still to bee dresst (B. Jonson: *Epicoene, or The Silent Woman*, 1609, revived 1636), 1v, *US-NYp*; ed. in Lefkowitz (1960)
Sullen care, why dost thou keepe, 1v, *NYp*
Suppose her fair, suppose I know itt, 1v, *NYp*, 1678[4] [also attrib. A. Coates]
Tell me noe more her eyes (H. Moody in *Wit's Interpreter*, 1655), 1v, *GB-Lbl**, *US-NYp*, 1652[8]
That flame is born of earthly fire (Love's Constancy), 1v, *F-Pc*, *GB-Lbl**, 1669[5]
The angry steed, the phyph and drum (Davenant: *The Triumphs of the Prince d'Amour*, 1636), 1v, chorus 4vv, *Ob**; A, M
The balmes rich swet, the myrrhs sweet teares (Davenant: *The Triumphs of the Prince d'Amour*, 1636), 2vv, chorus 4vv, *Ob**; A, M
The catts as other creatures doe, 3vv, *Lbl**, *US-NYp*; M
The larke now leaves his wattry nest (Davenant), dialogue, 2vv, *NYp*; ed. in Gibbs (1972)
The pot, the pipe, the quart, the can, catch, 4vv, *GB-Lbl*, 1658[5]; R
There can bee noe glad man (*Wit and Drollery*, 1661), 1v, chorus 3vv, *US-NYp*
The wise men were but seven, catch, 3vv, *GB-Lbl*, 1652[10], 1666[4] [for cittern, with text added]; ed. in Lefkowitz (1960) and R
Thinke not I could absent myself this night (Shirley: *The Triumph of Peace*, 1634), 2vv, chorus 4vv, *GB-Ob**; ed. in Dent (1928), A and M
Those lovers only hapye are, 1v, *Lbl**
Though I am not Bachus preist, catch, 3vv, *Ob** (only incipit texted)
Thou that excellest, 1v, *Lbl*, *US-NYp*
Tis no shame to yeild to beauty, 1v, chorus 3vv, *NYp*
Tis not, boy, thy amorous looke, dialogue, 2vv, *GB-Lbl**
To bed, to bed (Davenant: *Britannia triumphans*, 1638), 5vv, *Ob**; M
Tom, Ned and Jack, catch, 3vv, *Ob** (only incipit texted)
To whome shall I complaine, 1v, *Lbl**, *US-NYp*, 1678[4]; S
Upp, ladies, upp, prepare your taking faces (Cupid's Progress), 1v, *GB-Lbl**, *US-NYp*, 1669[5]; M
Virgins, as I advise, forbeare, 1v, *GB-Lbl**, 1678[4]
Vulcan, O vulcan, my love (Venus and Vulcan), dialogue, 2vv, 1653[7]
Warrs are our delight, catch, 6vv, *Lbl*, *Ob**, 1652[10]; M
Wee shoe noe monstrous crockadell (J. Mayne: *The City Match*, 1637), 1v, *US-NYp*
What hoe, wee come to bee merry (Ford: *The Lady's Trial*, 1638), 3vv, *GB-Lbl**
What if I die for love of thee, dialogue, 2vv, *Lbl*, *Och*, *US-NH*
What should my mistresse doe with haire (One that loved none but deformed women) (Shirley, ? intended for *The Duke's Mistress*, 1636), glee, 1v, chorus, 2vv, *NYp*
What softer sounds are these (Joy and Delight) (Jonson: *Entertainment at Welbeck*, 1633), dialogue, 2vv, *GB-Lbl**
When by thy scorne foule murderess (The Apparition) (J. Donne, 1633), madrigal, 3vv (inc.), *Eu* (inc.), *Ob* (inc.)
When death shall snatch us from these kidds (Thirsis and Dorinda) (text: A. Marvell, 1681), dialogue, 2vv, *Lbl*
When each lynes a faithfull drinker, 3vv, *Lbl**, *US-NYp*
When I by thy faire shape (Lovelace: *Lucasta*, 1649), 1v, *NYp*
Wher did you borrow that last sigh (W. Berkeley: *The Lost Lady*, 1638), 1v, *GB-Lbl**, *US-NYp*
Wherefore do my sisters stay? (Shirley: *The Triumph of Peace*, 1634), madrigal, 1v, chorus 3vv, *GB-Ob**, ed. in Dent (1928), A and M
Whieles I this standing lake swathed up with ewe (Justiciae Sacrum) (Cartwright, 1651), 1v, *Lbl**
White though yee bee (On the Lillyes) (Herrick: *Hesperides*, 1648), 1v, *Lbl**, 1669[5]
Whither goe yee?, catch, 3vv, *Ob**
Why doe you dwell soe longe in clouds (Shirley: *The Triumph of Peace*, 1634), 3vv (inc.), *Eu* (inc.), *Ob* (inc.); ed. in Cutts (1963), Walls (1976) and M
Why move these princes of his traine so slow? (Davenant: *Britannia triumphans*, 1638), 1v, choruses 2, 4, 5vv, *Ob**; M
Why should fond man be led about, 3vv (inc.), *Eu* (inc.), *Ob* (inc.)
Why should great bewty vertuous fame desire (Davenant), 1v, *Lbl**, *US-NYp*, in H. Lawes: Second Book of Ayres and Dialogues, 1–3vv (London, 1655) ed. in Gibbs (1972) and S
Why soe pall and wan, fond lover (Suckling: *Aglaura*, 1637), 1v, Carlisle, Bishop Smith's Partbooks, *US-NYp* ed. in Lefkowitz (1960) and S
Wise nature that the dew of sleep prepares (Davenant: *Britannia triumphans*, 1638), 1v, chorus 3vv, *GB-Ob**; M
Yee feinds and furies, come along (Davenant: *The Unfortunate Lovers*, 1638), 1v, *Lbl**, 1678[4]; ed. in Gibbs (1972)
Your love, if vertuous, will shew forth (T. Jordan: *A Royal Arbor*, 1664) (text only)

SACRED VOCAL

anthems; full unless otherwise stated

All people that on earth doe dwell, verse, 3vv, *GB-Och*; ed. G. Dodd (London, 1970)
All yee tht feare him, praise the Lord, verse, 3vv, *DRc*, *Och*
Before the mountains were brought forth, *Lbl*, *Ob* (text only)
Behold how good and joyful a thing it is, 3vv, 1648[4]
Cast mee not, Lord, out from thy face, verse, 3vv, *Och*
Come sing the great Jehovah's praise, 3vv, *Lbl*, *Ob* (inc.), 1648[4]
Gloria Patri et Filio, 3vv, 1648[4]
Have mercy on us, Lord, verse, 3vv, *Och*; ed. G. Dodd (London, 1970)
How hath Jehovah's wrath, 3vv, *Lbl*, 1648[4]
How like a widow, 3vv, 1648[4]
How long wilt thou forget me, O Lord, *Ob* (inc.), 1648[4]
I am weary of my groaning, 3vv, *Ob* (inc.), 1648[4]
In resurrectione, 3vv, 1648[4]
In the substraction of my yeares, 3vv, *Ob* (inc.), 1648[4]
I to thy wing for refuge fly, 3vv (inc.), *Ob**
Judah in exile wanders, 3vv, 1648[4]
Let all in sweet accord clap hands, 3vv, *Lbl*, *Ob* (inc.), 1648[4]
Let God arise, verse, 1v, *Lbl*, *Och*, *Y*
Let God, the God of battell, rise, 3vv, *Lbl*, *Ob* (inc.), 1648[4]
Lord, as the hart imbost with heat, 3vv, *Lbl*, *Ob* (inc.), 1648[4]
Lord, in thy wrath reprove mee not, verse, 3vv, *Och*

Lord, thy deserved wrath asswage, 3vv, *Lbl*, *Ob* (inc.), 1648[4]
Memento, memento, Domine, 3vv, 1648[4]
My God, my rock, regard my cry, 3vv, *Ob* (inc.), 1648[4]
My God, O why hast thou forsook, 3vv, *Ob* (inc.), 1648[4]
Ne irascaris, Domine, 3vv, 1648[4]
Oft from my early youth, 3vv, *Ob* (inc.), 1648[4]
O God, my God, wherefore doest thou forsake me, verse, 3vv, *DRc*, *Och*
O God, my strength and fortitude, verse, 3vv, *Och*
O Lord, consider my distresse, verse, 3vv, *Och*
O Lord, depart not now from mee, verse, 3vv, *DRc*, *Och*
O Lord, in yee is all my trust (The Lamentation), verse, 3vv, *Och*
O Lord, of whom I doe depend (Humble Suite of a Sinner), verse, 3vv, *Och*
O Lord, turne not away thy face (The Lamentation of a Sinner), verse, 3vv, *Och*
O sing unto the Lord a new song, 3vv, 1648[4]
Out of the horrour of the deep, 3vv, *Ob* (inc.), 1648[4]
Praise the Lord enthron'd on high, 3vv, *Lbl*, *Ob* (inc.), 1648[4]
Sing to the king of kings, 3vv, *Lbl*, *Ob* (inc.), 1648[4]
The Lord is my light, verse, 4vv, *DRc*, *Lbl*, *Och*, *Y*, W. Boyce, Cathedral Music (London, 1760–78), ii
They that go down into sea in ships, *Y* (inc.)
They who the Lord their fortresse make, 3vv, *Ob* (inc.), 1648[4]
Thou mover of the rowling spheres, 3vv, *Ob* (inc.), 1648[4]
Thou that art inthron'd above, 3vv, 1648[4]
To thee I cry, Lord, hear my cries, 3vv, *Ob* (inc.), 1648[4]
To thee, O God, my God, 3vv, *Ob* (inc.), 1648[4]
To the God whom we adore, 3vv, *Ob* (inc.), 1648[4]
When man ffor sinne thy judgment feeles, verse, 1v, *Lbl*
Who is this that cometh out of the wildernesse, *Lbl* (text only)
Yee nations of the earth, 3vv, *Ob* (inc.), 1648[4]

canons

Gloria in excelsis Deo, 3vv, 1648[4]
Happy sons of Israel, 3vv, *Lbl*, *Ob**†, 1648[4]
Jesus is harmonious, 3vv, *Lbl*, 1648[4]
Lord, thou hast been favourable, 3vv, *Lbl*, *Ob**†, 1648[4]
Regi, regis, regum (2 versions), 4vv, *Ob**, 1648[4]
Re, me, re, ut, sol, 3vv, *Ob**
She weepeth sore in the night, 4vv, *Lbl*, *Ob* (inc.), 1648[4]
These salt rivers of mine eyes, 3vv, 1648[4]
Tis joy to see, 3vv, *Lbl**, 1648[4]
Why weepst thou, Mary? 3vv, 1648[4]

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DAVID PINTO

Lawrence, Ashley (Macdonald) (*b* Hamilton, NZ, 5 June 1934; *d* Tokyo, 7 May 1990). British conductor of New Zealand birth. After graduating from Auckland University, he moved to London and studied at the RCM and with Rafael Kubelík, joining the conducting staff of the

Royal Ballet in 1962. In association with the choreographer Kenneth MacMillan as director of ballet, Lawrence became music director for the ballet of the Deutsche Oper, Berlin, in 1967, and then for the Stuttgart Ballet at the Württembergisches Staatstheater in 1969. He returned to Britain two years later as principal conductor of the BBC Concert Orchestra (1971–89), and in 1972 became, in addition, principal conductor of the Royal Ballet (music director, 1973–89). He made a special study of the needs of musical performance in relation to dance; his experience in a wide repertory from light to symphonic music helped to set and maintain musical standards of unusual distinction in the dance performances he conducted at Covent Garden and elsewhere, notably in the major ballet scores by Stravinsky and Tchaikovsky, and in Mahler's *Das Lied von der Erde*. His regrettably few recordings include Britten's ballet *The Prince of the Pagodas* and works by Delius and Grainger.

NOËL GOODWIN

Lawrence, Gertrude [Klasen, Gertrud Alexandra Dagmar Lawrence] (*b* London, 4 July 1898; *d* New York, 6 Sept 1952). English actress, singer and dancer. She was a child performer in pantomime and musicals and from 1916 appeared in revue in London. She introduced 'Parisian Pierrot' by her lifelong friend Noël Coward in his revue *London Calling* (1923), and her New York début in the London show *André Charlot's Revue of 1924* (in which she sang 'Limehouse Blues') brought her immediately to the attention of leading American songwriters; her first successful song was *You were meant for me* by Noble Sissle and Eubie Blake. George and Ira Gershwin wrote the musicals *Oh, Kay!* (1926, including 'Someone to Watch Over Me') and *Treasure Girl* (1928) for her. Lawrence also performed spoken drama in both England and the USA, notably *Private Lives* (1930) with Noël Coward, but in 1933 appeared on Broadway in Porter's *Nymph Errant*, her songs including the witty 'The Physician'. After a period divided between London and New York, she resumed her position as a leading Broadway musical actress when she appeared in Weill's *Lady in the Dark* (1940), which was written for her and included the sultry song 'The Saga of Jenny'. In 1950 she suggested to Richard Rodgers and Oscar Hammerstein II a musical adaptation of the film *Anna and the King of Siam*; the work that resulted, *The King and I* (1951), marked the climax of her career and was her last stage role.

Lawrence was a most distinguished, fervent, inexhaustible, and sophisticated actress: Atkinson described her as 'a unique phenomenon – a superb performer in any medium, exuberant, supple, and animated, a formidable craftsman in the arts of the stage'. According to Rodgers, despite a narrow vocal range and 'an unfortunate tendency to sing flat ... Gertrude had a distinctive quality all her own', and a 'style and feel for music [which] would compensate for her faulty pitch'. Lawrence made at least 13 recordings, wrote the autobiography *A Star Danced* (New York, 1945), and her life was the subject of the film *Star!* (1968).

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DEANE L. ROOT

Lawrence, Marjorie (Florence) (*b* Dean's Marsh, nr Melbourne, 17 Feb 1909; *d* Little Rock, AR, 13 Jan 1979). Australian soprano, active in France and the USA. She studied in Paris and made her opera début at Monte Carlo in 1932 as Elisabeth in *Tannhäuser*. In 1933 she first appeared, as Ortrud, at the Paris Opéra, where, during the next three years, she sang Brünnhilde, Salome (*Hérodiade*), Rachel (*La Juive*), Aida, Donna Anna, Brunehild (*Sigurd*), Brangäne and Valentine. She made her Metropolitan début in New York as the *Walküre* Brünnhilde on 18 December 1935, continuing to appear there for six seasons, mostly in the Wagnerian repertory but also as the heroines of *Alceste*, *Salome* and *Thaïs*. (She later became a naturalized American.) Although she had polio in 1941, she resumed her career in 1943 in specially staged performances during which she was always seated. In 1946 she returned to Paris as Amneris. Lawrence possessed a large, vibrant and expressive voice. Her singing, though not always secure, gave pleasure because of its physical impact and distinctive sound. She left vivid examples of her art on disc, notably her Brünnhilde, Brunehild, Senta and Salome.

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MAX DE SCHAUENSEE/ALAN BLYTH

Lawrowska, Yelizaveta Andreyevna. *See* LAVROVSKAYA, YELIZAVETA ANDREYEVNA.

Lawson, Colin (James) (*b* Saltburn-by-the-Sea, Yorks. (now Cleveland), 24 July 1949). English clarinettist. He was a pupil of Thea King before and during his university education at Oxford and Birmingham and at Aberdeen, where he gained a PhD (1976) in performance practice. Most of his performing activity has been on early clarinets with the Hanover Band, the English Concert and the London Classical Players, and guest soloist with many other period ensembles. He has toured widely in Europe, Canada and the USA as a concerto soloist. He researched and, in 1988, commissioned a basset clarinet to perform his restoration of the original text of Mozart's Clarinet Concerto. His research has also found a practical outcome in his many pioneering recordings of music for chalumeau and early clarinets, including Spohr's Clarinet Concerto no.1 and, on copies of Mühlfeld's original instruments, Brahms's sonatas. Combining performance with an academic career at Sheffield University, Lawson has written many articles on the early clarinet.

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ed.: *The Cambridge Companion to the Clarinet* (Cambridge, 1995)

GEORGE PRATT

Law Wing-fai (*b* Haikou, Hainan, 29 July 1949). Hong Kong Chinese composer and teacher. Brought up in Macau and Hong Kong, Law studied composition with Hsu Tsang-houei at the Taiwan Normal University, graduating in 1972. He absorbed a wide variety of Western influences while studying with John Crawford at

the University of California, Riverside (MA 1979). Returning to Hong Kong, he worked initially in the film industry before teaching composition at Lingnan College (1980–84); he subsequently became head of the composition department of the Hong Kong Academy of the Performing Arts. In 1995 he studied electronic and computer music at Stanford. Law's music has won numerous prizes and has been widely performed in major Asian cities.

Alone among Hong Kong composers of his generation, he stayed away from colonial musical life during his formative years and this resulted in the formation of a highly original, unpredictable style that strongly challenges the performer and shows a special sensitivity to instrumental colours. Pieces for chamber ensemble such as *Dionysus Fantasia* (1979) and *Sun Soundic* (1983) have been performed to great acclaim. The 1972 première of *Silkworm* marked the first successful attempt to apply avant-garde techniques to a Chinese instrument, in this case the *pipa*. An accomplished guitarist, Law has displayed his partiality to plucked strings in the prominence of the *pipa* in many of his works. In the late 1990s he was influenced strongly by the shapes and principles of Chinese calligraphy, reflected in pieces such as *Visions Beyond* (1996) and *A Thousand Sweeps* (1997).

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Orch: Qian [Bamboo Lot], 1977; When Clouds Rise, 1978; Rice Field Dance, 1979; Pipa Conc., 1986; Musica Concertata, 1987; Ov., 1989; Sphere Supreme, 1992; Phantasm, vc, orch, 1993; Praeludium, 2 ob, 2 hn, str, 1994; Visions Beyond, 1996; A Thousand Sweeps, pipa, orch, 1997

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Over 30 film and TV scores

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HARRISON RYKER

Lay, François. *See* LAYS, FRANÇOIS.

Laye, Evelyn (*b* London, 10 July 1900; *d* London, 17 Feb 1996). English soprano. She first appeared as Nancy Ping in *Mr Wu* (Brighton, 1915) and made her London début at the Gaiety in *The Beauty Spot* (1918). In the 1920s she played the title roles in such shows as *Die lustige Witwe* (1923), *Madame Pompadour* (1924), *Die Dollarprinzessin* (1925), *Betty in Mayfair* (1926), *Lilac Time* (1928) and *The New Moon* (1929). The role of Sari Linden in Coward's *Bitter Sweet* was written for her and, although she did not create the role, she introduced it to Broadway to great acclaim in 1929. Her films included *The Night is Young* (1936), in which she introduced Romberg's 'When I Grow Too Old to Dream'. After touring for most of the 1940s and early 50s she returned to the West End in the long-running *Wedding in Paris* (1954), and was subsequently in *Charlie Girl* and *Phil the Fluter* (both 1969). She appeared as Mme Arnfeldt in Sondheim's *A Little Night Music* (1979) and was still appearing on stage as late as 1992. She was made a CBE in 1973 and wrote the autobiography *Boo, to my Friends* (London, 1958).

□

Layer [level, structural level] (Ger. *Schicht*). In Schenkerian analysis (*see* ANALYSIS, §II, 4–6), one of a set of polyphonic representations of a piece or movement in which only some of the piece's harmonic and contrapuntal content is given. Layers are hierarchical; each subsumes and elaborates upon the content of the preceeding one until the final layer – represented by the score of the piece itself – is arrived at. (For examples of layer analyses, see ANALYSIS, figs.17–20.)

The conceptual starting-point of a piece is its 'background' layer (Ger. *Hintergrund*); this is represented by the fundamental structure, or URSATZ , comprising a linear descent to the first note of the tonic triad (URLINIE) supported by the harmonic progression from the tonic to the dominant and back to the tonic (this is called the bass ARPEGGIATION). The layer whose representation most resembes the score of the piece itself, lacking only some detail, is called the 'foreground' (Ger. *Vordergrund*); this is usually the only layer before the score itself that shows the piece's rhythmic design and thus corresponds bar-for-bar with the piece. Between the background and the foreground lies the 'middleground' (Ger. *Mittelgrund*), made up of one or more layers. Schenker somtimes numbered these *erste Schicht* ('first [middleground] layer'), *zweite Schicht* etc., the number of middleground layers being dependent upon the complexity of the piece and the amount of analytical detail he wished to show.

The analytical process is a reductive one; that is, it begins with the surface of a piece and proceeds to the foreground, the middleground layers and ultimately the *Ursatz*. But since analysis was, for Schenker, essentially the reverse of composition, he presented and discussed the layers in reverse order of their derivation, beginning with the simple *Ursatz* and ending with remarks on the content of the piece itself. In explaining the content of a subsequent layer, it would then be necessary to illustrate with musical notation (and, usually, to describe also in words) the various methods of PROLONGATION used to achieve increasing harmonic and contrapuntal complexity. The number of prolongations increases as one approaches the foreground; for this reason the musical representation of the foreground layer and the accompanying verbal commentary (if present) are the longest. Most of Schenker's analyses end with some remarks on

the piece itself, the layer beyond the foreground; Schenker called this the *Ausführung* (literally 'elaboration', but more accurately rendered as 'realization').

For very short pieces it is possible to align all the analytical layers vertically, so that the methods of prolongation needed to get from one to the next may be studied conveniently. For pieces of moderate length, however, it is more practical for the foreground layer to be presented as a separate graph.

WILLIAM DRABKIN

Layolle, Alamanne de [Aiolli, Alamanno] (*b* ?Lyons, *c*1521–5; *d* Florence, 19 Sept 1590). Italian composer and organist. He grew up in Lyons, where his father, the Florentine composer Francesco de Layolle, settled in 1521. A Lyonnaise document of 1551 calls him 'a player of instruments'. According to Fétis, he was named organist at St Nizier, Lyons, in the preface to his volume of four-voice *Chansons et vaudevilles* published by Gorlier in 1561 (now lost). (Plantin's catalogue states that the same volume contained pieces for four to six voices.)

In 1565 Layolle emigrated to Florence, where he followed a career as a performer (organist at the Badia Fiorentina, 1570–75) and teacher (among his pupils was the daughter of Benvenuto Cellini, who mentioned him in the celebrated *Autobiography*). He also seems to have been associated with the Florentine printing firms of Giunta and Marescotti, for frequent legal disputes among the three parties are recorded during the 1570s and 80s. He may have collaborated with the latter in producing the 1582 collection of three-voice madrigals 'by the most excellent authors of our times' since he is represented by more works than any other composer in the volume. These madrigals, three of which use texts previously set by his father, and a five-voice setting of the Benedictus are the only known vocal works by him. His most important surviving work is the *Intavolatura di M. Alamanno Aiolli*, a holograph volume (*I-Fl* 641) now much mutilated and reduced in content, discovered in 1961. This collection contains 16 keyboard arrangements (several incomplete) of some of the best-known works of the time, among them Janequin's *La guerre* and Lassus's *Susanne un jour*, as well as selections from the sixth *intermedio* of the comedy *La pellegrina*, presented in Florence in 1589. The arrangements are distinguished by Layolle's aptitude for inventing and developing new material that greatly enhances the original pieces in their new settings, and by his ability to write sensitively and idiomatically for the keyboard.

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FRANK A. D'ACCONE

Layolle, Francesco de [Francesco dell'Aiolle, dell'Aiolli, dell'Ajolle, dell'Aiuola] (*b* Florence, 4 March 1492; *d* Lyons, *c*1540). Italian composer and organist. There was some confusion about his identity because Einstein suggested that there were two musicians with this name. Archival research, however, has confirmed that he was the first, and at that time the only, member of his family to become a professional musician. His musical career began shortly after his 13th birthday, when he was appointed a singer in the chapel of the Florentine church of the SS Annunziata. There he became acquainted with the organist and composer Bartolomeo degli Organi, from whom he eventually received private instruction. The master-pupil relationship was evidently a close one, and in later years he married Maddalena Arrighi, a younger sister-in-law of Bartolomeo. He was a friend of Andrea del Sarto, who in 1511 painted Layolle's portrait, together with his own and that of the architect Jacopo Sansovino, in a fresco depicting the journey of the Magi in the atrium of the SS Annunziata. Layolle remained in Florence until 1518. According to his pupil Benvenuto Cellini, he had by that time established a reputation as 'a fine organist and an excellent musician and composer'. In 1521 he settled in Lyons, where he lived until his death.

He also enjoyed the friendship of several Florentine men of letters, among them the poet Luigi Alamanni, who dedicated the sonnet *Aiolle mio gentil cortese amico* to him and spoke flatteringly of him in two other works (*Egloga prima* and *Selve*). The writer Antonio Brucioli introduced him, Alamanni and Zenobi Buondelmonte as interlocutors in one of his *Dialoghi della morale philosophia* (Venice, 1538, 2/1544). These men were among the principal figures in a group of Florentine republicans who unsuccessfully conspired to overthrow the Medici government in the spring of 1521. When the plot was discovered, Alamanni and Buondelmonte fled to Lyons, where Layolle gave them shelter. Although this and subsequent actions leave no doubt that Layolle's sympathies lay with the republicans, the records of the judicial proceedings, in which the conspirators were condemned *in absentia*, show that he was not directly involved in the plot.

In Lyons he was employed as the organist at the Florentine church of Notre Dame de Confort and also composed, collected and edited music for a few of the printing firms there. After a brief association with the bookseller Etienne Gueynard, marked by the publication in 1528 of the *Contrapunctus seu figurata musica*, he joined forces with JACQUES MODERNE. During the decade 1530–40 they worked in close collaboration; from the prefaces to the 1532 and 1540 editions of the *Liber decem missarum* it may be deduced that Layolle not only contributed to but also edited the various volumes of sacred music issued by Moderne. Possibly in the early 1530s Moderne also published the six volumes of his sacred works that are now lost. Their association continued until the composer's death, the date of which, although not documented, has generally been accepted as 1540, the last year in which new music of his appeared in dated publications of Moderne. Bibliographical evidence seems to confirm this date, for it was apparently in 1540 that Moderne issued Layolle's volume of the *Cinquanta canzoni*, which closes with a lament on the composer's death.

Layolle entered fully into the artistic and intellectual life of Lyons. Lionardo Strozzi, writing in 1534, spoke of often making music there with members of the Florentine community, among them Layolle. In 1537 the poet Eustorg de Beaulieu published a rondeau in praise of 'a beautiful garden on the Saône in Lyons belonging to maistre François Layola, a most expert musician and organist'. He was also a close friend of the banker Luigi Sostegni, who forwarded some of his compositions to

Rome in 1538. In his letter of acknowledgment the poet Annibale Caro stated that they were well received.

Layolle cultivated all the principal forms of vocal polyphony current in his time. Although it would appear that he was primarily a composer of secular music, his church music must also have included the contents of the six lost volumes of motets, each of which (according to a contemporary catalogue of the Colombina Library, Seville) contained 12 works. Since at present only 11 of his extant motets can be assigned to these publications, some 61 remain lost. In addition there are three masses, one listed in the Colombina catalogue and two others mentioned by Zacconi in his *Prattica di musica* (Venice, 1592), which likewise seem not to have survived. Layolle apparently contributed more pieces to the *Contrapunctus* of 1528 than the three ascribed to him in the volume. Sutherland, on the basis of internal musical evidence, showed that all of its pieces are the work of one composer, most probably Layolle.

The extant sacred works illustrate his mastery of the most advanced techniques of his day and reveal that he was one of the first Italians to fuse successfully Italianate tonal-harmonic precepts with Franco-Flemish contrapuntal techniques. *Missa 'Adieu mes amours'*, uses both parody and cantus firmus techniques: throughout the work only the first phrase of the chanson melody is used, employed as a tenor ostinato in various rhythmic patterns. Presentation of the entire melody is reserved for the last Agnus Dei, when in an expanded five-part texture, it is set out in the tenor beneath a freely composed canon for two altos. This mass also shares some thematic similarities with one of his motets, *Libera me, Domine*, which follows it in both editions of the *Liber decem missarum*. The parody technique is more fully exploited in *Missa 'O salutaris hostia'*, where several voices of the polyphonic model are drawn upon simultaneously. *Missa 'Ces fascheux sotz'*, composed between 1532 and 1540, is also a parody mass in which Gardane's two-part chanson is extensively reworked into a complex and spirited fantasy for four voices.

The variety of contrapuntal techniques and the beauty of the melodies and harmonies in the motets also confirm Layolle's place in the front rank of composers of his generation. It is possible that Layolle paraphrased a traditional melody in the first section of the lovely Christmas motet for four voices, *Noe, noe, noe*. The cantus firmus technique is prominent in *Media vita* and *Salve, virgo singularis*; in the four-voice *Ave Maria* an ostinato derived from the antiphon's first phrase, provides the basis of the structure. Canons are successfully interwoven into the fabric of *Ave virgo sanctissima*, *Libera me, Domine* and *Congregati sunt*. Another setting of *Ave Maria* is a three-part canon.

Apart from a few early works, the bulk of his secular Italian music survives in two collections, the *Venticinque canzoni a cinque voci* (1540) and the *Cinquanta canzoni a quatro voci*, published by Moderne. Entitled canzoni, these pieces are in fact madrigals. Their texts, drawn from a number of poets – among them, Petrarch (the most frequently represented), Alamanni, Machiavelli and the brothers Strozzi – are typical of those set by the earliest masters of the genre. They also display many of the general musical characteristics found in contemporary madrigals. Several of the four-voice canzoni were in fact published in some of Arcadelt's madrigal books; however, they were either omitted or ascribed correctly to Layolle in most later editions of the same volumes. One work, *Lasciar il velo*, was popular enough to be mentioned by Doni in his *Dialogo della musica* (Venice, 1554). It was also published in lute transcriptions by both Crema (1546) and Gintzler (1547), as well as in an ornamented vocal arrangement by Maffei (1562).

Two works in the collection of five-voice canzoni have French texts and are based on popular chansons. Another, *Sì ch'io la vo seguire*, makes use of a cantus firmus, unusual for madrigals of this period. The remaining works with French texts, published by Moderne in the first five volumes of *Le parangon des chansons*, display a diversity of styles. Notable among them are the canonic duo *Les bourguignons*, which celebrates the raising of the siege of Péronne in 1536, and *Ce me semblent*, written in the manner of the Parisian chanson made popular by Claudin.

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SACRED

Missa 'Adieu mes amours', 4vv, D vi; Missa 'Ces fascheux sotz', 4vv, D vi (on Gardane's chanson); Missa 'O salutaris hostia', 4vv, D vi
7 penitential psalms, 4vv, D vi
35 motets (1 attrib.), 2–6vv, D v

SECULAR

Venticinque canzoni a cinque voci (Lyons, 1540) [includes 2 chansons], D iii
Cinquanta canzoni a quatro voci (Lyons, ?1540) [includes anon. lament], D iv
3 madrigals and 9 chansons in other collections, D iii

3 masses and *c*61 motets, lost

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FRANK A. D'ACCONE

Layriz [Layritz], **Friedrich (Ludwig Christoph)** (*b* Nemmersdorf, Franconia, 30 Jan 1808; *d* Unterschwaningen, Franconia, 18 March 1859). German theologian and hymnologist. He studied theology, philosophy and philology at the universities of Leipzig (PhD 1829) and Erlangen, where he joined the theology faculty in 1833. In 1837 he became rector of Merkendorf and in 1842 of St Georgen, near Bayreuth. In 1846, as the result of a fierce controversy with Elias Sittig on the subject of hymnological reform, he was forced to leave for Unterschwaningen.

Layriz was an important figure in the early stages of the 19th-century revival and reform of Lutheran liturgy and music. He campaigned with energetic persistence for the polyrhythmic rather than the isometric form of the chorale, and for a return to the old melodies and the original manner of singing them. Although the effect of his work was felt mainly in Bavaria, it also helped to prepare for Johannes Zahn's later hymnological research. He worked with similar zeal for the restoration of the original hymn texts and for a revival of the old Lutheran liturgy. His hymn collections include *CXVII geistliche Melodien meist aus dem 16. und 17. Jahrhundert in ihren ursprünglichen Rhythmen* (Erlangen, 1839, enlarged 2/1844–50, 3/1862), *Kern des deutschen Kirchenlieds von Luther bis auf Gellert* (Nördlingen, 1844) and *CC Chorälen meist aus dem XVI. und XVII. Jahrhundert in ihren ursprünglichen Tönen und Rhythmen* (Nördlingen, 1844, enlarged in four vols., 2/1849–53, 3/1854–5). Among his numerous writings in support of his theories are *Offener Sendbrief an die protestantische Geistlichkeit Bayerns … in Betreff der Gesangbuchs-Reform* (Bayreuth, 1843), which prompted the disagreement with Sittig, and *Die Liturgie eines vollstimmigen Hauptgottesdienstes nach lutherischen Typus nebst Ratschlägen zu deren Wiederherstellung* (Nördlingen, 1849), as well as several essays and reviews. A number of his hymn melodies may be found in Zahn, while some of his poetry also came into regular congregational use.

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FRANZ KRAUTWURST

Lays [Lai, Laïs, Lay], **François** (*b* Barthe-de-Nesthes, 14 Feb 1758; *d* Ingrande, Angers, 30 March 1831). French baritone. He learnt music as a theology student in the monastery of Guaraison, but before he was 20 his fame as a singer had spread, and by April 1779 he was in Paris. His name, spelt Laïs, first appears in the role of Petrarch in Candeille's *Laure et Pétrarque*, 2 July 1780. He is next mentioned in Piccinni's *Iphigénie en Tauride*, 23 January 1781. (Fétis's statement that the title role of Floquet's *Seigneur bienfaisant* was written in 1780 for Lays is not corroborated by Lajarte.) Lays sang at the Opéra until October 1823. He also appeared regularly at the concerts of Marie Antoinette and the Concert Spirituel. He was professor of singing at the Conservatoire from 1795 until 1799, and was principal singer in the chapel of Napoleon from 1801 until 1814, when he was dismissed by Louis XVIII. From 1819 to his retirement in 1826 he was professor of singing at the Ecole Royale de Chant et de Déclamation.

Lays's violent partisanship of the Revolution led to quarrels with his colleagues, but with no further result than to cause him to write a pamphlet and, later, to force him to appear in parts distasteful to him and to sing before the Bourbons after the Restoration. He was a poor actor, except in parts specially written for him; Fétis pronounced him not even a good singer, saying that his taste was poor and that he had several bad tricks. Nevertheless he had warmth and animation, and the beauty of his voice, which, though a baritone, extended into the tenor range, so far atoned for everything that for a long time no opera could be successful in which he had not a part.

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GEORGE GROVE/R

Layton, Billy Jim (*b* Corsicana, TX, 14 Nov 1924). American composer. His early musical experience was in school bands and dance orchestras, playing the saxophone and the clarinet and writing arrangements. After serving in the Air Force during World War II, he attended the New England Conservatory (BMus 1948), where he studied composition with Francis Judd Cooke and Carl McKinley. He continued his studies at Yale University (MMus 1950) with Quincy Porter, among others, and at Harvard (PhD 1957), where his teachers included Gombosi (musicology) and Piston (composition). He remained at Harvard as assistant professor until 1966, when he was appointed to the music department at SUNY, Stony Brook (chair, 1966–72). His honours include the Prix de Rome (1954).

Layton may be regarded as a progressive conservative in the tradition of Busoni's 'Junge Klassizität'. In a polemical essay of 1965 ('The New Liberalism', *PNM*, iii/2, 1965–6, pp.137–42), he attacked both the radical purists of constructivism and the apostles of chance music. He favoured instead a centrist 'new liberalism', which he defined as 'a new, rich, meaningful, varied, understandable and vital music which maintains contact with the great cultural tradition of humanism in the West'. This fairly describes his own music. The seven compositions he wrote within a 12-year period are marked by meticulous craftsmanship, timbral sensitivity and structural resourcefulness. Animated by his early experience of jazz and popular music and his later musicological studies, Layton integrated a wide variety of techniques including metrical modulation and multiple ostinatos, free atonality and harmonic serialism, cantus firmus and isorhythm, jazz improvisation and blues chord changes, and passages of indeterminate notation imbedded in a determinate context. His structures range from continuous processes to highly complex arrangements of disjunct images encompassing both absolute stasis and intense activity.

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AUSTIN CLARKSON

Layton, Robert (*b* London, 2 May 1930). English musicologist. He studied at Worcester College, Oxford (1949–

53), taking the BA under Rubbra and Wellesz in 1953. He also studied with Moberg at the universities of Uppsala and Stockholm (1953–5). After three years of teaching he joined the BBC (1959) to take charge of music presentation. In 1961 he became responsible for music talks, becoming senior music talks producer (1970) and senior music producer (1982–90). His main preoccupation has been with Scandinavian music; he has written extensively on Berwald and Sibelius. Layton is also concerned with other 19th- and 20th-century music, in particular with the symphonic process. He broadcasts regularly, and is a regular contributor to *Gramophone* and a co-editor of the *Stereo Record Guide*. He was general editor of the BBC Music Guides (1974–90).

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ed.: *Companion to the Symphony* (London, 1993, 2/1995 as *Guide to the Symphony*)

DAVID SCOTT/R

Lazăr, Filip (*b* Craiova, 6/18 May 1894; *d* Paris, 3 Nov 1936). Romanian composer and pianist. At the Bucharest Conservatory (1907–12), he studied theory with Dumitru Kiriac-Georgescu, harmony and composition with Castaldi and the piano with Emilia Saegiu; his studies were continued at the Leipzig Conservatory (1913–14) under S. Krehl (harmony and composition) and Teichmüller (piano). As a concert pianist he toured Europe and the USA, introducing a great deal of new music in his recitals (he was a member of the ISCM). His dedication to modern music also found expression in his organizing activities as a founder member of the Romanian Composers' Society (1920) and as a founder and chairman of the Triton society in Paris (1928); in addition he worked as a piano teacher in France and Switzerland (1928–36). The variety of styles in Lazăr's music shows his breadth of outlook. In his first period (1919–28) Romanian folk elements were firmly asserted – gypsy-like urban folktunes appear in such works as the Concerto grosso and the instrumental suites and sonatas. Later Lazăr turned his attention to current musical developments, serialism and neo-classicism, but without losing sight of the peasant music of his native land. Despite its stylistic diversity, all of his music is distinguished by conciseness and vigour of form, a refined harmony that allows for freely treated dissonances and polytonal chords, generally polyphonic textures and a brilliant orchestration, with emphasis on the percussion and on percussive writing for the piano.

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(*selective list*)

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VIOREL COSMA

Lazare-Lévy. *See* Lévy, Lazare.

Lazarev, Aleksandr (*b* Moscow, 5 July 1945). Russian conductor. He studied at the Central Music School in Moscow and subsequently at the Moscow and Leningrad conservatories. In 1971 he won first prize in the Moscow Young Conductors Competition, and the following year was a prizewinner in the Herbert von Karajan Competition in Berlin. He conducted *Don Carlos* at the Bol'shoy in 1973, and was immediately offered a permanent post there. In 1978 Lazarev founded his own ensemble, the Soloists of the Bol'shoy Theatre, to promote contemporary music, and from 1987 to 1995 he was music director of the Bol'shoy, taking the company on several international tours, including visits to the Edinburgh Festival in 1990 and 1991 and to the Metropolitan Opera in 1991. From 1988 to 1994 he was also Generalmusikdirektor of the Duisburg SO. Meanwhile he began to appear increasingly as a guest conductor with Western orchestras, including the Berlin PO, the Bavarian RSO, the Orchestre National de France, the Royal Liverpool PO (with which he made his UK début in 1987), the LPO and the CBSO. He made his London début in 1991, conducting Henze's *Tristan* and Seventh Symphony with the BBC SO, and from 1992 to 1995 was the orchestra's principal guest conductor; with the BBC SO he made recordings of works by Tchaikovsky, Medtner, Skryabin and Nikolay Korndorf. Since 1992 Lazarev has also appeared regularly at the Verona Arena and at La Scala. His operatic recordings include Rimsky-Korsakov's *May Night*, made with Cologne forces.

RICHARD WIGMORE

Lazari, Alberto (*b* Perugia; *fl* 1635–7). Italian composer. He became a Carmelite friar and held the post of organist at the collegiate church at Massa Lombarda in 1635. He belonged to two cultural academies in nearby cities, the Accademia degli Spennati at Faenza and the Accademia degli Offuscati at Cesena (the latter in 1637). Lazari's publications were both of church music: *Armonia spirituale a 1–6 voci con letanie della Beata Vergine e una messa concertata a 3 voci* (Venice, 1635) and *Armonie spirituali a 1–4 voci con le lettanie della Beata Vergine a 4 e 8 se piace con il basso continuo, libro secondo*, op.2 (Venice, 1637). He was one of many minor figures in northern Italy at the time to adopt the small-scale concertato motet for use in smaller churches. His mass is in the same style, though the litanies of 1637 have an optional ripieno choir. He seems to have been less than

competent when writing for larger forces, his part-writing and melodies lacking in invention. On the other hand the duet *In sanctitate fulgida* (1637) is a good example of the expressive type of small motet common at this time in which ornamentation, though elaborate, helps to shape melodies, and triple-time writing tends towards arioso style. Both his publications include a number of dialogues.
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JEROME ROCHE

Lazari, Ferdinando Antonio. *See* LAZZARI, FERDINANDO ANTONIO.

Lazarini, Scipione. *See* LAZZARINI, SCIPIONE.

Lázaro, Hipólito (*b* Barcelona, 13 Dec 1887; *d* Barcelona, 14 May 1974). Spanish tenor. Success in amateur zarzuela performances led to his operatic début at Barcelona in *La favorita*. He then studied with Enrico Colli in Milan. In 1913 he sang in Mascagni's *Isabeau* at Genoa under the composer, who subsequently engaged him for the première of his *Parisina* at La Scala. In 1914 he made his first tour of South America where he enjoyed some of his greatest successes. He appeared at the Metropolitan in 1918, making a strong impression there with the high tessitura of *I puritani*. Back in Italy he received acclaim for his part in the première of Mascagni's *Il piccolo Marat* at the Costanzi, Rome, in 1921, and he repeated his success, also under Mascagni, in Paris in 1928. He was in the première of *La cena delle beffe* in 1924, but withdrew from further performances after disagreements with the composer, Giordano. His contentious disposition probably hindered the development of his career in the 1930s, although he continued to sing to the end of his life, giving a farewell concert in New York in 1944 and making his final operatic appearances in Havana in 1950. A bright, penetrating voice with magnificent high notes is heard on recordings that also show him to have been capable of some delightful as well as some deplorable stylistic effects. He also wrote an egotistical autobiography *El libro de mi vida* (Havana, 1949, 2/1968).

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J.B. STEANE

Lazarof, Henri (*b* Sofia, Bulgaria, 12 April 1932). American composer of Bulgarian origin. He graduated from the Sofia Academy in 1948, then studied at the New Jerusalem Academy of Music (1949–52), with Petrassi at the Accademia di S Cecilia, Rome (1955–7), and at Brandeis University (1957–9, MFA 1959). In 1959 he joined the faculty of UCLA, initially as a teacher of French language and literature, then in 1962 as professor of composition.

Lazarof's music is highly chromatic and full of intricate detail. It is characterized less by elaborate counterpoint than by textural invention, sometimes achieved with the help of unusual deployments of orchestral instruments, such as the three instrumental groups (two of strings, one of winds) in the Concerto for oboe and chamber orchestra (1997). The intensity of the music's abstract, expressionist idiom is occasionally relieved by diatonicism and by gestural references to earlier styles, such as the section of *Tableaux (after Kandinsky)* (1990) entitled 'Hommage à Chopin'. The many prominent musicians who have championed Lazarof's music, including James Galway and Gerard Schwartz, attest both to the music's surface appeal and its enduring rewards.

WORKS
(*selective list*)

Orch: Piccola Serenata, 1959; Va Conc., 1959–60; Conc., pf, 20 insts, 1960–61; Structures sonores, 1966; Mutazione, 1967; Omaggio, chbr conc., 19 insts, 1968; Ricercar, va, pf, orch, 1968; Vc Conc., 1968; Rhapsody, vn, orch, 1969; Textures, pf, 5 ens, 1970; Koncordia, str, 1971; Spectrum, tpt, orch, tape, 1972–3; Fl Conc., 1973; Volo (3 canti di requiem), va, 2 str ens, 1975; Chbr Sym., 1976; Conc. for Orch, 1977; Sym. no.1, 1978; Sinfonietta, 1981; Celebration, 4 brass choirs, 1984; Conc. for Orch no.2 'Icarus', 1986; Vn Conc., 1987; Concertante 1988, 2 hn, 16 str, 1988; Cl Conc., 1990; Tableaux (after Kandinsky), pf, orch, 1990; Vc Conc. no.2, 1991; Sym. no.2, 1991; Divertimento III, vn, str orch/str qt (1993); 3 Pieces, 1995; The Summit Concertante, tpt, brass, perc, 1996; Conc., ob, chbr orch, 1997; Fantasia, hn, orch, 1997; Va Rhapsody, va, orch, 1997

Choral: The First Day, mixed chorus/(mixed chorus, ww qnt) (1964); Canti, mixed chorus, 1971; Choral Sym. no.3 (Lazarof), A, Bar, SATB, orch, 1994; Encounters with Dylan Thomas, S, chbr ens, 1997; In Celebration (Sym. no.4) (G. van Swieten, S.T. Coleridge, Bible: *Ecclesiastes*, Ps xcviii), mixed chorus, orch (1998)

Chbr: Str Qt no.2, 1961–2; Inventions, va, pf, 1962; Tempi concertati, vn, va, 7 insts, 1964; Concertino da camera, ww qnt (1965); Rhapsody, vn, pf, 1966, orchd 1969; Espaces (Chbr Conc.), 2 fl, cl, b cl, 2 vn, 2 vc, 2 pf, 1966; Cadence III, vn, 2 perc, 1970; Continuum, str trio, 1970; Adieu, cl/b cl, pf, 1974; Chbr Conc. no.3, 12 solo insts, 1974; Suite, perc, 5 insts, 1975; Intonazione, 2 pf (1981); Fanfare, 6 C-tpt (1982); Serenade, str sextet (1986); Octet 'La laurenziana', str (1988); Varianti, 4 hn (1988); Pf Trio, 1989; Divertimento II, cl, hn, vn, va, vc, pf, 1991; Prayers, 10 players, 1991; Duo solitaire, vn, vc, 1992; Lucerniana, cl, b cl, hn, hp, vn, vc, pf/cel, 2 perc, 1992; Divertimento III, vn, str qt/str qts/str orch (1993); Necompe, 8 perc (1993); Impromptus, str qt (1995); Offrande, cl, vn, va, vc, pf, 1996; Preludes and Interludes to a Drama, fl, ob, 2 cl, bn, hn, tpt, perc, vn, va, vc (1996); Str Qt no.4, 1996; Invenzione concertata, brass qnt, 1997; Str Qnt, 1997; Antiphonies, brass, perc (1997); Chronicles, str trio (1997)

Solo inst: Largo, org (1963); Lamenti, org, 1965; Cadence I, vc (1970); Cadence IV, pf (1977); Intonazione e variazione, org, 1980; Vox, org (1981); Chronicles, pf, 1982; Lyric Suite, vn (1984); Momenti, vc (1988); Intrada, hn, 1995; 6 Bagatelles, va, 1997

Works with tape: Quantetti, pf, tape, 1963; Cadence II (Cadence for Milton), va, tape, 1969; Partita, brass qnt, tape, 1971; Cadence V, fl, tape, 1972; Cadence VI, tuba, tape, 1973; Concertazioni, tpt, 6 insts, tape, 1973

Principal publishers: Presser, Associated, Bote & Bock, Israeli Music Publications

SCOTT WHEELER

Lazarus, Henry (*b* London, 1 Jan 1815; *d* London, 6 March 1895). English clarinettist and basset-horn player. He held a unique position in the musical life of Victorian England, playing in every important festival and series of concerts during his 54-year career. He was educated at the Royal Military Asylum in Chelsea, where he studied the clarinet with the bandmaster John Blizzard. He then became assistant to Charles Godfrey, bandmaster of the Coldstream Guards. After ten years' service he bought his discharge and joined the Duke of Devonshire's private band.

Lazarus's first solo appearance was in a supporting role at Mme Dulcken's concert of 2 May 1838 at the Hanover Square Rooms. He soon became a prominent figure at all the regular chamber music concerts, and his many appearances as a soloist with the Philharmonic Society date from 1844. It was not until Joseph Williams retired from the society as the orchestra's first clarinet that Lazarus was able to take up this position; from 1841 to 1860 he had had to be content with that of second clarinet. However, he had long associations as principal

with the Royal Italian Opera (1838–83) and the Birmingham Festival (1840–85), and he also played for the Sacred Harmonic Society Concerts.

Lazarus was no less successful as a teacher, his most important pupil being Charles Draper. In 1854 he was appointed to the staff of the RAM and in 1858 to Kneller Hall. His *New and Modern Method* was published in 1881, and when the RCM was opened in 1883 he became its first clarinet professor. He retired from playing in 1891 and from teaching in 1894.

Lazarus used a variety of clarinets, beginning with a simple-system pair by Key, changing to ones by Fieldhouse to which he added ingenious Boehm improvements, and finishing with a pair by Albert. Although he never owned a Boehm clarinet he used a Boehm basset-horn and recommended the system to his pupils. His elegant style and pure tone were ideally suited to the occasional pieces in vogue at the time, but his more important contribution lay in the great number of larger-scale chamber works and obbligatos which he introduced to the public. Composers who dedicated works to him include Arthur Clappé, Hamilton Clarke, Charles Swinnerton Heap, Charles Oberthür, George Osborne, James Waterson and Joseph Williams. Lazarus himself was also a prolific composer of fantasias, cavatinas and variations.

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PAMELA WESTON

Lazzari [Lazari], **Ferdinando Antonio** (*b* Bologna, March 1678; *d* Bologna, 19 April 1754). Italian composer and organist. He entered the Franciscan order in Bologna on 29 September 1693. While still a novice he was pressed into service both as a singer and an organist; it seems probable that the absence of his name from the monastery registers for several years after this was due to his having been sent away to study music further, a supposition strengthened by the fact that on his return to the monastery in Bologna in 1702 he was immediately named *magistero della cappella* of S Francesco (31 May 1702). He retained this position until the end of 1705, when he became *maestro di cappella* of S Maria Gloriosa dei Frari, Venice. In 1712 Lazzari was invited to return to Bologna to participate in festivities on the canonization of St Catherine of Bologna; his music for the occasion was performed on 12 July. He returned to his post in Venice, but after an illness which severely damaged his eyesight he received permission to return to his native Bologna, where he remained until his death.

WORKS

Crudelissimi regnantis, motet for the Feast of Holy Innocents, 8vv, 2 tpt, 2 vn, violetta, vc, org, *I-Bc**; 5 motets, chorus, orch *A-Wn*
Sonata a 6, *I-Bsp*
Orats: Mosè gittato nel Nilo, Foligno 1700; S Maria Maddalena de'Pazzi, Bologna, 1704; L'innocenza diffesa da S Antonio da Padova, Cremona, 1705: lost

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NONA PYRON

Lazzari, (Joseph) Sylvio [Silvio; Lazzari, Josef Fortunat Sylvester] (*b* Bozen [Bolzano], 30 Dec 1857; *d* Suresnes, nr Paris, 10 June 1944). French composer of Austro-Italian parentage. The only son of a wealthy family, he travelled widely during his youth and entered the Paris Conservatoire in 1883, studying with Gounod, Guiraud and later Franck. He became a French national in 1896. Respected as a conductor, he held several posts in French theatres including the Gaîté-Lyrique in Paris. His most important works are his songs and operas. From the outset his music displays a seriousness of purpose and employs Wagnerian and Franckian devices. The songs are never mere salon pieces, and often set poetry of some complexity. The early piano pieces, such as the Suite op.14, are dense in texture and counterpoint and employ some Baroque pastiche, while the songs are perhaps closest to those of Duparc.

Armor was the first of several operas set in Brittany, and its *prélude* was widely performed as a concert piece. *La lépreuse*, which several critics considered Lazzari's finest work, is based on a Breton legend concerning a young girl afflicted with leprosy. Breton folk melodies are employed and unaccompanied plainsong from the requiem mass is introduced as well as a carillon scene as the girl and her lover die. Its original title caused some scandal and was later modified to *L'ensorcelé*. *La tour de feu*, the first opera to use cinema as an integral part, also has a Breton theme, it was revived in Innsbruck in 1984.

In contrast to these operas on naturalistic themes, Lazzari also produced a series of abstract instrumental works, among which the Violin Sonata, the String Quartet, the Symphony and the wind Octet are constructed from a complex interplay of motives and display a concern for thematic unity. The symphonic poem *Effet de nuit* is clearly reminiscent of the language of Wagner's *Tristan* and of Franck's pieces in a similar genre. In the late 1920s Lazzari composed some film music, but even in this he did not abandon his chromatic style.

WORKS

OPERAS

Lulu (pantomime, 1, F. Champsaur), Paris, May 1889
Armor (3, E. Jaubert), 1896, Prague, Landes, 7 Nov 1898, *F-Po*, vs (Paris, 1897)
La lépreuse [L'ensorcelé] (tragédie légendaire, 3, H. Bataille), 1900–1, OC (Favart), 7 Feb 1912, *Pn*; (Paris, 1912)
Melaenis (5, G. Spitzmüller, after L. Bouilhet), 1907, Mulhouse, Municipal, 25 March 1927, vs (Paris and Leipzig, 1913)
Le sauteriot (drame lyrique, 3, H.P. Roché and M. Périer, after E. de Keyserling), 1913–15, Chicago, Opera, 19 Jan 1918, *Po*, vs (Paris, 1920)
La tour de feu (drame lyrique, 3, Lazzari), 1925, Paris, Opéra, 28 Jan 1928, *Po*, vs (Paris, 1928)

VOCAL

1 voice, piano, unless otherwise stated

Vieux motif (L.B.) (1884); L'amour d'après Ninette (G. Richard) (1887); A l'absente (P. Verlaine, J. Lahor, anon.), 6 songs (1892); L'oiseau; Au printemps; La jeune fille et la rose (Lazzari), 4vv, pf (1893); 3 mélodies (P. Verlaine, L. Bowitsch, L. Benedite), op.19 (1894); L'automne (A. de Lamartine), 3vv, pf ad lib (1894); 3 duos (Lazzari), op.21, S, Bar, pf (1894); 2 poèmes (M. Dumont, P. Verlaine), op.30 (1901), no.1 orchd; Apparition (S. Mallarmé) (1903), also orchd; 3 poésies d'E. Blémont d'après H. Heine (1906); Le cavalier d'Olmedo (after L. de Vega) (1918), also orchd; Le nouveau Christ (H. Bataille) (1918), arr. Bar, orch; La fontaine de pitié (Bataille) (1920), also orchd
Green (Verlaine) (1920); Le cavalier (Saint-Georges de Bouhélier) (1921), also orchd; Chanson sur la fleuve (*The Thousand and One Nights*) (1921); Elle l'enchaîna dans une grotte (M. Maeterlinck) (1921), also orchd; Sur l'eau (T. Klingsor) (1921); Les yeux (Bataille) (1923), also orchd; Chanson d'amour et de souci;

Chanson du meunier, also orchd; Le chien de Jean de Nivelle (Klingsor) (1923), also orchd; Chanson de Marguerite dans la prison (after J.W. von Goethe) (1923); Les étoiles bleues (M. Rollinat) (1923); Qu'importe (A. Silvestre) (1926); Berceuse triste; L'oubli (Klingsor) (1927); Chanson du mendiant (1928), also orchd; Langueur nocturne (Lahor) (1930)

INSTRUMENTAL

Orch: Concertstück, op.18, pf, orch, 1887, (1894) *F-Pn*; Marche pour une fête joyeuse (1903); Effet de nuit, tableau symphonique after Verlaine, orch (1904); Sym., e (1914); Rapsodie, vn, orch (1922); Suite, F, op.23, 1922; Faust (incid music, Goethe) (1925); pieces for salon orch, incl. Perdu en mer (1926), Escualdune (visions basques) (1927), Fête bretonne (1927), La chanson du moulin (1928), Cortège nocturne (1929)

Chbr: Pf Trio, op.13 (1889); Sonata, op.24, vn, pf (1894); Str Qt, op.17a (1904); Barcarolle, vc, pf (1912); Octet, op.20, fl, ob, cl, eng hn, 2 bn, 2 hn (1920); Scherzo, vn, pf (1931)

Pf: Valse brilliante, op.4 (1884); Valses caractéristiques (1886–8); Suite, op.14 (1891); 3 pièces, op.16 (1892); 2 miniatures (1895); Petite esquisse (1903); Rapsodie hongroise, 4 hands (1903); Romanzetta, 1923; Cordace (Danse grecque), pf (1925)

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RICHARD LANGHAM SMITH

Lazzari, Virgilio (*b* Assisi, 20 April 1887; *d* Castel Gandolfo, 4 Oct 1953). Italian bass, active in the USA. He sang with the Vitale Operetta Company, 1908–11, then studied in Rome with Cotogni. He made his operatic début at the Teatro Costanzi, Rome, in 1914. After singing in South America, in 1917 he made his North American début at Boston, later becoming a naturalized American. He sang in Chicago (1918–33), then made his Metropolitan début as Don Pédro (*L'Africaine*), remaining with the company until 1951 and singing 20 roles. From 1934 to 1939 he appeared at the Salzburg Festival, where he sang Pistol (*Falstaff*), Bartolo and Leporello, which he recorded and in which he made his only Covent Garden appearance (1939). His most famous role was that of Archibaldo (Montemezzi's *L'amore dei tre re*), which he sang first in 1916 in Mexico City and as late as 1953 in Genoa. Lazzari was considered one of the best singing actors in his particular repertory.

HAROLD ROSENTHAL/R

Lazzarini [Lazarini], **Scipione** (*b* Ancona, *c*1620; *d* after 1674). Italian composer and teacher. He was an Augustinian monk and teacher of theology at Ancona, where he also ran a school of music; he was known chiefly as a teacher of composition. His earliest known work is a motet for three voices and continuo, *Si linguis hominum* (RISM 1646[2]). Nearly 30 years later he published two collections, both called *Motetti a due e tre voci* (both Ancona, 1674), as his opp.1 and 2; the second of these (1674[1]) includes one work by each of three of his pupils, A.G. Giamaglia, Filippo Giamaglia and M.F. Nascimbeni. In the following year he published *Salmi vespertini parte a cinque voci e parte a tre voci e due violini* op.3 (Ancona, 1675). The style of the motets is conservative and reflects the polyphonic tradition of the 16th century, which was still current at Ancona. The psalms, however, show some concessions to contemporary practice, particularly in the use of accompanying instruments.

□

Le. The sharpened form of LAH in TONIC SOL-FA.

Leach, James (*b* Townhead, Lancs., bap. Rochdale, 25 Dec 1761; *d* Blackley, nr Manchester, 8 Feb 1798). English psalmodist. A handloom weaver by trade, with little education, he devoted his leisure hours to the singing and composition of psalmody for Methodist meetings. Soon after the publication of his first collection in 1789, he became a full-time musician and music teacher. As an alto singer he took part in the Handel Festivals in Westminster Abbey and in other festivals. He moved to Salford about 1795, and died three years later as the result of a stagecoach accident.

Leach was one of the best practitioners of the Methodist style of church music, consisting of florid psalm and hymn tunes and metrical 'anthems' or set pieces frankly based on the livelier secular and operatic music of the time. Some of his pieces have instrumental accompaniment (e.g. for two clarinets and figured bass). They have much word repetition, echo effects and so on, but never contain counterpoint with overlapping words; thus they observe Wesley's rule against obscuring the sense. His music was enormously popular, especially at class meetings, love feasts and revival meetings. The three collections, *A New Sett of Hymns and Psalm Tunes* (London, 1789), *A Second Sett of Hymns and Psalm Tunes* (London, 1794) and *A Collection of Hymn Tunes and Anthems* (published posthumously by his widow), were drawn on in countless 19th-century publications, especially in America. Two of them were reprinted in full as late as 1884, with a sketch of the composer's life and work by Thomas Newbigging.

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NICHOLAS TEMPERLEY

Lead. The principal line, or player in a band or section of a band. In jazz the term is normally used of the principal line in each of the three wind sections (trumpets, reeds and trombones) of a big band, jazz orchestra or stage band; 'to take the lead' or 'to play lead' or simply 'to lead' means to play the melody or lead line. The lead singer in a rock or pop group typically sings the main melody, and the lead guitarist is responsible for solos and melodic statements.

□

Leadbelly [Ledbetter, Huddie] (*b* Mooringsport, LA, 21 Jan 1885; *d* New York, 6 Dec 1949). American songster, blues singer and guitarist. By the age of 15 he was well known in the Caddo Lake region of Louisiana as a musician. He learnt to play the 12-string guitar early in the 1900s and accompanied Blind Lemon Jefferson in the streets and bars of Dallas. In 1918 he was sentenced for murder in Texas; reprieved in 1925, he was again sentenced for intent to murder in 1930 to the Louisiana State Penetentiary, in Angola. There he was discovered in 1933 by the folklorist John A. Lomax, who recorded him for the Library of Congress and secured his parole.

Leadbelly went to New York with Lomax the following year, and from 1935 to 1940 was extensively recorded for the Library of Congress. These recordings, which are remarkable for their variety, included a beautiful version of Jefferson's *Match Box Blues*, played with a knife on the guitar strings, and the haunting *If it wasn't for Dicky* (both 1935, Elek.). Among his earliest commercial recordings, made for the American Recording Company, were the powerful *Honey I'm all out and down* (1935, Mlt.) and the ballad *Becky Deem, she was a gamblin' gal* (1935, ARC); although dramatically performed, they were anachronistic to black audiences and did not sell well.

In New York Leadbelly found a welcome audience among jazz supporters, who viewed him as the last of the blues singers, and he had a moderate success as a performer in night-clubs and on college campuses. He was courted by the political left, which prompted his recording *The Bourgeois Blues*. His *Good Morning Blues* (1940, Bb), with a spoken introduction defining blues, was his most admired song. In his last years he made a very large number of recordings for specialist folk labels, including several with the virtuoso harmonica player Sonny Terry, notably *On a Monday* (1943, Asch). During his 'Last Session' in 1948 he recorded a free-ranging reminiscence with many traditional and work-songs, among them *I ain't goin' down to the well no more* (1948, FW).

Leadbelly was the most prolific of all songsters and claimed a repertory of 500 songs. He was a notable custodian of the Texan black song tradition, and his work is distinguished for its wide range and variety, his full-throated singing with rough vibrato, and his accomplished, highly rhythmic playing of the 12-string guitar. These features are abundantly evident on an early version of his best-known song, *Goodnight Irene* (1943, Asch). Among many other songs, *Rock Island Line* (1949, Playboy), recorded after his return from Paris and shortly before his death, became virtually an anthem of the skiffle craze in England, resulting in a temporary devaluation of his reputation as a musician. In 1975 his life was made the subject of the commercially unsuccessful film *Leadbelly*, with the singing provided by HiTide Harris.

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PAUL OLIVER

Leader [concertmaster] (Fr. *chef d'attaque*; Ger. *Konzertmeister*; It. *violino primo*). In modern orchestras, the principal first violinist, who sits immediately to the left of the conductor as viewed by the audience. As principal first violinist, the leader has significant but varying duties, often including the marking of parts, liaison between orchestra and management and responsibility for sectional rehearsals; but the precedence accorded to the principal first violinist over the principals of other sections is largely a product of the leader's historical role. Until the early 19th century instrumental music, regardless of the size of the ensemble, was usually directed by one (or more) of the performers. Some degree of direction from the keyboard was common during the 18th century, but there are many references to violin direction (including C.P.E. Bach's account of his father's preference for that method), and it became more pervasive with the gradual abandonment of the keyboard continuo during the later 18th century. Reichardt in 1776 (*Ueber die Pflichten des Ripien-Violinisten*) envisaged a violinist-director (*Anführer*). Dittersdorf and Haydn led their symphonies from the violin, and Clement and Schuppanzigh exercised the same role at concerts in Vienna around 1800. Even in the opera house direction from the first violin was common at the beginning of the 19th century. In some places control was shared between a keyboard player (or time beater), who paid attention to the singers, and a leader who directed the orchestra; this system survived in Italy until the mid-19th century. When Spohr went to Gotha as *Konzertmeister* in 1805 he found a co-*Konzertmeister* who directed from the keyboard in vocal music, but played viola in purely instrumental pieces; Spohr directed these from the violin and soon assumed control of vocal performances too. About the same time Gottfried Weber (*AMZ*, ix, 1806–7, col.805) advocated replacing direction from the violin or the keyboard with direction by the baton, as at the Paris Opéra. Spohr was among those who abandoned the violin for the baton; he employed it in rehearsal with the London Philharmonic Society in 1820 (where joint direction by a leader and a keyboard player was the norm until the 1830s), but, unable to persuade them to accept this method in public, he directed the performance as leader. At the Leipzig Gewandhaus, direction from the violin remained until Mendelssohn took over as conductor in 1835, and, in Mendelssohn's absence, concerts were still occasionally directed by the leader, Ferdinand David. The transition to baton conducting took place at different times in different parts of Europe, but by the middle of the 19th century leaders had mostly assumed their modern subordinate position.

The leader of a jazz band is the musician who 'fronts' or organizes the band.

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CLIVE BROWN

Leading note (Fr. [*note*] *sensible*; Ger. *Leitton*; It. [*nota*] *sensibile*; Lat. *subsemitonium*). The seventh DEGREE of the major, harmonic minor, or ascending melodic minor scale, so called because it lies a semitone below the tonic and therefore has a strong tendency to lead up to it. In medieval monophony leading-note resolutions were infrequent, being confined to pieces in the Lydian and Hypolydian modes. With the development of polyphony in the late Middle Ages and Renaissance, however, the note immediately below the final tended to be sharpened in practice (*see* MUSICA FICTA), and leading-note motion became an identifying feature of the CADENCE. In the major–minor tonal system this resolution could itself imply a harmonic progression V–I; for this reason the leading note may be thought of as the most characteristic melodic scale degree.

Some writers use the term 'upper leading note' for the flattened supertonic, or the natural second degree when it lies a semitone above the tonic or final (e.g. in the Phrygian mode). One also encounters 'leading harmony', a term conceived by analogy with 'leading note' to mean any harmony that behaves like a DOMINANT in its inclination towards resolution on the tonic.

□

League of Composers. An organization founded in 1923 in New York by members of the INTERNATIONAL COMPOSERS' GUILD to promote the composition and performance of contemporary music. Before it merged with the US section of the ISCM in 1954, the league had commissioned 110 works by outstanding American and European composers (including Copland, Bartók and Barber), sponsored American stage premières of Stravinsky's *The Rite of Spring*, *Oedipus rex* and *The Wedding*, and presented some of the first radio broadcasts of contemporary music sponsored by the Pan American Association of Composers. It also gave concerts and receptions honouring Schoenberg, Hindemith, Milhaud and other composers who had recently emigrated to the USA. Its quarterly *Modern Music* (1924–46/*R*) contained critical reviews of new works and articles by leading composers. The executive chairmen were Claire R. Reis (1923–48) and Copland (1948–50). The League/ISCM has presented premières and significant performances of music by such composers as Schoenberg, Berg, Webern, Stravinsky, Copland, Schuman, Cowell, Thompson, Moore, Cage, Druckman, Shapey, Davidovsky, Carter, Babbitt, Wuorinen, Perle and Martino. In 1976 it helped organize the World Music Days in Boston. The organization also sponsors an annual National Composers Competition, recordings of contemporary music and an annual concert series in New York.

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RITA H. MEAD/R

Leal, Eleutério Franco (*b* ?Lisbon, *c*1758; *d* Lisbon, *c*1840). Portuguese composer. He taught in the *seminário* (choir school) of Lisbon Cathedral and was cathedral *mestre de capela* from about 1780 until 1819, when he was retired because of chronic illness. His surviving music is in a fluent italianate style resembling that of David Perez. *Regras de acompanhar*, his treatise on accompanying for use in the *seminário*, consists mainly of examples and contrapuntal exercises progressing from two to four parts in all keys containing up to four sharps or flats.

WORKS

Mass, 4vv, org; 8 vesper pss and Mag, 4vv, org; all *P-EVc*
In convertendo, 4vv, bc, *La*
3 masses, 4vv, org; 3 vesper pss, 4vv, org; all *Lf*
Cr, 4vv, insts; Responsory for Matins of Our Lady, 4vv, 2 vc, org, 1817: both *Ln*

Regras de acompanhar, para uso do Real seminario da Santa Igreja Patriarchal, *Ln*

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ROBERT STEVENSON

Leap [skip] (Ger. *Sprung*; Fr. *saut*; It. *taglio*). A melodic interval greater than a major 2nd, in contrast to a step. Melodic lines that move by leap are called 'disjunct'.

Lear [née Shulman], **Evelyn** (*b* Brooklyn, NY, 8 Jan 1926). American soprano. She studied at the Juilliard School and later in Berlin. Engaged by the Berlin Städtische (later Deutsche) Oper, she made her début in 1959 as the Composer. In 1961 she created the title role in Klebe's *Alkmene* in Berlin and in 1963 Jeanne in *Die Verlobung in San Domingo* at the opening celebrations of the rebuilt Nationaltheater, Munich. She made her Metropolitan début as Lavinia in the first performance of *Mourning Becomes Electra* (1967). With her first performance in Vienna of Berg's *Lulu* in 1962 she became closely associated with the role, singing it in London with the Hamburg company that year and recording it under Böhm. She made her Covent Garden début in 1965 as Donna Elvira. Her repertory included both Cherubino and Countess Almaviva, Fiordiligi, Pamina, Handel's Cleopatra, Mimì, Desdemona, Tatyana, Marie (*Wozzeck*), Emilia Marty and Octavian. From 1972 she began to undertake heavier roles, including Tosca and the Marschallin. She created Arkadina in Pasatieri's *The Seagull* (1974), Magda in Robert Ward's *Minutes to Midnight* (1982) and Ranyevskaya in Kelterborn's *Kirschgarten* (1984, Zürich). Her voice, though not large, was of distinctively warm and affecting quality, well produced and projected. In 1985 she made her farewell at the Metropolitan as the Marschallin and sang Countess Geschwitz at Florence, repeating the role in Chicago (1987) and San Francisco (1989). Lear was also a distinguished recitalist, singing in seven languages. She married the baritone Thomas Stewart.

HAROLD ROSENTHAL/R

Leardini, Alessandro (*b* Urbino; *fl* 1643–62). Italian composer. He wrote two intermezzos for the opera *La finta savia* (libretto by Giulio Strozzi; remainder of music by Laurenzi, Merula, G.B. Crivelli, B. Ferrari and V. Tozzi), performed at Venice in 1643. His *Argiope* (text by P. Micheli and G.B. Fusconi) was given there in 1649, but it may already have been composed for Carnival 1646. In one anthology (RISM 1648[1]) he is described as being in the service of 'Cavaliere Sforza', probably Francesco Maria Sforza (1612–80), a Knight of Malta from 1634 and later Marquis of Caravagio. The motet by him in that collection is representative of the new progressive style of Roman church music. He was *maestro di cappella* at the Mantuan court from at least 1649 to

1652; in 1649 his opera *Psiche* (libretto by D. Gabrielli; music in *I-Vnm*) was performed there on the occasion of the marriage of the Duke of Mantua. The occasional, courtly nature of *Psiche* accounts for its considerable use of the chorus, its instrumental writing for up to six parts and possibly also its wealth of arias. In 1651 Leardini's *Introduzzione al balletto dei dodeci Cesari Augusti* (text by A. Tarachia) was performed at Mantua, and in 1652 his *Festa della barriera* (devised by P.E. degli Obizzi; music lost) was given at the Teatro Grande there. Four solo cantatas, dated 1662 (?*recte* 1652), also survive (in *I-MOe*).

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JEROME ROCHE

Lebah, I Madé (*b* Peliatan, ?1912; *d* Denpasar, 18 Nov 1996). Balinese musician. As a youth he travelled slightly south to the village of Sukawati, where he learnt the *legong* dance repertory from one of its primary exponents, Dewa Ketut Blacing, and then taught it to the gamelan in his own village, Peliatan, in Bali's south-central regency of Gianyar. He also worked closely with the celebrated composer I WAYAN LOTRING. Lebah was especially renowned as a drummer for *legong* and for the delicate gamelan accompaniment to performances of *arja* theatre. In 1931 the Dutch administration in Bali sent the Peliatan gamelan group, of which he was a leading member, to perform at the Exposition Coloniale Internationale in Paris. Throughout the 1930s Lebah was a principal collaborator with COLIN MCPHEE, the composer-musicologist who lived and worked on Bali. The two thoroughly explored the musical life of the island, an experience that provided Lebah with unusually extensive first-hand knowledge. He travelled abroad again in 1952 on a highly successful tour organized by the British entrepreneur John Coast that impressed the intricacy of Balinese music and dance on the world. He continued to teach into the 1980s; among his students were many foreigners who subsequently taught Balinese music in their home countries.

MICHAEL TENZER

Le Bailly, Henry [Bailly, Henry du; Bailly, Henry de] (*d* Paris, 25 Sept 1637). French composer, lutenist and singer. He worked at the court of Henry IV, where he was *valet de chambre du roi et maître joueur de luth* (1601), and at the court of Louis XIII. According to Jean Héroard, doctor to the young Louis XIII, the child king liked hearing Le Bailly sing songs to him to help him sleep. He was listed as *musicien ordinaire du Roy* in 1627, and until he retired in favour of Paul Auget in January 1625 he was, jointly with Antoine Boësset, *surintendant* of the music of the *chambre du roy*. He took part in several *ballets de cour* at least until 1622, including the *Ballet de la follie* (1614), the *Ballet de Madame* (1615, also known as the *Ballet de Minerve*) and the *Ballet de Monsieur le Prince* (1615). Two songs that he wrote for them were printed in Gabriel Bataille's *Airs mis en tablature de luth* (Paris, 1614–15), and three others in Jacques Mangeant's *Recueil des plus beaux airs* (Caen, 1615). Marin Mersenne, in the chapter 'De l'art d'embellir' in his *Traité de l'harmonie universelle* (Paris, 1627), gives an example of Le Bailly's ornamentations for Boësset's song *N'espérez plus mes yeux* (example in E.T. Ferand: *Improvisation in Nine Centuries of Western Music*, Mw, xii, 1956; Eng. trans., 1961). Mersenne and others testify to the admiration felt for Le Bailly by his contemporaries, and 30 years after his death his memory was still fresh. Bénigne de Bacilly, in his *Remarques curieuses sur l'art de bien chanter* (Paris, 1668/*R*, 4/1681; Eng. trans., 1968) cited him as someone 'à qui l'on doit la première invention des passages et diminutions'.

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AUSTIN B. CASWELL, GEORGIE DUROSOIR

Lebano, Felice (*b* Palermo, 1867; *d* Buenos Aires, 1916). Italian harpist and composer. He completed his musical education at the Naples Conservatory, studying the harp under Alfonso Scotti (1805–89), whom he succeeded at the conservatory. He resigned in 1886 to play in the principal cities of Europe, later extending his concert tours to include Brazil, Uruguay and Chile. He settled in Buenos Aires and accepted a professorship at the conservatory there. His compositions, all for harp, include *Serenata andalusa*, *Serenata*, *Pensiero poetico*, two polonaises and many transcriptions.

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ALICE LAWSON ABER-COUNT

Lebanon. Country in the MIDDLE EAST. It has a population of 3.29 million (2000 estimate) and an area of 10,452 km² and is bordered by Syria to the north and east, the Mediterranean Sea to the west and Israel to the south. Several major cities, including the capital, Beirut, are located on Lebanon's coastal strip west of the Mt Lebanon range. Further to the east is the fertile Biqa valley, and on the border with Syria is another mountain range, known as the Anti-Lebanon. Its population lives in rural villages and in cities, to which many village dwellers have migrated in recent decades. Its economy, which was adversely affected by the Lebanese civil war (1975–1990), is based on agriculture, commerce and tourism; Lebanon enjoys a mild Mediterranean climate. The official language is Arabic, and the country's population includes Christians, Muslims and Druzes, as well as members of other faiths. Lebanon has been noted for its openness to the West over many centuries and its highly cosmopolitan social life.

The cultural history of Lebanon is linked to that of the broader Middle East and reflects the influence of the social and political forces that have dominated the region. At the same time, given its internal cultural variety and its insular geographic terrain, Lebanon maintains a distinct legacy of folk and liturgical practices. Since Lebanon gained independence from the French in 1943, its pedagogical institutions, composers and performers have contributed substantially to its musical life.

I. Historical background. II. Religious traditions. III. Folk traditions. IV. Modern developments.

I. Historical background

An account of the development of music in ancient Lebanon is difficult to construct particularly because primary sources are scarce. However, inferences can be made on the basis of extant artifacts, visual depictions, literary texts and evidence of contacts across the Middle East. For example, the seafaring Phoenicians, a Canaanite, Semitic people who formed coastal city-states on the shores of Lebanon as far back as the 3rd millennium BCE, appear to have employed music and dance extensively in religious rituals, funeral rites and festive processions honouring specific deities (*see* JEWISH MUSIC, §II, 3). Ancient references and terracotta female figurines from the period post-1000 BCE indicate that the instruments used included the *kennārā* (lyre), the flute, the frame drum and the cymbals.

Furthermore, significant exchange of artists and musical artifacts existed among neighbouring civilizations, including those of ancient Egypt (*see* EGYPT, §I), ancient Greece (*see* GREECE, §I) and the biblical area of Palestine (*see* JEWISH MUSIC, §II). Contacts also appear to have existed with MESOPOTAMIA, notably during the periods of Assyrian, Babylonian and Persian rule. Ancient Mesopotamia is believed to have developed a thriving musical culture, which influenced the musics of both ancient Egypt and Greece.

Following the conquest of Alexander the Great in 332 BCE, the culture of the eastern Mediterranean region assimilated various Greek influences. Later, under Roman rule, the cults of various Roman gods and goddesses and the musical practices associated with each of these cults became prevalent. At the same time, the development of Greco-Roman culture was influenced by certain eastern Mediterranean rituals, notably those connected with Adonis, deity of Byblos, a coastal town known as Jbail in modern Lebanon. Objects excavated in Lebanon from this era depict festive music-making, using instruments such as the *aulos* (double pipe), the lyre, the harp, the panpipes and the tambourine.

The ascent and gradual decline of the Byzantine empire was followed by the Arab conquest, which led to the establishment of the Umayyad dynasty (660–750 CE). During this period, Lebanese culture assimilated new music-related practices and institutions, particularly under the influence of Islam. During the succeeding Abbasid era (750–1258), ARAB MUSIC and poetry flourished in the courts of Baghdad; non-Arab, especially Persian, influences were also important (*see* IRAN, §II). The economic life of Lebanon prospered under the Abbasids, and this period saw the crystallization of many of the country's religious, especially Christian, liturgical practices still in use at the beginning of the 21st century.

During the European Crusades (1096–1291), the Maronite Christian community in Lebanon came into direct contact with the French. Following the period of rule of the Mamluks and the subsequent fall of Constantinople to the Ottoman Turks, who ruled the eastern Mediterranean as part of their larger empire (1516–1914), the region's music came under direct Ottoman influence. Ottoman musical culture is usually associated with *mehter* (Janissary military bands), the influence of Sufi orders on musical practice, the organization of various manual (including musical) crafts under professional guilds and the development of an influential Ottoman court music (*see* OTTOMAN MUSIC).

The late Ottoman period in particular witnessed a rise of Western political, religious and musical influence in Lebanon. In 1866 American missionaries established the Protestant Syrian College, later called the American University of Beirut. In 1873 Edwin Lewis, an American missionary and professor at the college, wrote a short theoretical treatise in English explaining Arab music theory to Westerners interested in the music of the Middle East, and the first Protestant hymnal in Arabic was introduced, incorporating an introduction in Arabic outlining the theory of Western music and enabling Arabic speakers to interpret the notation of Western hymn tunes. The Lebanese Christian MIKHĀ'ĪL MUSHĀQA proposed a division of the octave into 24 equal quarter tones, which was frequently contested. During the late Ottoman period, Western band instruments also became widely known in Lebanon; for example, contemporary accounts indicate that during 1908 an Ottoman band performed every Friday at the garden pavilion of Burj (later Martyrs) Square in Beirut. The early 20th century also witnessed the appearance of commercial sound recording and the rise of several locally active record companies, such as Baida Records (later Baidaphon), which was established by members of a Beiruti family around 1910.

II. Religious traditions

1. Christian. 2. Muslim. 3. Druze.

1. CHRISTIAN. The Christian Lebanese are usually considered under four distinct denominational categories.

(a) A group of 'uniate' Christians comprises approximately 37% of Lebanon's population. These Christians are united in terms of their acceptance of the Catholic faith but also maintain their own rites, which may be in different languages. This group includes the Maronites (approximately 30% of the country's population), who identify with the Syrian St Maron (Mārūn, *d c*410); the Greek Catholics, also known as Melkites or locally as 'Catholics', who identify with Rome but retain certain liturgical ties with the Antiochian Orthodox Church (approximately 6% of the country's population); and other smaller groups, including the Syrian Catholics, the Armenian Catholics and the Chaldeans.

(b) Eastern Christians are theologically and ritually separate from the Roman papacy and include Orthodox Christians (also called Greek Orthodox), specifically those affiliated with the Antiochian patriarchate (approximately 10% of Lebanon's population); members of the Armenian Church (also known as the Gregorian Church); Nestorians, or followers of the Eastern or Assyrian Church; and Syrian Jacobites. The last two sects constitute very small minorities and use the Syriac language in their rites.

(c) Roman Catholics, locally known as 'Latins', follow the edicts of the Vatican and use a Roman-based liturgy. They comprise less than 1% of the country's population.

(d) Protestants also comprise less than 1% of the country's population.

The Christian liturgies display significant variety. For example, some of the Eastern-based denominations, in particular the Syrian Orthodox (Jacobite) and Assyrian churches, attribute a separate group of *madrāshā* (strophic hymns) to St Ephraem (*c*306–73), who was a renowned hymnodist, poet and commentator on religious texts. The Maronite liturgy, which uses the ancient Syriac language and also used Arabic after the Islamic conquest of Syria in 638, has essentially been transmitted orally, although

transcriptions were undertaken by the French musicologist and Benedictine Dom Jean Parisot in the 19th century and by others. By the end of the 20th century, there were five somewhat distinct categories of Maronite chant: Syro-Maronite chant, which is many centuries old; Syro-Maronite-Arabic chant, with Syriac-based melodies and Arabic texts; melodic improvisations by a soloist using texts in Syriac or Arabic; original melodies based upon Western, Arab or Syriac models or a combination of these, with texts in classical Arabic; and melodies deriving from other liturgical or ethnic sources, notably Western melodies. In general, the singing is monophonic, and strophic structure and conjunct motion are typical. Although the formal performances are purely vocal, on certain festive occasions a hand-held bell or double bell, cymbals and a *marwaḥa* (a circular plaque to which rattling rings are attached) may be used.

The liturgical tradition of the Orthodox Church similarly derives from earlier religious practices. The origins of the neo-Byzantine chant in use by the end of the 20th century may be traced to the 13th century; the chant took its later form under the influence of Middle Eastern music, particularly the Ottoman modal tradition. In 1832 its theory and practice were codified by the Greek archbishop and music scholar CHRYSANTHOS OF MADYTOS in the light of contemporary musical practice. Similarly, in Lebanon the deacon, composer and scholar Mitrī al-Murr (1880–1969) provided a systematic compilation of older chants that were translated from Greek to Arabic (which became the official language of the local liturgy), accompanied by his own corrections and compositions. The liturgy incorporates chants, recitations and regular speech and tends to allow a degree of musical improvisation and melismatic elaboration by the soloist, often to the accompaniment of a vocal drone or *ison* (a Greek term referring both to the tonic of the melody and to the sustained note as such). The Orthodox Church maintains a neumatic system of notation, which was modified at various times during the past several centuries; it was rendered more accessible by the work of Chrysanthos in the early 19th century and elucidated further in Lebanon by the archimandrite and modern Byzantine theorist Anṭūn Hibbī. As Hibbī explained, the liturgical system follows the Chrysanthian practice of dividing the octave into 68 commas or small pitch units that form the various non-tempered intervals. Furthermore, the melodic material is based on a system of eight modes or 'tunes' (*oktōēchos*), at least some of which are directly equated with individual Arab-Turkish *maqāmāt* (melodic modes).

2. MUSLIM. The Muslim community in Lebanon is represented by the two main branches of Islam, namely the Sunnites or Sunnis (followers of orthodox Islam) and the Shi'as, who pay special homage to 'Alī, the Prophet's cousin, son-in-law and fourth successor (*see* ISLAMIC RELIGIOUS MUSIC). In both sects, the fundamental duties of Islam are followed and the Qur'an is revered as God's word revealed through his messenger, the Prophet Muhammad. Islamic devotion places great emphasis upon Qur'anic chanting, a practice that lies beyond traditional definitions of music and is generically known as *tajwīd* or *tilāwa* ('recitation'). Performed on a variety of solemn occasions, chanting is improvised by a soloist without any accompaniment or metric pattern and is performed in accordance with the established system of melodic modes. The recitations typically consist of phrase units followed by brief pauses and may vary in the manner of delivery; the *murattal* style is like a recitative, while the *mujawwad* style is highly florid and melismatic.

The *adhān* ('call to prayer') is similarly of great importance. It is traditionally performed from the minarets five times each day by one caller, who uses a specific text and improvises the melody to a certain extent, following a somewhat stylized melodic outline based upon the Arab modal tradition. A prominent figure among the Beiruti Sunnis is Shaykh Ṣalāḥ al-Dīn Kabbāra, who trained at the Islamic al-Azhar University in Cairo and became an adept chanter of both the Qur'an and the *adhān*.

Semi-liturgical, for example Sufi, or mystical chants can also be heard, especially on religious holidays and during the fasting month of Ramadan. Such chants may be broadcast from minaret loudspeakers or on the radio and generally include the religious *qaṣīda* (poem), which is soloistic and improvised and uses a spiritual poem as text. The *tawshīḥ* is also performed; this has a mystical text and is predominantly precomposed. It consists basically of alternations between a *munshid* (lead religious singer), who performs melismatic and rhythmically flexible solo verses, and a *biṭānah* (religious chorus), the members of which generally sing in a more syllabic and rhythmically regular style.

Among the Shi'as, most of whom have traditionally lived in southern Lebanon and the Biqa valley, a ceremony is held annually to commemorate the martyrdom of the Prophet's grandson Husayn in the city of Karbala in 680 CE. This ceremony is known as *'āshūrā'* or *ta'ziya* ('consolation') and incorporates a type of passion play depicting the martyrdom and a form of chant narrating the tragic event and expressing the community's profound sense of sorrow.

3. DRUZE. The Druzes comprise about 6% of the population of Lebanon and live mainly in mountain villages. The Druze religious sect originated as an offshoot of Ismā'īlī Islam in the 11th century but is generally considered religiously distinct. Within this community, which is known for its conservatism, tightly-knit social structure and emphasis on chivalry and honour, religious doctrines are accessible only to the *'uqqāl* (religious initiates). Devotional practices tend to be private, often taking place at the *khalwāt* (the initiates' secluded places of worship). Prayers also occur at funerals, being performed at the place of burial by a *shaykh* (religious person), who begins to chant alone and is subsequently joined by other *shaykh*s.
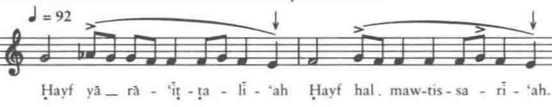
III. Folk traditions

Traditional secular music in Lebanon may be studied in terms of three closely related traditions.

1. Rural. 2. Bedouin. 3. *Zajal.*

1. RURAL. Lebanese villagers may sing to express love or voice social criticism while reaping their crops or threshing wheat. A mother may sing a *tahnīn* (lullaby) to her child, and a shepherd may entertain himself by playing the *minjayra* or the *mijwiz*. The *minjayra* is a flute made from either reed or metal, which is held diagonally; the player may place it against his lips or may put the end in his mouth against his upper front teeth. The *mijwiz* consists of two parallel reed-pipes played using circular breathing.

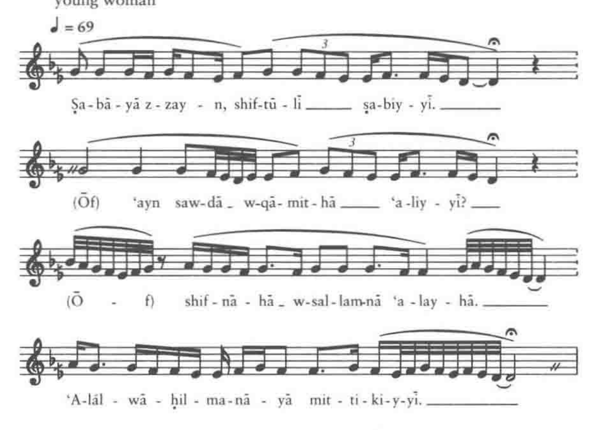
Laments are performed at funerals, especially in Christian and Druze communities. The word *nadb* refers generically to the various types of lament performed at the funeral but is also used to designate a particular genre performed exclusively at funerals by either men or women. Men, whose singing tends to be more florid, usually perform in the courtyard of the deceased's house and during the funeral procession to the burial site, whereas women primarily sing indoors, typically around the deceased's body. *Nadb* proper is strophic and consists of alternations between the *naddāb* (lead lament-singer; female *naddāba*), who is usually a village poet, and others who respond with a chorus refrain, usually the first line of the text. This genre has a distinctive melodic structure with a slightly descending contour (ex.1). The text



Ex.1 *Nadb* refrain from a female lament-performance

expresses the sorrow of the community and extols the virtues of the deceased. A *qaṣīdat rithā'* (poem of eulogy) may be sung with considerable melismatic elaboration by a male performer, typically a *zajal* poet; and songs performed by men or women may be borrowed from other occasions, especially the wedding, and adapted to the funerary context.

The *firāqiyya* (from *firāq*: 'departure') is the speciality of female lament-singers. A woman, either a professional *naddāba* or one of the deceased's relatives, may sing alone; or several women may take turns in singing separate *firāqiyyāt* verses. The descending contour of the melodic phrase is shown in ex.2; the last phrase ends on a sustained note, which may terminate in a falsetto effect like a sigh.
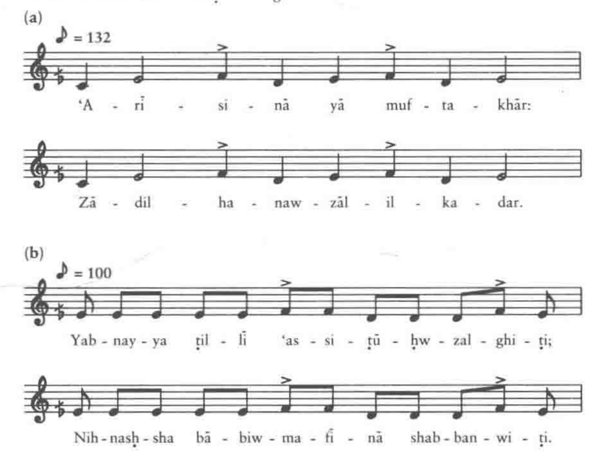


Ex.2 *Firāqiyyāt* verse performed by a female lament-singer for a deceased young woman

Finally, the funeral ceremony may feature a village brass band in which Western band instruments are used; such bands perform particularly during the funeral procession, and their repertory includes adaptations of local traditional tunes, older Arab and Turkish marches as well as 'Arabized' renditions of European funerary compositions.

Numerous songs and dances are performed at village weddings. Highly animated heroic chants collectively known as *ḥidā'* are performed by a male soloist in alternation with a chorus refrain (ex.3*a* and *b*), mostly during wedding processions. Occasionally stylized sword duels or *sayf wa tirs* ('sword and shield') may take place, usually accompanied by a brass band instrument or instruments. Women perform a solo wedding chant called *zalāghīṭ* or *zaghārīd* in praise of the bride or groom; each phrase begins with the cheering expression *āwīhā* and the last phrase ends with ululation (an extended, high-pitched trill).

During the wedding party, food and beverages, usually including *'araq* (a distilled aniseed-flavoured liquor), are served, and song genres typically performed include the *abū al-zuluf* and the *'atābā*. The *abū al-zuluf* is a strophic love song performed by an individual man or woman, usually with a short chorus refrain after each verse (ex.4); the melody displays a degree of improvisatory flexibility. The *'atābā* consists of verses sung by a man or woman alone, usually with an added refrain (*mījānā*) and typically opening with the expression *yā mījānā* (ex.5). Sometimes these songs are accompanied by a *mijwiz* or an urban instrument such as the *'ūd*.

Women in the group may take turns to perform the *raqṣa*, a somewhat reserved solo dance, to the accompaniment of singing, rhythmic clapping and the sound of a *dirbakka*, a conical clay hand-drum with a characteristically deep and resonant sound. The same type of dancing may also be performed by men. Another essential component of the wedding festivity is the *dabka* ('stomping'), a collective line-dance performed by either men or women. Holding hands with their shoulders touching, the dancers follow the same basic steps as their semicircular formation gradually moves anticlockwise. The dancers are accompanied by a *minjayra* or *mijwiz* player who stands in the middle facing the line (fig.1). The overall structure of the dance music is cyclic. Within each of many sequentially repeated short segments, one of the dancers sings a verse of a typical *dabka* song genre such as the *dal'ūnā*, which is strophic and has a melody that exists in several well-known variants (ex.6). Following the verse, the other dancers sing a refrain, and the instrument continues to accompany in unison. This leads to a climactic phrase, sometimes called *zakhkha* or *rabṭa*, during which the dancers do not sing; their dancing becomes highly animated and the dance leader at the head of the line performs more elaborate steps and leaps. The instrumental accompaniment changes accordingly and consists mostly of repeated, strongly accentuated phrases.



Ex.3 Refrains from different *ḥidā'* songs

Itinerant Gypsies may take part in the musical lives of the villages and to some extent those of the towns. At weddings or during holidays, Gypsy musicians may play the *ṭabl* and *zamr*, an outdoor instrumental combination consisting of a large double-sided drum and a double-reed wind instrument. Gypsy entertainers also perform on the *buzuq*, a long-necked fretted lute comparable to the Turkish *saz*; this is sometimes used to accompany a female Gypsy dancer who may play small finger cymbals while dancing.
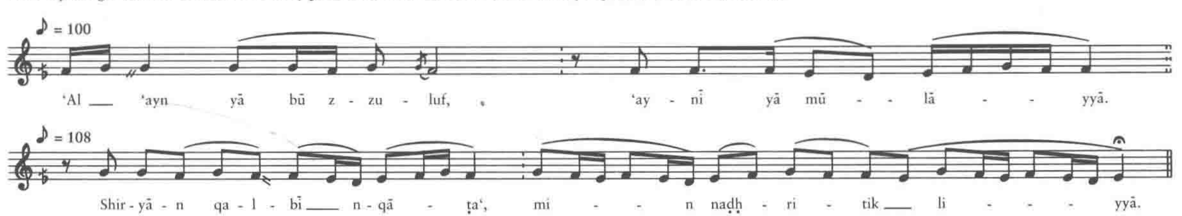
2. Bedouin. Musical practices that are directly related to those of the Middle Eastern tribal nomads of the desert tend to have a lesser profile. They are found most typically in rural villages of the northern Biqa valley, usually around the town of Baalbek, a geographical area that appears to have been particularly exposed to Bedouin influence. Examples include the use of the Bedouin *rabāba*, a single-string bowed instrument with a body consisting of a quadrilateral frame covered with skin on both sides. The *rabāba* player is usually a *shā'ir* (poet or poet-singer) who traditionally uses the instrument to accompany his own sung poetry, for example to entertain in intimate social gatherings. The instrument generally provides a heterophonic accompaniment to the highly embellished vocal line. Song genres performed include the *shurūqī* and the *'atābā*. The *shurūqī* or *qaṣīd* ('poetry') has a flexible strophic structure with individual phrases displaying a 'zigzag' contour; the text generally tells of chivalry or heroism. The theme of the *'atābā* is love; within its couplets, homonyms occur at the end of each of the first and second halves (hemistiches) of the first line and at the end of the first half of the second line. Like the *shurūqī*, the *'atābā* is strophic and allows a considerable degree of rhythmic and melodic flexibility; but in the *'atābā* each of the four hemistiches tends to ascend quickly then descend gradually, with the fourth ending on the final note.
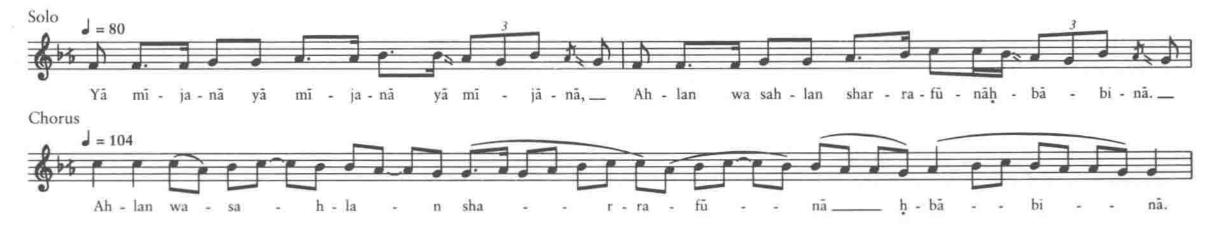


1. *Dabka dancers with a minjayra player at a wedding in south Lebanon, 1960s*

Bedouin rituals are emulated to some extent. In social gatherings, particularly at the homes of eminent villagers, serving coffee is observed as a custom and cherished as an emblem of generosity and social esteem. Occasionally, a Bedouin *mihbāj* (a large wood coffee-grinder consisting of a mortar and a pestle) is used; in proper ceremonial contexts this serves as a household utensil, a symbol of status and a medium of entertainment (fig.2). In the hands of a skilled player it can produce intricate rhythmic patterns.
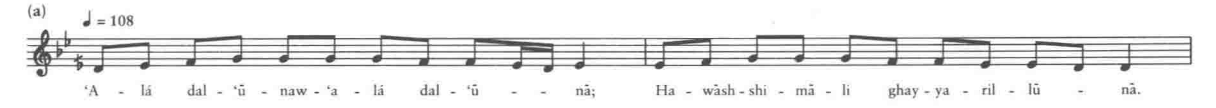
Ex.4 Opening two lines of an *abū al-zuluf* performance, the second line is usually repeated as a chorus refrain
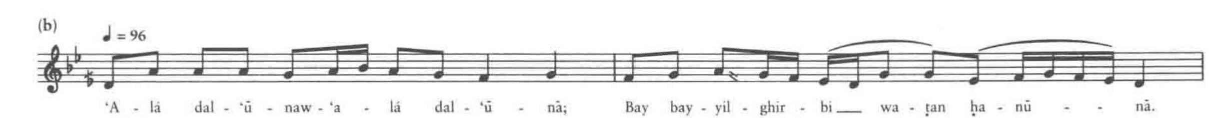


Ex.5 An opening *mījānā* refrain preceeding an *'atābā* verse



Ex.6 *Dal'ūnā* versions, in each case only the first line of a couplet verse







2. *Rabāba player with coffee-making paraphernalia, historic Baalbek ruins, 1960s*

See also BEDOUIN MUSIC.

3. 'ZAJAL'. *Zajal*, the composing and singing of poems in Lebanese colloquial Arabic, is a self-contained and deeply-rooted tradition. A *zajal* poet is typically male and may be known as *qawwāl* ('one who speaks') or simply as *shā'ir* (poet). He often represents his village or religious community, performing at funerals or entertaining at festive events. He may also take part in poetry contests with other poets or teams of poets; such contests have frequently been held in theatres and broadcast on television. During the 20th century numerous *zajal* poets achieved fame, notably Joseph al-Hāshim (*b* 1925), better known by his professional title Zaghlūl al-Dāmūr.

Zajal poets are expected to improvise their own poetry and to sing it well. They sing verses followed by refrains performed by a small chorus of men; both poet and chorus may accompany themselves on the *duff* (small tambourine). The poets also use a particular set of poetical-musical genres; each genre has a distinctive melodic design and poetic metre, and some also have a rhyme scheme. Genres that have longer and more complex metric and melodic structures, in particular the *ma'anná*, tend to appear at the beginning of the performance, followed by those that have shorter and livelier patterns. Poetry contests may take the form of an animated philosophical debate or a humorous exchange of insults; such performances typically end with a compromise followed by *ghazal* (love poetry).

IV. Modern developments

The modern urban musical culture of Lebanon embraces many indigenous traits but also manifests extensive Western influence. The traditional features, which are mostly shared with neighbouring Arab countries, include melodic complexity and extensive use of embellishment; a certain emphasis on vocal music; a preference for monophonic or heterophonic textures; the use of improvisation as well as pre-composition; microtonal as well as diatonic melodic intervals; melodies based on an established system of melodic modes (*maqāmāt*); and rhythms following a system of metric modes (*īqā'āt*). Such features are also apparent in the use of urban instruments such as the *'ūd* (short-necked unfretted lute), the *qānūn* (trapezoid plucked zither with triple courses of mostly nylon strings), the *nay* (rim-blown reed flute), the Western violin, which is locally known as *kamanja* or *kamān* and is tuned differently from its Western counterpart (normally *g*, *d'*, *g'*, *d''*), the *riqq* (small tambourine) and the *ṭabla* (vase-shaped hand-drum). Other instruments and instrumental combinations (several violins, cellos, a double bass and in some instances electronic instruments) may be incorporated in the modern Arab *firqa* (larger instrumental ensemble).

1. WESTERN-BASED CLASSICAL REPERTORY AND MUSIC EDUCATION. Lebanon's extensive exposure to European, especially French, culture has led to the development of Western-style musical ensembles and pedagogical institutions. Wadī' Ṣabrā (1876–1952) came from a Protestant Lebanese family and studied at the Paris Conservatoire with Albert Lavignac (1846–1916); he became a highly skilled pianist and a prolific composer of chamber, symphonic and operatic works. In 1910 he opened a school of music in Lebanon, the Dār al-Mūsīqā, of which he was director for the rest of his life; it became known as the National School of Music in 1925 and the National Conservatory in 1929. Anīs Fuleihān (1900–70) was a Lebanese teacher and composer born in Cyprus who formed and conducted symphonic ensembles in Lebanon and Tunisia; he also worked in the United States and became known for his numerous piano works, symphonies and symphonic suites. Tawfīq Sukkar was the director of the National Conservatory between 1964 and 1969 and taught Western solfège and theory there; he also directed the Echo des Cèdres choir and incorporated Arab microtones in his polyphonic works. The Armenian Lebanese Boghos Gelalian (*b* 1927) taught Western music theory at the National Conservatory and influenced many Lebanese students and composers.

Numerous Lebanese teachers have contributed to the propagation of Arab musical knowledge. Salīm al-Ḥilū (1893–*c*1979) studied in Naples and in Cairo, where he became acquainted with the music scholar and journalist of Lebanese origin Iskandar Shalfūn (1872–1936); al-Ḥilū subsequently established a music school in Haifa. In 1943 he began to teach Arab music theory and the *'ūd* at the Lebanese National Conservatory and thereafter prepared a standard text on the theory of Arab music and a notated anthology of *muwashshaḥ* compositions. George Faraḥ (*b* 1913) wrote a method for the *'ūd* and was appointed director of the Eastern music department of the National Conservatory in 1945.

From 1991 Lebanon's National Conservatory was directed by Walīd Gholmieh (Ghulmiyya) who was known both for his urban folkloric works and for his symphonies and symphonic poems such as *al-Qādisiyya* (1977) and *al-Mutanabbī* (1979). After the end of the Lebanese civil war, enrolment in the Conservatory increased considerably, and branches were established in cities throughout the country. At the end of the 20th century, programmes of study available included a course lasting for a minimum of six years leading to the award of a baccalaureate in music and a four-year course leading to the award of a licence in music. The Conservatory also offers other more advanced degrees and publishes a series of books on subjects related to music. In 1999 it established a national chamber ensemble and a national symphony orchestra.

Musical instruction is also provided by the Université Saint-Esprit de Kaslik, which was founded by the Maronite Order in 1949 and is located in the Kaslik suburb of Jounié, north of Beirut. In 1970 the university's Institute of Musicology was established through the efforts of Father Louis Hage (al-Ḥāj, *b* 1938), who directed the institute until 1986. Hage held a licence in theology from the San Anselmo Academy in Rome and a doctorate in musicology from the Sorbonne. In 1992 the institute was transformed into the faculty of music of the Université Saint-Esprit, of which Hage became dean in 1999. A School of Music and a Centre for Sacred Music are attached to the faculty. The School of Music provides theoretical and practical instruction in French, Arabic and English and offers a series of certificates. The most advanced of these is equivalent to a high school diploma and entitles the student to apply for graduate study in the music faculty, which offers a series of degrees culminating in a doctorate.

Since the early 20th century, numerous other institutions and teachers have contributed to the development of the musical life of Lebanon. Father Būlus Ashqar (1881–1962) studied at the Accademia di S Cecilia in Rome and in France and taught Western music theory and religious music at a church in the town of Antilyas; his students included the Raḥbānī brothers. Instruction was also offered by the music school of the Lebanese Academy of Fine Arts founded by Alexis Buṭrus in 1943. Bertrand Robillard (*d* 1964) was a particularly influential instructor at the academy who also taught the Raḥbānīs; he encouraged his local students to study counterpoint rather than chordal harmony. The Fine Arts Academy, which was founded by Samī Ṣalībī in Ras Beirut in 1956 and remained open until 1988, offered courses in art and instruction primarily on Western musical instruments.

The American University of Beirut has sponsored local artists and visiting (mainly Western) ensembles since its foundation in the late 19th century. Salvador Arnita ('Arnīṭa), a Palestinian-born organist and composer who trained in Italy, directed the university choir and taught courses in Western theory and harmony. His works included three symphonies, four concertos for piano, organ and flute and an Arabian suite. In 1944 the university introduced non-credit courses in music and in 1965 music became part of the department of fine arts. In 1966 the BA in Western music and music history was introduced. Among the teachers was the Lebanese concert pianist Diana Takieddine. Students of the short-lived programme included the Lebanese music teacher and composer Kifāḥ Fākhūrī and Ali Jihad Racy, who performed regularly in concerts at and on television at that time and broadcast a weekly radio programme on world music.

By the mid-20th century, the Fulayfil brothers, whose careers are associated with the music of police bands in Lebanon, had composed numerous anthems, which were widely admired; some are still taught in Lebanese schools. The Jeunesses Musicales of Lebanon, which was established in 1956, sponsored local performers such as the *buzuq* player Maṭar Muḥammad and introduced Lebanese artists to audiences abroad. Important researchers included the journalist Ilyās Saḥḥāb, who wrote on Arab music, and his brother Victor Saḥḥāb, the author of numerous histories of leading figures in the Arab music of Egypt and Lebanon.

2. Broadcasts. Radio has played an important role in disseminating local traditional and popular musics in modern Lebanon. The al-Sharq al-Adnā (Near East) station established by the British around 1940 transmitted its programmes from Cyprus but opened a recording studio in Lebanon in the early 1950s, giving many local composers and singers an outlet before the station's closure in 1956. The Lebanese official radio station was established under the French as Radio al-Sharq (Radio of the East) around 1937 and was taken over by the Lebanese government in 1946. Before its decline during and after the civil war, the Lebanese radio station had employed a cadre of administrators, technical staff, lyricists, composers, musicians and ensemble conductors; those employed included the composer Ḥalīm al-Rūmī (*d* 1983), who was at one time the director of the station's music division, and the composer and conductor Tawfīq al-Bāshā (*b* 1924), who composed for and directed major folkloric musical productions and whose works combined Arab modal melodies with distinctive polyphonic textures. In addition to its regular Arabic broadcasts, the Lebanese radio station offered programmes in French and English and kept an archive of sound recordings. By the end of the 20th century, Lebanon had about six public and private TV stations and several radio stations, most of which were privately owned.

3. Urban music. In addition to the Western-based classical repertory created by Lebanese composers, Lebanese urban music incorporates five strands that tend to overlap both historically and stylistically.

(i) Baladī. The term *baladī* (from *balad*: 'country') refers to various folksong categories that are urbanized in terms of style and context of presentation. *Baladī* songs follow the urban mainstream model, using the standard Arab intonation and a few basic *maqāmāt*; the singer is accompanied by an urban ensemble including traditional Arab instruments. The songs are preceded by short orchestral preludes usually of the standard *dūlāb* type. The genres most typically performed are the *shurūqī* (sung in *maqām huzām*) and the *'atābā* (sung in *maqām bayyātī*).

A city-based genre called *mawwāl Baghdādī*, which allows for considerable improvisatory elaboration, is sometimes considered part of the *baladī* style; its name and some of its textual idiosyncrasies suggest a historical connection with Iraq. Important *baladī* artists of the early 20th century included the singers Farajallah Baiḍā, Muḥiyy al-Dīn Ba'yūn (1868–1934), who played the *buzuq* (also called *ṭunbūr*) and sang *mawwāl Baghdādī*, and Yūsuf Tāj, who was known for his use of a distinctive extended ornament resembling vibrato. More recent performers include Ilyās Rubayz, Īliyyā Baiḍā (1909–78), Wadī' al-Ṣāfī and Ṣabāḥ. *Baladī* songs were issued on 78 r.p.m. discs and later on LPs and cassettes both within Lebanon and among Lebanese emigrant groups, particularly in the United States; they were also broadcast regularly on Lebanese radio, especially before the Lebanese civil war.

(ii) Pedagogical art music. This is sometimes termed *turāth* ('heritage') or *qadīm* ('old'). It is used both as learning material for students wishing to master the Arab musical tradition and as an art music performed by skilled musicians in intimate gatherings as well as in theatres. The repertory includes old Arab genres, notably the

muwashshaḥ, a precomposed vocal genre that uses a variety of often complex *īqā'āt* and is generally linked to the literary and musical legacies of Moorish Spain. The use of *taqāsīm* (instrumental modal improvisations on traditional solo instruments) and comparable vocal improvisations is prominent. This category of urban music also includes Ottoman-based precomposed instrumental genres such as the *bashraf*, the *samā'ī* and the *longa*. During the 1980s *turāth* pieces including *muwashshaḥāt* were performed in Western-style concerts by a Lebanese choir directed by the Lebanese conductor Salīm Saḥḥāb (*b* 1941), who trained in Russia. More recently, the indigenous repertory of art music has been performed by the violin virtuoso Nidaa Abou Mrad (Nidā' Abū Murād, *b* 1959), who trained as a music therapist in France; he has performed in public and made numerous CD recordings of older compositions, including Egyptian 'classics' of the late 19th century.

(iii) Ṭarab or fann. Music in the Arab mainstream style with Lebanese elements is known as *ṭarab* ('ecstasy' or 'enchantment') or *fann* ('art') and has been highly influential, especially between the early 1950s and the mid-1970s. The songs are mainly sung in Lebanese colloquial Arabic and are often based on the theme of love; they may sometimes voice social critique and humour. The music shares its instrumentation and performance style with other Arab, especially Egyptian, mainstream counterparts. The mainstream style was influenced by the influx of Palestinian musicians, especially after 1948, and centres around the *ughniyya*, a generic term for 'song'.

A Lebanese *ughniyya* typically features a *muṭrib* (lead solo vocalist) with a *firqa* and often a chorus. It usually begins with a short orchestral prelude, displays an overall strophic design and incorporates a short interlude in free rhythm generally termed the *mawwāl* section, which is improvisatory in nature and most often consists of one *'atābā* verse. The mainstream style has also embraced an instrumental dance component, which has been associated with several well-known instrumentalists and instrumental ensembles.

Numerous mainstream singers have achieved fame in Lebanon and some have become known throughout the Arab world. These included Mary Jibrān (*b* 1911), a Lebanese-born singer who worked mostly in Syria and Egypt, and, in later years, the female singers Nūr al-Hudā (whose repertory included Egyptian songs), Najāḥ Salām and Zakiyya Ḥamdān. More recent celebrities include Ṣabāḥ (Jeannette Faghghālī, *b* 1927) and Wadī' al-Ṣāfī. Ṣabāḥ is the daughter of the *zajal* poet Shaḥrūr al-Wādī; she mastered the Lebanese *'atābā* and *abū al-zuluf* genres, acted in Egyptian films, worked closely with several Egyptian composers and sang a large number of popular mainstream songs especially during the 1950s and 60s (fig.3). Wadī' al-Ṣāfī (Wadī' Fransīs, *b* 1921) ascended to stardom in 1939 and became known as a performer of Lebanese urban songs deriving from or emulating the style of the local mountain village. He became widely admired for his exceptional voice, his skill in improvisation and his ability to evoke *ṭarab* in his listeners (fig.4).

(iv) Urban-based 'folklore'. This was especially prominent during the 1960s and 70s. Its generic appellation, *fūlklūr*, was coined in reference to its association with



3. Singer Ṣabāḥ and composer Philemon Wihbah, Bayt al-Din, 1963

Lebanon's local lore, especially that of the mountain villages. However, its domain is essentially urban; it expresses the nostalgic feelings of the urban dwellers about rural traditions and implies an interest in creating an art form which represents Lebanon as both modern and culturally distinct. This new style is directly associated with the pioneering work of the Raḥbānī Brothers 'Āṣī (1923–86) and Manṣūr (*b* 1925) (*see* RAḤBĀNĪ), who were among the most influential and prolific composers and lyricists not only in Lebanon but in the entire Arab world. The Raḥbānīs were joined from time to time by their younger brother Elias (Ilyās, *b* 1938) and worked as a team that included the Lebanese singer FAYRŪZ.

The early songs of Fayrūz and the Raḥbānīs included numerous adaptations of older folk and popular tunes, many of which became unrivalled hits by the late 1950s. After 1956 the International Baalbek Festivals were held annually until the outbreak of the civil war, resuming when the war ended; these were established under the supervision of a government-sponsored committee and became one of the primary venues for performances of the Raḥbānīs' folkloric musical plays. Featuring Fayrūz as well as other singers such as Naṣrī Shams al-Dīn, Ṣabāḥ and Wadī' al-Ṣāfī, the typical Raḥbānī play incorporated dialogues basically in the colloquial Arabic of the villages of central Lebanon, songs and dances. The plots, characters and costumes generally centred around village life but sometimes depicted historical events.

The Raḥbānīs' songs incorporated elements from local folk traditions, the Arab musical mainstream and Western art music. They were essentially precomposed throughout, with little or no opportunity for improvisation, and the music was characterized by attention to compositional detail, a special interest in tone colour and a luminescent quality that was unique to the Raḥbānīs' orchestral textures. Three instruments were central to the Raḥbānī musical idiom, namely the *buzuq*, the duct flute or recorder, and the accordion. The metal strings of the *buzuq* produce a bright sound and are well suited for drone effects. The duct flute was played almost exclusively by an exceptionally talented musician, Joseph Ayyūb; it has a pure high-pitched sound quite different from the breathy sound produced by the *nay*. The accordion, which was constructed to produce the microtones of Arab music, similarly added to the ensemble a certain timbral crispness. These instruments were supported by a *riqq*, a *ṭabla* and, often, a double bass; the Raḥbānīs usually added legato strings and a piano, which was used to fill out the orchestral texture with light arpeggiated motifs. The distinctive quality of Fayrūz's voice contributed further to the unique Raḥbānī sound.



4. Singer Wadīʿ al-Ṣāfī with an ensemble led by violinist ʿAbbūd ʿAbd al-ʿĀl (front left), 1960s

Almost all of the dances used in the Raḥbānīs' plays were newly choreographed for performance with specific songs. The 'folkloric' dances were inspired by the village *dabka*, and the dancers' costumes were based on traditional folk dress (fig.5). Created by professional dance-trainers, some of whom were Lebanese Armenians, the new versions of the dances were reminiscent of Russian and Balkan folkdances in certain respects. The rise of the new dance form is usually traced back to the 1956 visit of the Russian choreographer Igor Moiseyev to Lebanon at the invitation of the wife of Lebanese President Shamʿūn; Moiseyev prescribed specific ways of developing the new dance form.

In terms of their thematic and stylistic content, many of the Raḥbānīs' works were not strictly 'folkloristic'. Some of their songs addressed non-'folkloric', including pan-Arab, topics, and many of Fayrūz's songs featured popular Western dance rhythms, including those of Latin America, as well as Western instruments. Several late Raḥbānī plays had urban themes, albeit with folk allusions and subplots.

Other artists who contributed to the development of the 'folkloric' movement included the composer Philemon (Filimūn) Wihbah (*d* 1985) and the composer and singer Zakī Nāṣīf (*b* 1916).

After the civil war, the 'folkloric' legacy was superseded to some extent by other developments, some of which were closely related. After the separation of Fayrūz and ʿĀṣī in the late 1970s and ʿĀṣī's death in 1986, Manṣūr continued to compose musical plays concerning a variety of historical, philosophical and moral issues (*see* RAḤBĀNĪ, (2)). The pianist and composer Ziyād Raḥbānī (*see* RAḤBĀNĪ, (4)), the son of ʿĀṣī Raḥbānī and Fayrūz, used certain sonorities and patterns of instrumentation from the earlier Raḥbānī music but also incorporated elements from Western music, especially jazz. Comparable innovations may be found in the works of the composer, singer and *ʿūd* virtuoso Marcel Khalifé (Khalīfa, *b* 1950). Early in his career, Khalifé led the al-Mayādīn ensemble and composed and performed songs addressing various socialist and pan-Arab issues. He also created works directly influenced by the European symphonic model. During the 1990s he composed a piece for two *ʿūd*s accompanied by a *riqq* and a bass instrument.

(v) The new popular style. Since the 1980s a new popular style has gradually developed, which is in some respects a derivative of both the earlier Arab mainstream and the 'folkloric' music. This more recent 'pop' is associated with a new generation of young male and female artists, many of whom rose to fame through the Lebanese television talent show *Studio al-Fann*.

The new style has a Lebanese character but borrows substantially from Western popular music; it has close counterparts in many Arab countries. Short love songs are the norm. A few common *maqāmāt* are widely used, although major and minor melodies are also quite prevalent. The style is characterized further by the extensive use of short and highly accentuated Arab dance rhythms played on the *ṭabla* and *riqq* and often reinforced by a Western drum kit, producing an accentual drive reminiscent of American rock music. The ensemble accompanying the lead vocalist also includes electronic instruments, the most important being the keyboard and the bass guitar. Many songs feature intricate harmonic textures and influences from other Mediterranean styles such as the Spanish flamenco. The new music has been transmitted throughout the Middle East through satellite communication and has developed a significant visual component; the Arab 'television song' or 'video clip' is often colourful and elaborately produced and is becoming popular throughout the Arab world.

4. RECENT TRENDS. At the beginning of the 21st century, a number of general tendencies may be discerned in the



5. Scene from the 1964 folkloric play 'Bayyā' al-Khawātim' at the mountain site of the Cedars with the singer Fayrūz (front right)

music of Lebanon. These include a further intensification of Western influence, which is already deeply entrenched; rapid musical change leading to the decline of many traditional genres and performance practices; an increase in national and international cultural links through the use of electronic and satellite technology and the further blurring of geographical and artistic boundaries; and a renewed interest in indigenous musical traditions and their potential role in the emerging global context.

Numerous Lebanese artists have been active abroad. The pianists Abdel Rahman El Bacha ('Abd al-Raḥmān al-Bāshā, *b* 1958) and Walīd Akel ('Aql, 1945–97) and the trumpeter Nassim Maalouf (Nasīm Ma'lūf, *b* 1941) have performed in France; the *'ūd* player and composer of fusion works Rabī' Abū Khalīl has appeared in Germany; and those who have worked in the USA include the pianist Diana Takieddine, the pianist and composer Walīd Howrānī and the composer and performer of Arab music Ali Jihad Racy (*b* 1943), who in 1978 became professor of ethnomusicology at the University of California at Los Angeles.

Many international artists have visited Lebanon, especially performers from the West; before the civil war visiting musicians included Karlheinz Stockhausen, Herbert von Karajan, Ella Fitzgerald, Joan Baez and Miles Davis, and during the last few years of the 20th century performances have been given in Lebanon by Luciano Pavarotti, James Brown, the Whirling Dervishes of Turkey and the Indian *tablā* player Zakir Hussain.

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ALI JIHAD RACY

LeBaron, (Alice) Anne (*b* Baton Rouge, LA, 30 May 1953). American composer and harpist. She studied composition with Frederic Goossen at the University of Alabama (BA 1974) and with Semegen and Arel at SUNY (MA 1978). After attending the 1980 summer course at Darmstadt she continued her composition studies with Kagel and Ligeti as a Fulbright Scholar (1980–81) and with Chou Wen-chung, Davidovsky and Beeson at Columbia University (DMA 1989). LeBaron has received many commissions and awards, including several from the NEA, a Guggenheim fellowship (1991) and a Cal Arts/Alpert Award (1996). During 1993–6 she served as composer-in-residence in Washington, DC, sponsored by Meet the Composer and in 1997 she joined the music faculty of the University of Pittsburgh.

Although an internationally recognized harpist who has pioneered extended techniques, the 'prepared harp' and electronic modification of harp sounds (all heard in her recording *Blue Harp Studies*), LeBaron's primary focus is composition. Whether writing for her own augmented harp palette, for the unusually constituted LeBaron Quintet (trumpet, tuba, electric guitar, harp and percussion) or for conventional ensembles, she uses evocative, colourful timbres. Her early works are primarily dissonant (e.g. *Metamorphosis: in 3 Stages*, 1977); as early as 1974, however, with the *Concerto for Active*

Frogs, she displayed post-modernist tendencies by combining recorded sounds of frogs with live performers working from a graphic score. In the 1980s she made greater use of microtones, non-Western music, sounds from nature, electronics and new instruments (e.g. *Lamentation/Invocation*, 1984). In the 1990s she added influences of popular music, for example in *Dish* (1990) and in *American Icons* (1996) with its references to jitterbug, cartoon riffs and Latin dance music. She has often combined improvisation with structured elements, as in *Telluris theoria sacra* for chamber ensemble (1989) and her opera *The E. & O. Line* (1991), which mixes non-notational traditions of 'bebop' and blues with her own contemporary classical style.

WORKS
(*selective list*)

many works from early 1970s withdrawn

Stage: The E. & O. Line (blues chbr op, 2, T. Davis) 1993, Washington, DC, U. of the District of Columbia, 29 Oct 1993; Blue Calls Set you Free (chbr op, 1, Davis, after *Orpheus and Euridice*), 1994, Washington, DC, Mt Vernon College, 16 Sept 1994; Croak (The Last Frog) (musical drama, 2, LeBaron and L.B. Jacobson), 1997, Washington, DC, Marvin Center, 10–13 April 1997

Orch: Strange Attractors, 1987; Southern Ephemera, 1994; Lasting Impressions, 1–3 nar, chbr orch, 1995; Mambo, brass qnt, 2 orch, 1995; American Icons, 1996; Double Conc., 2 hp (one player), chbr orch, 1996

Chbr and solo inst: Jewels, improvisation, hp+ metal rack, pf hp, elev gui, 1979; Metamorphosis: in 3 Stages, fl + pic, ob, cl, hn, trbn, hp, perc, 1977; Rite of the Black Sun, after A. Artaud, 4 perc, opt. 7 dancers, 1980; Dog-Gone Cat Act, improvisation, hp, 1981; Noh Reflections, vn, va, vc, 1985; Telluris theoria sacra, fl + pic, cl + b cl, vn, va, vc, pf, perc, 1989; Bouquet of a Phantom Orchestra, tpt, tuba, elec gui, hp, perc, 1990; Devil in the Belfry, vn, pf, 1993; Southern Ephemera, fl + a fl, vc, 2 Harry Partch insts (surrogate kithara, harmonic canon), 1993; Sukey, str qt, 1994; Going Going Gone, str qt, 1997; Green Card, tpt, tuba, elec gui, hp, perc, 1997; Solar Music, fl + pic + a fl + b fl, hp, 1997

Vocal: Concerto for Active Frogs (theatrical work), B-Bar, small mixed chorus, percussionist, 2nd player (vn/va/vc/ob/sax/cl), 3rd player (bn/trbn/tuba/db), tape, 1975; The Sea and the Honeycomb (A. Machado, trans. R. Bly), S/Mez, fl + pic, cl + b cl, pf, 2 perc, 1979; Lamentation/Invocation (E. Honig, after Orphic legend), Bar, cl, vc, hp, 1984; Dish (J. Hagedorn), S, elec vn, perc, elec db, pf, 1990; Story of my Angel (H. Finster), S, SA, pf, opt. live elecs, 1993; Christmas Lights, Mez, vn/fl, hp, 1994, arr. vn, hp; The Turtle Tango, opt. nar, children's chorus, pf/accdn, 1995

Tape, inst with tape: Planxty Bowerbird, hp, 1982; Eurydice is Dead (dance score), 1983; I am an American . . . my Government will Reward you, hp, 1988; Blue Harp Studies nos.1 and 2, 1991; Rhythms (dance score), 1994; Gimme a Bigfoot, hp, 1995; Sachamama, fl, a fl, 1995

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J. MICHELE EDWARDS

Le Bé, Guillaume (*b* Troyes, 1525; *d* Paris, 1598). French typecutter. He became an apprentice at the age of 15 in the household of Robert Estienne, where he learnt from Claude Garamond the art of cutting punches. After a five-year stay in Italy he returned to Paris at the end of 1550. There he worked for Garamond and then in 1552 set up in business as one of the first independent type founders; his last type was cut in 1592.

Le Bé was well known for his Hebrew types, but his Roman and Greek types were almost as popular. Between 1554 and 1559 he engraved three music types on commission from the firm of Le Roy & Ballard (illustrated on f.26 of his type specimen book, annotated in his own hand, *F-Pn* nouv.acq.fr.4528). A fourth music type attributed to Le Bé is listed in an 18th-century inventory of the successor firm of Ballard. A plainsong music type was cut by him but evidently not sold to Le Roy à Ballard, since it is listed as still a part of Le Bé's stock in an inventory drawn up at the time of his death. This inventory also lists music punches and matrices of all kinds designed by other makers; many of these are unidentified, but several are attributed to Attaingnant, Danfrie, Granjon, Villiers and Du Chemin.

After Le Bé's death his son Guillaume (*c*1563–1645) and subsequently his grandson, also Guillaume (*d* 1685), inherited the business. They were also type cutters but probably did not make any new music types; nevertheless they continued to sell from the stock of punches and matrices they inherited. The foundry was sold by the Le Bé heirs in 1730. A document in the hand of the second Guillaume Le Bé, with additions in a later hand, known as the Le Bé Memorandum, traces the history of type making, particularly in France. It contains references (not always accurate) to music types cut by Granjon, Sanlecque, Jean Jannon and Du Chemin.

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SAMUEL F. POGUE

Lebègue [Le Bègue], **Nicolas** (*b* Laon, *c*1631; *d* Paris, 6 July 1702). French composer, organist and harpsichordist. He was of humble origin. Of his early musical education in Laon nothing definite is known, though it may be assumed that his uncle (and namesake), a *maître joueur d'instrument*, played some part in it. Uncertainty also surrounds the date and circumstances in which he moved to Paris. By 1661, however, he had clearly been there long enough to have established his reputation, for in the chapter records of Troyes Cathedral for that year he is called 'fameux organiste de Paris' (this, the earliest document to refer directly to Lebègue, relates to a payment for his playing at the cathedral when he was passing through Troyes). Although he must surely have held a Paris appointment by this time – Dufourcq (1954) suggested that it could have been at the church of the Mathurins in the rue St Jacques – the only such post he is known to have held was at St Merri from 18 December 1664 until his death. In 1678 he also became *organiste du Roi*, a duty and privilege that he shared with Nivers, J.-D. Thomelin and J.-B. Buterne, attending the royal chapel during the October quarter.

To judge from the number of reprints and copies of his keyboard works Lebègue enjoyed considerable success as a composer. No less considerable was his reputation as an expert on organ building: in this capacity he advised church authorities as far afield as Bourges, Blois, Chartres, Soissons and Troyes. In addition he must be reckoned one of the most influential teachers of the ensuing generation of French organists, numbering among his pupils Grigny, Dagincourt and Nicolas Geoffroy and probably Gilles Jullien and Gabriel Garnier (the last-named succeeded him at court).

Lebègue's keyboard music dominates his output. There are five keyboard publications – two *livres de clavecin* and three *d'orgue* – and a number of unique manuscript pieces, notably in two sources (at *US-BEm*), one of which contains seven harpsichord pieces attributed by Curtis (1970) to Lebègue, the other 20 unique organ pieces. Numerous manuscript copies of Lebègue's organ pieces have survived, far exceeding those of any other French organist of the period, and underlining the esteem in which he was held by his contemporaries.

Lebègue's harpsichord music owes much to that of Chambonnières and Louis Couperin, but there are notable differences. In his titles Lebègue eschewed picturesque elements and topical allusions and his music is correspondingly less personalized, more formal. The formality is reflected, furthermore, in the organization of his suites: the allemande–courante coupling becoming the standard opening, preceded only in his first book by unmeasured preludes. After the courante there follows a mixture of gavottes, minuets, canaris, gigues, sarabandes, chaconnes, ballets and bourrées, often with their *doubles*. Despite the censure in Pirro (1924), apropos of the first *livre de clavecin*, that 'the preludes seem to absorb in advance all the fantasy which might disturb the *ordre consacré* of these dances', Lebègue's harpsichord music contains his most poised and elegantly turned work for keyboard. Moreover, such pieces as the Chaconne in C (first book) and the *Chaconne grave* in G (second book) attain a stature fully worthy of Louis Couperin.

Lebègue's contribution to the organ repertory is substantial and correspondingly important. His first *livre d'orgue*, comprising eight suites, shows him as an innovator, rejecting the more severely contrapuntal style found in the organ music of Louis Couperin and Nivers (not to mention Roberday), evolving the *récit en taille* (which he considered the most beautiful of all the genres of organ music) and coining the *trio à deux dessus*, the *trio à deux claviers et pédalle* and the *dialogue entre le dessus et la basse*. The independent pedal required in some of these genres marks a new departure in French organ technique. The exceptional nature of this first book, demanding an instrument of considerable resource and an organist no less well endowed, is thrown into relief by the character of Lebègue's second *livre d'orgue*, containing versets for the Mass and the *Magnificat*; it is much more modest in design and was intended for the organist of only 'une science médiocre'. His third book, comprising ten offertories, four *symphonies*, nine noëls, a picturesque piece entitled *Les cloches* and eight *élévations*, was published at the peak of his career and is unique in classical French organ literature. Dufourcq designated its contents as 'paraliturgical', which perhaps characterizes the secular spirit that dominates the collection. Although Lebègue's organ music is considerably less interesting than that of Grigny, for instance, it is to him that we owe the evolution of the musical language that his more illustrious pupil was to perfect.

The scale of Lebègue's extant vocal music is small in comparison to the keyboard music; some appears to have been lost, judging from references in 18th-century sources. That which survives comprises a pseudo-plainchant hymn tune and a printed volume of motets for solo voice and basso continuo. The first edition of the latter, published in 1687, ascribes the music to 'Mr Noel', though it includes a preface praising Lebègue's skill; the second edition, published posthumously in 1708, gives Lebègue as the composer. Mr Noel was presumably a pseudonym concealing Lebègue's reticence about his first published vocal music. The motets were, according to the preface, composed for the Benedictine nuns of the convent of Val de Graçe, and are expertly written. They are also novel in respect of the organ's role from time to time as a concertante voice in the texture.

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INSTRUMENTAL

Les pièces d'orgue (Paris, 1676), G
Les pièces de clavessin (Paris, 1677/*R*), D
Second livre d'orgue (Paris, ?1678/*R*), G
Troisième livre d'orgue (Paris, ?1685/*R*), G
Second livre de clavessin (Paris, ?1687), D
7 pieces, hpd, *US-BEm* De La Barre 6
Several pieces, org, *F-Pn*, G appx; authorship questioned by Dufourcq (1972)
20 pieces, org, *US-BEm* Lebègue MS

VOCAL

Motets pour les principales festes de l'année, 1v, bc, & plusieurs petits ritournelles, org/viols (Paris, 1687/*R*)
1 hymn, in Hymni sacri et novi (Paris, 1698)
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EDWARD HIGGINBOTTOM

Le Bel, Barthélemy (*b* Anjou, Isère, *c*1483; *d* Geneva, 16 Oct 1553). French composer. After being ordained a priest in the early years of the 16th century he was appointed 'master of the boys of the vestment' at St Pierre Cathedral, Geneva, where Antoine Brumel had had a similar post some years before. He later held a similar

position at the Ste Chapelle, Dijon. Having previously sought the patronage of Charles de Lorraine, Duke of Guise, he announced that the Emperor Charles V would be welcome at Dijon after his victory over François I at Pavia. He was arrested and interrogated on 17 March 1525 by the municipal judge. On 1 March 1552 he requested permission to reside in Geneva and to pursue his musical art. He died there at the age of 70. None of his compositions are known to have been printed during his lifetime, but a Latin motet for four voices was published in Geneva in 1554 (1554[13]) and in the following year a three-voice setting of the Ten Commandments and three four-voice settings of prayers by Clément Marot (1555[16]), which, in spite of their French texts, were described as being 'in the form of motets'. (This no doubt refers to their imitative rather than purely homophonic style.)

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FRANK DOBBINS

Lebel, Firmin (*b* Noyon, early 16th century; *d* Rome, 27–31 Dec 1573). French choir director and composer, active in Italy. The earliest known documents concerning his career indicate that he was a chaplain at S Maria Maggiore and the director of its Cappella Liberiana. As such, he may have had the young Palestrina in his charge. On 25 October 1545 Lebel became *maestro di cappella* at S Luigi dei Francesi, a position that he retained for 16 years until September 1561, when he was succeeded by Annibale Zoilo. His directorship was an extremely successful one; he managed to enlarge the chapel from a group of two adults and two boys in 1548 to one of seven adults and two or three boys in 1552. On leaving S Luigi on 4 September 1561, he joined the papal chapel; so great was his reputation that Pius IV issued a *motu proprio* waiving the usual entrance examination and in 1563 Lebel was elected *puntatore annuale* of the chapel. His service was short-lived, for on 31 August 1565 he and 13 other singers were dismissed in the wake of reforms (drawn up by a commission headed by the Cardinals Borromeo and Vitelli) that aimed to reduce the size of the chapel. Lebel spent his remaining years in Rome where he held several benefices including one at S Maria Maggiore. On 4 March 1574 the papal singers sang a Requiem in his honour at S Luigi dei Francesi. Whether Firmin Lebel was related to Barthélemy Le Bel (*c*1483–1553), a musician active in Geneva, is not known.

Three motets by him survive: *Ave verum corpus* for five voices (in *I-Rvat* C.S.38), *Puer natus est* for six voices (in C.S.38), and *Sancta Maria succurre miseris* for five voices (in C.S.17). (Both the works in C.S.38 are available in modern editions in *Psalterium*, ed. R. Casimiri, Rome, 1922.) Regardless of the merit of his compositions – and they show Lebel to be a competent composer – his importance rests on his activities as *maestro di cappella* of a number of the most important churches of Rome.

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ALLAN W. ATLAS

Lebendig (Ger.: 'lively'). *See* VIVACE.

Lebertoul, Franchois [Le Bertoul, François; Franchois] (*fl* 1409–?1428). Franco-Flemish composer. An entry in a register of Cambrai Cathedral for the year 1409–10 describes him as *frequentanti chorum*; evidently he was employed at this time to sing with the choir on the major feast days of the liturgical year. He may also have been the 'Messire Bertoul grand vicaire' mentioned in Cambrai accounts from 1427–8. Five chansons are currently attributed to him, all of which are in *GB-Ob* Can.misc.213; the style of the rondeaux suggests that they may date from the early 1420s, although some of the ballades may be earlier. His most impressive work is the ballade *Au pain faitich* which is characterized by complex cross-rhythms, vocal flourishes and striking harmonic shifts. The triple ballade *O mortalis homo/O pastores/O vos multi*, which comments on the vanity of human endeavour, is somewhat unusual in that it has three separate texts, all in Latin.

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BALLADES

Au pain faitich ne me veul plus tenir, 3vv, R 45
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O mortalis homo/O pastores/O vos multi, 3vv, R 47

RONDEAUX

Las, que me demanderoye, 3vv, R 42
Ma doulce amour et ma mestresse, 3vv, R 41

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CRAIG WRIGHT/R

Lebeuf [Le Beuf], **Jean** (*b* Auxerre, 7 March 1687; *d* Auxerre, 10 Aug 1760). French historian. His early training was in religion and humanistic studies in his native city and in Paris (from 1701). In 1712 he returned to Auxerre as canon, and shortly afterwards as *sous-chantre*, at the cathedral – a post he held until 1743. His principal interests – church history, archaeology and music in the liturgy – manifested themselves early in his career, and he published over 200 essays on various aspects of these subjects throughout his life. He actively corresponded with leading church figures of the day and travelled widely in pursuit of knowledge. In 1740 he was named a member of the Académie des Inscriptions et Belles-Lettres.

Lebeuf's principal contributions to music relate to the history, theory and practice of plainchant. He was a proponent of reform in liturgical practice, and he played an active role in promoting revisions in the music for the Gallican service. Many of his ideas, first stated in letters and articles in the *Mercure de France*, reappear in his major work devoted to music, *Traité historique et pratique sur le chant ecclésiastique* (1741). This work resulted from his preparation (undertaken in 1734) of a revised antiphonary and gradual for the diocese of Paris. It is divided into two parts: 'Traité historique', which deals with the history, organization and forms of plainchant; and 'Traité pratique', intended to serve as a handbook for the teaching and performance of plainchant, the basic contents of which Lebeuf attributed to his former teacher, Claude Chastelain. Of interest in the treatise are his concern with retaining, in the face of church reforms, certain traditional characteristics of Gallican chant, such as ornate passage-work and *agréments*; his favouring of a revised system of solmization syllables to permit the singing of chromatically altered notes in chant (*ut*, *re*, *ma*, *mi*, *fa*, *fi*, *sol*, *la*, *sa*, *si*, *ut*); and his descriptions of the varied use of discant ('déchant') and fauxbourdon in the development of liturgical practice in France.

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ALBERT COHEN/PHILIPPE VENDRIX

Lebhaft (Ger.: 'lively', 'sprightly', 'brisk'). A tempo mark. In the second movement of his Piano Sonata in A op.101 Beethoven translated *lebhaft, marschmässig* as *vivace alla marcia*; but in the first movement *etwas lebhaft und mit der innigsten Empfindung* becomes *allegretto ma non troppo*. The introduction to Act 3 of *Lohengrin* is headed *sehr lebhaft*. The derivative *Belebt* implies *animato*.

□

Lebič, Lojze (*b* Prevalje, Koroška, 23 Aug 1934). Slovene composer and conductor. He studied archaeology at Ljubljana University until 1957, then composition with Kozina and conducting with Švara at the Ljubljana Academy of Music. He conducted the Tone Tomšič chorus (1959–63) and the Radio-Televizije chamber chorus of Ljubljana (1962–71). In 1971 he became musical editor of Radio Ljubljana and from 1972 to 1986 was a professor at the Ljubljana Pedagogical Academy. In 1986 he became a professor of music theory in the department of musicology at the University of Ljubjana. Lebič was secretary of the Yugoslav section of the ISCM from 1981 to 1991. He became a member of the Slovenian Academy of Arts and Science in 1995.

Lebič's music is strongly influenced by the Polish avant garde, but follows a separate line of development, with a strong feeling for melodic lines and a 'symphonic' interaction of the various elements used. This is well illustrated in the chamber works *Meditacija* and *Ekspresije*, in which the harmonic implications of the contrapuntal lines are carefully worked out, despite an apparently free coordination. The development of these characteristics in *kons* (*b*) (1968) shows a strong dramatic sense, while in *kons* (*a*) (1970) phonetic material is integrated into the delicate textures. In the cantata *Požgana trava* ('Scorched Grass') the full orchestra is used with similar care to balance the recitative-like vocal lines. Lebič's orchestral masterpiece, *Korant*, reconciles on the one hand the huge orchestral tutti with the subtle sounds of the chamber works, and on the other static harmony with vigorous rhythmic activity and variety.

Lebič's later music focusses on the advanced techniques of the violin, especially in cooperation with the Slovenian violinist Tomaž Lorenz; the exploration of less frequently encountered instruments (recorder and accordion); a considerable use of advanced vocal and choral resources, particularly in *Fauvel '86* and *Ajdna*; and a reassessment of orchestra techniques in the monolithic *Queensland Music* (1989) and the dramatic *Sinfonija z orglami* (1993).

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(*selective list*)

Orch: Sinfonietta, 1962; Sentence, wind, 2 pf, perc, 4 vc, 2 db, 1967; Korant, 1969; Nicina, 1971; Glasovi [Voices], hp, pf, hpd, gui, mand, perc, str, 1974; Tangram, chbr orch, 1977; Uvertura, 3 inst groups, 1985; Queensland Music, 1989; Simfonija z orglami [Sym. with Org], 1993

Vocal: Požgana trava [Scorched Grass] (cant., D. Zajc), Mez, orch, 1965; Novembrske pesmi, 1v, orch, 1981–2; Štiri Kocbekova pesmi [4 Songs on Kocbek's Poetry], 1v, pf, 1983; Fauvel '86, chorus, pf, perc, ens, tape (1986); Hvalnica sveta [Hymn to the World], 2 choruses, pf, synth, perc, 4 gui, ens, tape, 1988; Hvalnica sveta [Hymn to the World], 2 choruses, pf, synth, perc, 4 gui, ens, tape, 1988; Ajdna (Glasba o času) [Music about Time], chorus, recs, perc, synth, 1994–6

Chbr: Sonata, vn, pf, 1959; Sonata, cl, pf, 1960; Inscriptiones, fl, cl, tpt, trbn, perc, hp, vc, 1965; Meditacija za 2, va, vc, 1965, rev. 1972; Ekspresije, pf trio, 1968, rev. 1972; kons (b), 3 cl, perc, hp, str qt, 1968; kons (a), fl, cl, hn, perc, pf, hp, str trio, 1970; Atelier, vn, pf, 1973; Epicedion, vn, chordal inst, 1978, rev. 1982; Quartet, perc, 1979; Invisibilia, vn, pf, 1981; Str Qt, 1983; Od blizu in daleč [From Near and Far], recs, 1991; ... illud tempus, tpt, org, 1996

Solo inst: Impromptus, pf, 1967–74; Sonet, pf, 1976; Chalumeau, cl, 1977; Okus po cašu, ki bezi [A Taste of Time Fleeting Away], org, 1978; Chalumeau II, ob, 1985; Rubato, va, 1989; In voce cornu, hn, 1990; Rej, accdn, 1995

Principal publishers: Breitkopf & Härtel, Deutsche Verlag für Musik, Društvo slovenskih skladateljev (Ljubljana), Peters

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B. Učakar: 'Lebičev Korant', *Delo* (7 March 1991)

F. Schneider: 'O komorni glasbi Lojzeta Lebiča / Zur Kammermusik von Lojze Lebič', *Slovenska glasba v preteklosti in sedanjosti*, ed. P. Kuret (Ljubljana, 1992), 299–306

V. Globokar, L. Lebič and J. Jež: 'Pogovor z Vinkom Globokarjem in Lojzetom Lebičem ib njuni 60-letnici', *Naši zbori*, xlvi/3–4 (1994), 69–74

NIALL O'LOUGHLIN

Lébl, Vladimír (*b* Prague, 6 Feb 1928; *d* Prague, 8 June 1987). Czech musicologist. He began studying medicine, but after three years transferred to music and ethnography at the arts faculty of Prague University, where he was a pupil of Očadlík and Sychra. He took the doctorate with a dissertation on Janáček in 1953. He then became a lecturer at the department of music history at Prague University (1953–7), chief of the music section of the Prague Theatre Institute (1957–63), and research fellow at the musicology institute at the Czechoslovak Academy of Sciences in Prague (1963). He obtained the CSc degree in 1966 with a monograph on the life and work of Vítězslav Novák. From the late 1950s he was active as a music critic (contributing to *Hudební rozhledy*, *Divadlo*, *Literární noviny* and other journals) and as an administrator, notably in the Czechoslovak Composers' Union. Later he concentrated on research into the history of music, particularly Czech music in the 20th century, and into acoustics, electronic music and *musique concrète*, taking his standpoint mainly from the work of the French experimental studio of Pierre Schaeffer. In the 1960s, with the music director and theorist Eduard Herzog, he was instrumental in propagating electronic music among Czech and Slovak composers, presenting before the public electronic works by Vostřák, Kopelent and others. Of particular value were the courses on electronic music that he organized in Prague and Plzeň jointly with Czechoslovak Radio and the Czechoslovak Composers' Union (1965–7). In 1966 he became head of the sound research laboratory at the musicology institute of the Czechoslovak Academy of Sciences, a new department which he built up largely by himself. Lack of financial support halted his laboratory work; in later years his broad outlook, experience and organizational talents were used in teams based at the Musicology Institute examining the theory and history of musicology. This resulted in two major publications (1983, 1988).

WRITINGS

Pět kapitol o Leoši Janáčkovi [Five chapters on Janáček] (diss., U. of Prague, 1953)

Cesty moderní opery [Paths of modern opera] (Prague, 1961)

Vítězslav Novák: život a dílo [Life and work] (CSc diss., U. of Prague, 1966; Prague, 1964)

with L. Mokrý: 'O současném stavu nových skladebných směrů u nás', [The present state of new directions of composition in Czechoslovakia], *Nové cesty hudby* (Prague, 1964), 11–35

Elektronická hudba (Prague, 1966)

'Metahudba' [Metamusic], *Podoby: literární sborník*, ii (1969), 172

'Nástin typologie zvukového materiálu' [An outline of the typology of sound material], *HV*, vi (1969), 260–80

'Některé komunicační problémy elektronické hudby' [Some communication problems of electronic music], *HV*, vii (1970), 267–77

'O mezních druzích hudby' [On marginal types of music], *Nové cesty hudby*, ed. E. Herzog (Prague, 1970), 216–47

'Moderní hudba' [Modern Music], *Československá vlastivěda*, xi/3, ed. M. Očadlík and R. Smetana (Prague, 1971), 227–85

'Příspěvek k morfologii zvukové struktury' [The morphology of sound structures], *HV*, viii (1971), 3–18

'Houslový koncert Albana Berga' [Berg's Violin Concerto], *HV*, ix (1972), 3–41

with others: *Dějiny české hudební kultury 1890–1945* [The history of Czech musical culture] (Prague, 1972–81)

'Objektivní a subjektivní problematika zvukové barvy' [Objective and subjective problems of timbre], *HV*, xi (1974), 211–48

'Gustav Mahler als Kapellmeister des Deutschen Landestheaters in Prag', *HV*, xii (1975), 351–70

'Pražske mahlerovství let 1898–1918' [The Mahlerism of Prague 1898–1918], *HV*, xii (1975), 99–135

with others: 'Teorie hudební vědy' [Theory of musicology], *HV*, xii (1975), 291–322 [discussion]

'Případ Vojcek' [The case of Wozzeck], *HV*, xiv (1977), 195–227 [with Ger. summary]

with J. Ludvová: 'Dobové kořeny a souvislosti Smetanovy Me vlasti' [Historical roots and connections of Smetana's *My Homeland*], *HV*, xviii (1981), 100–141

'Pražské ohlasy Debussyho tvorby v letech 1905–1921' [Prague's response to Debussy's music 1905–21], *HV*, xix (1982), 195–234

with others: *Hudba v českých dějinách od středověku do nové doby* [Music in Czech history from the Middle Ages to modern times] (Prague, 1983, 2/1987)

'Tvorba Jana Klusáka v letech 1959 až 1962' [The work of Klusák 1959–62], *HV*, xxiii (1986), 112–42

'Odkaz Josefa Berga' [The heritage of Berg], *OM*, xiv (1987), 34–9

with others: *Hudební věda* [Musicology] (Prague, 1988)

'Životopis Miloslava Kabeláče' [Kabeláč's biography], *HV*, xxv (1988), 8–63

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J. Bek: 'Muzikologické dílo Vladimíra Lébla' [The musicological works of Lébl], *HV*, xxv (1988), 3–7

JOSEF BEK

Le Blan, Pierre-Joseph (*b* Zinnik [now Hennegau], bap. 18 July 1711; *d* Ghent, bur. 25 May 1765). Flemish carillonneur and composer. Known by 1729 as a carillonneur and clockmaker in his home town, Le Blan appeared from 1743 in Veurne exercising these two occupations. In 1746 he succeeded Pierre Schepers as town carillonneur at Ghent, becoming town clockmaker in 1751. He acted several times as a consultant in carillon building (Ghent, Bruges, Dunkirk). In 1763 he gave a concert on a carillon with small glass bells which he had invented. One work is known, a *Livre de clavecin* (Ghent, 1752/*R*) containing six suites.

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P. Bergmans: 'Le carilloneur gantois Le Blan et son "Livre de clavecin", 1752', *Beiaardkunst I: Mechelen 1922*, 88–92

E. Closson and C. van den Borren, eds.: *La musique en Belgique* (Brussels, 1950)

DAVID FULLER/LUC ROMBOUTS

Leblanc [first name unknown] (*b* ?*c*1750; *d* Paris, March 1827). French composer and violinist. By 1767 he had published *La chasse*, a violin sonata; he wrote light works for the Paris stage, beginning with *La noce béarnaise* in 1787. He was director of the orchestra of the Théâtre-Française Comique et Lyrique until at least 1791, and was a composer of operas and pantomimes for the Théâtre d'Emulation until 1801. At least the overture and accompaniments for Beffroy de Reigny's extremely popular *Nicodème dans la lune* (1790) are by him, but it was his misfortune to compose for the short-lived, smaller theatres, and his successes were quickly forgotten. He composed much music, often anonymously, for the pantomimes, ballets and melodramas of the boulevard theatres. A fall in his fortunes obliged him to accept the position of second violin at the Théâtre sans Prétention, and he was later reduced to copying music to support himself.

WORKS

STAGE

first performed in Paris

La noce béarnaise (oc, 3, Lutaine), Beaujolais, 14 Nov 1787, ov., entr'acte arr. hpd/pf, vn (Paris, n.d.), 2 ariettes (Paris, n.d.)
Gabrielle et Paulin, ou Les amours du printemps (vaudeville, 1), Beaujolais, 10 May 1788, 2 airs (Paris, n.d.)
Le lord et son jockey (opéra bouffon, 3 Lutaine), Beaujolais, 8 Oct 1788
La soubrette rusée (opéra bouffon, 1) Beaujolais, 3 Oct 1789
La folle gageure (cmda, 1, F.-P.-A. Léger), Français Comique et Lyrique, 30 June 1790
Rosine et Zély (oc), Français Comique et Lyrique, 4 Sept 1790
Le berceau d'Henri IV (oc, 2), Français Comique et Lyrique, 1 Dec 1790
Le mariage de Nanon, ou La suite de Madame Angot (oc, 1, A.F. Eve), Emulation, 1796
La fausse mère, ou Une faute d'amour (opérette), Emulation, 1798
La bergère de Saluces, ou La vertu à l'épreuve (drame-pantomime, 4, Noël), Jeunes Artistes, 29 Jan 1799
Le sérail, ou La fée du Mogol (féerie, 3, Hapdé and Dabaytua), De la cité, 23 Dec 1799
La forêt enchantée, ou Isaure et Florestan (féerie), Gaîté, 1800
Les deux nuits (oc, 2, Coffin-Rosny and Béraud), Gaîté, 31 May 1802
Ecbert, premier roi d'Angleterre, ou La fin de l'heptarchie (mélodrame, 3, P.-A.-L.-P. Plancher [V. Valcour]), *c*1802
Esther (mélodrame, 3, Plancher), 1802 or 1803
La belle Milanaise, ou La fille-femme, page et soldat, Gaîté, 28 June 1804
Le sabot miraculeux, ou L'isle des Nains, Salle de Jeux Forains, 8 Jan 1811
Saphirine, ou Le réveil magique (mélo-féerie, 2, J.-T. Merle and E.T.M. Ourry), Gaîté, 25 July 1811
Riquet à la houpe (mélo-féerie, 2 Simonnin), Gaîté, 28 Sept 1811
L'armure, ou Le soldat moldave (mélodrame, 3, J.-G.-A. Cuvelier de Trie and Léopold [L. Chandezon]), Gaîté, 20 Oct 1821
Azémire, ou Les réfugiés péruviens (mélodrame), ?unperf.
Elisa, ou Le triomphe des femmes (mélodrame), ?unperf.
Contribs to: L.-A. Beffroy de Reigny: Nicodème dans la lune, 1790

INSTRUMENTAL

La chasse, vn, b (Paris, by 1767)
Sonates, vn, bc

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FétisB; GerberNL
P.L. Jacob, ed.: *Bibliothèque dramatique de Monsieur de Soleinne* (Paris, 1843–5/*R*); suppl. by C. Brunet: *Tables des pièces de Théâtre* Paris, 1914)
F. Clément and P. Larousse: *Dictionnaire lyrique, ou Histoire des opéras* (Paris, 1867–81, 2/1897 ed. A. Pougin as *Dictionnaire des opéras*, 3/1905/*R*)
C.D. Brenner: *A Bibliographical List of Plays in the French Language 1700–1789* (Berkeley, 1947, 2/1979)

LELAND FOX

Le Blanc, Didier (*fl* ?Paris, 1578–84). French music editor and composer. His *Airs de plusieurs musiciens … réduiz a 4 parties* (Paris, 1579; ed. in MMFTR, iii, 1925) contains 42 *airs* and is dedicated, in a sonnet signed by the composer, to the lutenist and printer Adrian Le Roy. The *Second livre d'airs des plus excelants musiciens … réduiz a 4 parties* (Paris, 1579; ed. in SCC, iii, 1995) also contains 42 *airs* and a shorter dedicatory poem by Le Blanc to Pierre Dugué. The title-pages of the collections explain that the contents are four- and five-voice arrangements of melodies by several composers to strophic poems by Desportes and others (Jamin, Baïf, Ronsard, Belleau and Du Bellay are acknowledged in the first book). Some of the tunes are those used in the four-voice settings of the same texts by Caietain and Beaulieu published in 1576 and 1578; others are quite independent. The style of these *airs* is generally homophonic and metrical, exploiting alternation of duple and triple metres and respecting the poetic prosody without the strictly quantitative approach of *musique mesurée*; a few *airs* have unusual concluding cadences with an anticipation of the final chord. Le Blanc also contributed eight contrapuntal duets based on motives from four- and five-voice chansons by Lassus to the second edition of Le Roy & Ballard's first book of bicinia (RISM 1578[17]; ed. in SCC, xv, 1992), and a trio arrangement of Willaert's six-voice *A la fontaine* to the same publishers' second book of chansons for three voices (1578[15]). His only original composition is a homophonic four-voice *Te Deum* printed at the end of an anthology of *Magnificat* settings (1584[1]).

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F. Lesure and G. Thibault: *Bibliographie des éditions d'Adrian le Roy et Robert Ballard (1551–1598)* (Paris, 1955); suppl., *RdM*, xl (1957), 166–72
G. Durosoir: *L'air de cour en France: 1571–1655* (Liège, 1991)

FRANK DOBBINS

Leblanc, Georgette (*b* Tancarville, 8 Feb 1875; *d* Le Cannet, nr Cannes, 27 Oct 1941). French soprano. She studied in Paris, making her début in 1893 at the Opéra-Comique as Françoise in the first performance of Bruneau's *L'attaque au Moulin*. She also sang Fanny in Massenet's *Sapho*. Engaged at the Théâtre de la Monnaie (1894–6), she sang Anita (*La Navarraise*), Thaïs and Carmen. In Brussels, she began a 20-year association with Maurice Maeterlinck, who wanted her to create the heroine of *Pelléas et Mélisande*; Debussy, however, insisted that Mary Garden should sing the role. Instead, Leblanc sang Ariane at the first performance of Dukas' *Ariane et Barbe-bleue* at the Opéra-Comique (1907). She first sang Mélisande in 1912 at Boston, where she also acted in the play. In 1930 she published *Souvenirs (1895–1918)*, an account of her liaison with Maeterlinck.

ELIZABETH FORBES

Le Blanc [Leblanc], **Hubert** (*d* ?1728). French Doctor of Law, abbé and amateur viol player. After a period as *secrétaire d'état de la guerre* in Paris, he was obliged to retire to Flanders from 1723 to 1726. His personality, and to some extent his writing, is marked by a certain eccentricity; however, his *Défense de la basse de viole contre les entréprises du violon et les prétentions du violoncel* (Amsterdam, 1740/*R*; repr. serially in *ReM*, ix,

1927–8; Eng. trans. in Jackson) contains useful information about Parisian musical taste and performing practices during the first quarter of the 18th century. It is divided into three parts: a comparison between French *pièces* and Italian sonatas; an argument in favour of the viol because of its delicacy and ability to play harmony as compared with the violin, which is more suited to large halls and higher pitch; and specific advice about tuning the viol as well as fingering and shifting. His description of Marais' six different bow strokes and 'imperceptible' bow changes is helpful, as are comments about such violinists as Geminiani and Guignon. According to Rutledge, Le Blanc also wrote *Le Czar Pierre Premier en France* (Amsterdam, 1741).

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H. Bol: *La basse de viole du temps de Marin Marais et d'Antoine Forqueray* (Bilthoven, 1973)

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J. Rutledge: 'Hubert Le Blanc's Concept of Viol Sound', *JVdGSA*, xvii (1980), 28–37

J. Boer and G.van Oorschot: *A Viola da Gamba Miscellany: Utrecht 1991*

G.J. Buelow, ed.: *The Late Baroque Era: from the 1680s to 1740* (London, 1993)

MARY CYR

Leblanc du Roullet, Marie François Louis Gand. *See* ROULLET, MARIE FRANÇOIS LOUIS GAND LEBLANC.

Lebloitte dit Des Prez, Jossequin. *See* JOSQUIN DES PREZ.

Leborne, Aimé (Ambroise Simon) (*b* Brussels, 29 Dec 1797; *d* Paris, 1 or 2 April 1866). French composer and teacher of Flemish birth. He attended the free school in Versailles, winning prizes in 1809 and 1810, and entered the Paris Conservatoire in 1811 where he studied with Cherubini. In 1818 he won the second prize in the Prix de Rome contest, and in 1820 obtained the first prize with the cantata *Sophonisbe*, enabling him to travel in Italy and Germany for three years. On his return to Paris he taught solfège at the Conservatoire (an appointment which he had held since 1820), and composed several *opéras comiques*, some of which were collaborations. He was named librarian of the Opéra in 1829 and of the royal chapel five years later. After Reicha's death in 1836 Leborne became professor of counterpoint and fugue at the Conservatoire, and from 1840 he taught composition, retaining this post until his death. He was named a Chevalier of the Légion d'Honneur in 1853.

Leborne was a renowned teacher; several of his pupils won the Prix de Rome. He brought out a new edition of Catel's *Traité d'harmonie* with numerous practical additions (1848), and wrote his own treatise on harmony which was never published. His operas, which displayed much coloratura writing, were produced between 1827 and 1838 with little success.

WORKS

opéras comiques unless otherwise stated; first performed in Paris

Sophonisbe (cant., Vieillard), 1820

Les deux Figaro (op, 3, V. Tirpenne), Odéon, 22 Aug 1827, collab. M. Carafa

Le camp du drap d'or (3, P. de Kock), OC (Feydeau), 23 Feb 1828, collab. Baton, Rifaut

Finales to Acts 1, 2, Carafa's La violette (3, F.A.E. de Planard, after Comte de Tressan: *Gerard de Nevers*), OC (Feydeau), 7 Oct 1828 (Paris, ?1829)

Cinq ans d'entracte (2, A. Féréol), OC (Bourse), 15 June 1833

Lequel? (1, P. Duport, J.-A.F.-P. Ancelot), OC (Bourse), 21 March 1838

Songs

WRITINGS

Traité complet d'harmonie, de contrepoint, et de fugue (MS, n.d.)

ed.: C. Catel: *Traité d'harmonie* (Paris, 1848) [enlargement of original edn (Paris, 1802)]

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FétisB; VannesD

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C. Pierre: *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs* (Paris, 1900)

MARIE LOUISE PEREYRA/JEFFREY COOPER

Le Boscu d'Arras [Le Bossy], **Adan.** *See* ADAM DE LA HALLE.

Le Bouteiller [Boutillier], **Jean** (*fl* Bourges, 1530–42). French composer. He was *maître des enfants* at the Ste Chapelle, Bourges, between November 1530 and October 1535; he then served in the same capacity at Chartres Cathedral until 1542. His only known works are two motets and four chansons, all for four voices, printed at Paris by Attaingnant between 1534 and 1540. The chansons set the texts (one by Marot) in light syllabic counterpoint similar to that of Janequin and Certon.

WORKS

2 motets, 4vv, 1534[3], 1534[4]; ed. A. Smijers and A.T. Merritt, *Treize livres de motets parus chez P. Attaingnant en 1534–1535*, i–ii (Paris, 1934)

4 chansons, 4vv, 1532[12], 1539[15], 1539[17], 1540[14]; 1 ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1963); 1. ed. in RRMR, xxxviii (1981)

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F. Lesure: 'Some Minor French Composers of the 16th Century', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*), 538–44, esp. 543

FRANK DOBBINS

Le Bret (*fl c*1740). French composer. He is known only through two harpsichord suites, one of which was published. The only known exemplar of the publication (Paris, private collection) lacks title-page and provides no clues for dating beyond the style of the music. The two suites, omitting a concluding pair of minuets in the first, survive in a copy by the Abbé Pingré (*F-Psg*). Most of the movements are character pieces, although some bear dance names. The point of departure is clearly Couperin and Rameau; but certain elements (notably a penchant for left-hand accompaniments consisting of repeated chords, rare in French music) point to the likelihood that Le Bret knew some sonatas of Scarlatti. The collection, entitled simply *Oeuvre de Mr. Le Bret*, is competent and even interesting. (B. Gustafson and D. Fuller: *A Catalogue of French Harpsichord Music, 1699–1780*, Oxford, 1990)

DAVID FULLER/BRUCE GUSTAFSON

Le Breton. *See* BERTON.

Lebrun. German family of musicians.

(1) Ludwig August Lebrun [Brün, Le] (*b* Mannheim, bap. 2 May 1752; *d* Berlin, 12/15/16 Dec 1790). Oboist and composer. He was the son of Alexander Lebrun, an oboist from Brussels who played in the Mannheim orchestra. He seems to have studied the oboe with his father and played in the Mannheim orchestra as a boy, becoming a court musician at the age of 15. He retained that position for the remainder of his life in spite of almost

continual absence on concert tours. In 1778 he married the singer (2) Franziska Danzi. The couple performed in many European cities including London (1778) and Paris (1779), where the *Mercure de France* noted 'a soft, velvety quality, a sweetness which one can hardly believe possible' in his playing. During a later stay in London, the oboist W.T. Parke complained that 'he occasionally played out of tune'. By the mid-1780s the couple's salaries were at the top of the Mannheim scale (3000 gulden), but they had to return much of this to compensate the other court musicians for their absence. Their international success reached a highpoint in Berlin in 1789. On a return visit in autumn 1790, Ludwig fell ill from inflammation of the liver and exhaustion, and he died in December; Franziska died only five months later.

Lebrun appears to have been above the jealousy and rivalry normal in his profession. Regarding a joint performance with Carlo Besozzi, Forkel's *Musikalischer Almanach* (1782) announced that the two 'fought like giants. Neither "lost".' Schubart stated that Lebrun 'attained the maximum in perfection on the oboe' (*Deutsche chronik*, ii, 1775, no.52, p.411. Among Lebrun's compositions the most important are his oboe concertos, which were doubtless intended for his own performance. The extant works fall into two groups, the first consisting of seven published by Sieber (Paris). These are in the mature Mannheim Classical style and were published in both for oboe and flute versions, with orchestra consisting of strings only (plus horns in no.2). They have an infectious charm and elegance of style which captured contemporary admiration. A second group published by André (Offenbach), perhaps as late as 1804, represents a substantial change of style. These were unquestionably conceived for oboe (though they were also published in versions for flute) and call for larger resources. Two are in minor keys, and a more dramatic mood prevails, foreshadowing early Romantic style.

WORKS

Concs. (only solo insts listed): no.1, G, ob, fl, *DK-Kk* [solo part only] (Paris, by 1776–7), microfilm *US-PRV*; no.2, C, ob/fl, *DK-Kk* (Paris, by 1781), microfilm *US-PRV*; no.3, F, ob/fl (Paris, by 1781), microfilm *PRV*; no.4, C, ob/fl (Paris, by 1782–4), ed. W. Lebermann (Hamburg, 1964), arr. for cl, *A-Wn*; no.5, ob/fl (Paris, n.d.), ?lost; no.6, F, ob/fl (Paris, n.d.), no.7, G, ob/fl (Paris, n.d.), microfilm of both *US-PRV*; 6 ob concs., d, g, C, B♭, C, F (Offenbach, before 1805), no.1 ed. H. Töttcher (Mainz, 1977), no.3 ed. D. Ledet (Monteux, 1988); Conc., F, *D-DS*, doubtful; Conc., formerly *US-NYp*, lost

Chbr: 6 Trios, 2 vn, vc, op.1 (Mannheim, by 1774); 6 Trios, vn, fl/ob/vn, b, op.2 (Paris, n.d.); 6 Duos, vn, va, op.4 (Mannheim, by 1774), ed. Y. Morgan (Winterthur, 1996); Sonata, fl, b, *DK-Kk*; Qt, ob, vn, va, vc, formerly *D-DO*, lost

Kbd: 6 hpd sonatas, *CH-MSbk*

Stage: dances in Adele de Ponthieu (ballet), *US-NYp*, Favorite Airs, arr. kbd (London, 1782); dances in Armida (pasticcio), London, 1782, arr. hpd, vn (London, 1782)

(2) Franziska [Francesca] **(Dorothea) Lebrun** [née Danzi] (*b* Mannheim, 24 March 1756; *d* Berlin, 14 May 1791). Soprano and composer, wife of (1) Ludwig August Lebrun. She was the daughter of Innocenz Danzi and elder sister of Franz Danzi. She made her début in 1772 at the Schwetzingen Schlosstheater in Sacchini's *La contadina in corte* and sang in the court opera at Mannheim, holding the title *virtuosa da camera*. In 1777 she triumphed in the role of Anna in Holzbauer's *Günther von Schwarzburg*, which was composed for her voice. She spent the next year in London and in 1778 married (1) Ludwig August Lebrun. While retaining her court position (from 1778 at Munich), she visited several European countries with her husband, making guest appearances in operas and concerts. On 3 August 1778 she sang the principal role in Salieri's *Europa riconosciuta* at the



1. Ludwig and Franziska Lebrun: silhouettes, 1780s (Museum für Hamburgische Geschichte, Hamburg)

opening of La Scala, Milan. Early in 1779 she appeared with her husband at the Concert Spirituel in Paris, where she caused a stir by fitting Italian texts to the solo parts of symphonies concertantes. For the opera seasons of 1779–81 she was again engaged at the King's Theatre in London. Thomas Gainsborough painted her portrait in 1780 (fig.2). While in London she composed and published two sets of six sonatas for violin and keyboard (op.1, 1780/*R*; op.2, 1780), which were soon also issued in Paris, Amsterdam, Offenbach, Berlin, Mannheim and Worms.

On 13 March 1785 she performed at an academy organized by Mozart at the Burgtheater in Vienna. She spent the season of 1786–7 in Naples, where she appeared at the Teatro S Carlo. The couple were invited to Berlin for the carnival seasons of 1789–90 and 1790–91. Her husband's sudden death there affected Lebrun severely and led to a rapid decline in her health, and she made only two subsequent public appearances.

(3) **Sophie Lebrun** [Dülken] (*b* London, 20 June 1781; *d* Munich, 23 July 1863). Pianist, daughter of (1) Ludwig August and (2) Franziska Lebrun. Her teachers included Andreas Streicher (piano) and her uncle Franz Danzi (singing). Well known and respected from an early age as a pianist, she undertook concert tours to Switzerland, Italy and Paris. Weber, Spohr and Meyerbeer sought her acquaintance. Her compositions, mainly sonatas and concertos according to Lipowsky, were not published and are lost. She married the Munich court piano maker J.L. Dülken on 27 December 1799. Her daughters Louise (*b* 1805) and Fanny (*b* 1807) married the brothers Max and Anton Bohrer (both Munich court musicians), and her daughter Violande (*b* 1810) became a concert singer.

(4) **Rosine Lebrun** [Stentzsch] (*b* Munich, 29 April 1783; *d* Munich, 5 June 1855). Singer and actress, daughter of (1) Ludwig August and (2) Franziska Lebrun.



2. Franziska Lebrun: portrait by Thomas Gainsborough, 1780 (Art Gallery of South Australia, Adelaide)

Like her sister (3) Sophie, she studied the piano with Streicher and singing with her uncle Franz Danzi. She was successful as an opera singer, and after her marriage to the Munich actor K.A.A. Stentzsch (3 November 1800) she turned to acting, though she was still occasionally an understudy for operatic performances. From the end of 1801 to her retirement on 1 January 1830 she was a member of the Munich theatre company; her daughter Charlotte Stentzsch (*d* 1877) was a member from 1822 to 1848.

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T. HERMAN KEAHEY (1), BRIGITTE HÖFT (2), ROBERT MÜNSTER (3), ROLAND WÜRTZ/ROBERT MÜNSTER (4)

Lebrun [Le Brun, Brun, Braun], **Jean** (*b* Lyons, 6 April 1759; *d* Paris, 1809). French horn player. He went to Paris about 1780 to study with Punto and Rudolphe, making his début at the Concert Spirituel in 1781; in nine years he performed there over 30 times. In 1786 he was appointed principal horn at the Opéra, where he remained until 1792. When Palsa died that year in Berlin, Lebrun succeeded him as principal horn in the Prussian court orchestra in Berlin and as first in the famous duo with Türrschmidt, with whom he toured until Türrschmidt's death in 1797. He remained based in Berlin, continuing to tour as a soloist until at least 1808. After the Battle of Jena he returned to Paris. According to Fétis, his personality did not attract many friendships: alone, in depair, he ended his own life in 1809.

Lebrun invented a lacquer for coating the inside of the horn's tubing, eliminating any irregularities of the inner surface, and preventing verdigris. Although he used a silver *cor solo* by Raoux, he recommended brass as the ideal material, and arrived at an optimum thickness for this metal which contributed to evenness of tone quality between stopped and open notes. He is credited with having invented a cone-shaped mute with a hole in its base that gave a more desirable sound quality.

Gerber's appraisal of Lebrun's playing makes special mention of his voice-like tone quality, singing style and tasteful ornamentation, as well as his incomparable intonation and accuracy. Fétis, who heard him in 1802, was impressed by his strength, range, sound and ability to combine demanding *cor basse* handstopping with a refined *cor alto* register. Together with Punto, Lebrun was responsible for elevating the horn's status as a solo instrument. He also supplied Framery with information on the horn for his *Encyclopédie méthodique: Musique*, i (Paris, 1791/*R*).

Lebrun wrote a quantity of concertos for himself in nearly every key, but none was published and their whereabouts are unknown.

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HORACE FITZPATRICK/JEFFREY L. SNEDEKER

Lebrun, Louis-Sébastien (*b* Paris, 10 Dec 1764; *d* Paris, 27 June 1829). French tenor and composer. At the age of seven he entered the *maîtrise* of Notre Dame, Paris, where he studied composition and received singing lessons, remaining there until 1783 when he became musical director of the church of St Germain-l'Auxerrois. Encouraged to take up theatrical singing, he made his début at the Paris Opéra in 1787 as Polynices in Sacchini's *Oedipe à Colone*. In the same period he appeared at the Concert Spirituel in the dual role of singer and composer of several *scènes* and an oratorio. Despite his limited acting ability he remained on the stage and transferred to the Théâtre Feydeau in 1791, leaving it in 1799. The following year he was involved in the grandiose ceremonies at the Invalides, where works by Le Sueur and Méhul were performed. To obtain stereophonic effects two orchestras and two choirs were placed in different parts of the building; Lebrun led the second choir (Mongrédien, 1986). He then rejoined the Opéra as an understudy, becoming a singing tutor in 1803. In 1807 he was admitted as a tenor into the imperial chapel, where he was promoted to director of singing after three years. His responsibilities may also have lain outside the chapel, for Choron and Fayolle (1810–11) described him as 'leader of the vocal division of the music of His Majesty'.

Among his stage works, most of which are *opéras comiques*, *Marcelin* (1800) and *Le rossignol* (1816) were quite successful. The former was presented in Madrid, Vienna, St Petersburg, Budapest, Prague and Stockholm. *Le rossignol* was famed for its virtuoso exchanges between the soprano and the solo flute, of which the original interpreters were Mme Albert-Hymm and J.-L. Tulou. It was performed 227 times in Paris up to 1852, though Clément and Larousse ascribed its longevity merely to the general shortage of operas brief enough to precede an evening of ballet. During its performance at the Théâtre Louvois on 13 February 1820, Charles-Ferdinand de Bourbon, the Duke of Berry and heir to the throne, was assassinated. *Le rossignol* was played in New York (1833) and London (Drury Lane, 1846).

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opéras comiques, unless otherwise indicated; first performed in Paris

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DAVID CHARLTON (with SARAH HIBBERD)

Le Brung [Le Brun, Lebrun], **Jean** (*fl* early 16th century). French composer. According to Fétis and Thoinan, he was a bass singer in the chapel of King Louis XII of France (reigned 1498–1515), but this information cannot be verified from extant court payment records. If it is correct, his service almost certainly ended before 1510, since he was not one of 28 royal singers named in papal supplications of 1510–14. Although relatively little of his music appears in the central musical sources for the French royal court, the melodic conciseness and harmonic lucidity of his motets and chansons, within predominantly imitative textures, is reminiscent of the works of Jean Mouton and contemporaneous court composers, though rather more piquant in dissonance treatment. A majority of Le Brung's motets for five or six voices employ ostinatos in the tenor. The four-voice motets are marked by greater textural variety and formal clarity. Le Brung made varied use of plainchant melodies in several motets, particularly in his setting of the Tract *Domine non secundum* and an *alternatim* setting of *Salve regina*. The chansons, most of which are through-composed, are marked by smooth imitative counterpoint and unadventurous harmonies.

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JOHN T. BROBECK

Le Caine, Hugh (*b* Port Arthur, Ontario, 27 May 1914; *d* Ottawa, 3 July 1977). Canadian scientist and composer. He undertook graduate studies, specializing in nuclear physics, at Queen's University, Kingston, Ontario, and at the University of Birmingham; during World War II he worked on the development of radar. In 1954 he established the ELMUS Laboratory of the National Research Council, Ottawa, and thereafter gave his attention to designing electronic music instruments and to advising major Canadian studios. His design achievements include the Sackbut (1945), the Multitrack Tape Recorder (1953), the Serial Sound Structure Generator (1964) and the Sonde (1967). Among his compositions is *Dripsody* (1955). This short work, derived entirely from the sound of a falling drop of water, is often used in studio teaching as a model for *musique concrète* composition.

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GUSTAV CIAMAGA

Le Camus, Sébastien (*b c*1610; *d* Paris, *c*9 March 1677). French instrumentalist and composer. In about 1640 he received a musical post in Louis XIII's household and in 1648 took the position of *intendant de la musique* to Gaston d'Orléans. When Louis XIV married Marie-Thérèse in 1660 Le Camus was appointed her *surintendant de la musique*, sharing the post with J.-B. Boësset. His musical ascendancy continued when, on Louis Couperin's death the following year, he shared his post of *ordinaire de la musique de la chambre* with Nicolas Hotman. When Hotman died, Le Camus shared the position with Gabriel Caignet. These two posts yielded a high salary and the inventory taken at Le Camus's death testifies to his considerable wealth. Among his effects were six theorbos, two treble viols (one 'de la façon de Bruges') and a harpsichord. Le Camus's court appointment went to his son Charles, who sold it to Estienne Le Moyne three years later. In 1688 Charles married the daughter of the viol player Léonard Ithier.

Rousseau relates how Le Camus, when he played the treble viol, imitated 'all that a beautiful and accomplished voice can do . . . to the point that even the memory of the beauty and tenderness of his execution erases all that has been heard up to the present on this instrument'; Mme de Sévigné described Le Camus as 'made of the gods', while La Barre considered him, along with Boësset, D'Ambruys and Lambert, as 'the first to compose airs which express the words'. Le Camus's *airs* appeared frequently in collections by Ballard from 1656 to 1717. His son re-edited 32 *Airs à 2 et 3 parties de feu Monsieur Le Camus* (Paris, 1678) to assure publication in a definitive edition with their 'veritable bass', and warmly recommended their performance with a theorbo 'to charm the most delicate ears'. These *airs* demonstrate Le Camus's polished technique and his penchant for a lively, independent bass line. The majority are in binary form, but some are rondeaux. Grammatically his language is akin to that of Louis Couperin, with a taste for successions of 7ths and ambiguous treatment of the third, sixth and seventh degrees of the scale.

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LUCY ROBINSON

Le Cène, Michel-Charles. Dutch music printer. He succeeded to the firm of ESTIENNE ROGER.

Le Cerf de la Viéville, Jean Laurent, Seigneur de Freneuse (*b* Rouen, 1674; *d* Rouen, 10 Nov 1707). French writer on music. He was educated by the Jesuits and studied philosophy and law before assuming his father's post as Keeper of the Seals of the Parliament of Normandy in 1696. Spurred on by the appearance of the *Paralèle des italiens et des françois* (1702) of his Normandy neighbour, François Raguenet, Le Cerf brought out in 1704 the Première Partie of his *Comparaison de la musique italienne et de la musique françoise* modelled on the writings of Claude and Charles Perrault. In a series of three dialogues conducted by a count, a countess and a chevalier (representing Le Cerf's own voice), he began to limn out the musical aesthetic prevailing in France during the late 17th century. Taking Raguenet's *Paralèle* (which is, in fact, a rejection of French music and its practice in favour of Italian counterparts) as a point of departure, Le Cerf espoused a simple, rational, 'natural' art over one based primarily on sensual beauty, an art that finds its expression in the ideals represented in the music of Lully. A review appeared in the 1 August 1704 issue of the *Journal des Sçavans*, the periodical in which the physician and medical journalist, Nicolas de Boisregard Andry, later wrote critically of Le Cerf (7 December 1705 and 12 August 1706).

Raguenet swiftly and systematically replied in scornful and ironic tones to Le Cerf in his *Défense du parallèle* (Paris, 1705). But at least in musical-aesthetic terms, he proved no match for the fluent though often digressive Le Cerf, who was proceeding with the publication of the compendious Seconde Partie of the *Comparaison.* In addition to three further dialogues, it includes song texts, historical surveys of music, opera and Lully, and a 'traité du bon goût en musique'. More particularly, he also produced in 1705 a *Réponse à la Défense du Parallèle.* The Troisième Partie of the *Comparaison* begins with a fragmentary text for a sacred opera followed by two series of essays, one on church music, the other on the differences between French and Italian music; the final essay, 'Jugement sur les Italiens & sur les François', is written in a spirit closer to that of Raguenet's *Paralèle* than any other part. Le Cerf, it must be said, admired other Italian music he heard in Rouen and Paris, especially the latest sonatas of Corelli and cantatas of Bononcini.

Le Cerf, piqued by the impertinence of a writer who he referred to alternately as 'Mr. le Journalist' and 'Mr. le Médecin', produced a scathing essay, *L'art de décrier ce qu'on n'entend point* (1706), in which he devoted 25 pages to a rigorous 'Exposition de la mauvaise foi d'un

extrait du Journal de Paris'. According to Philippe Le Cerf, who provided unique details of his brother's life in the April 1726 *Mercure galant*, Le Cerf intended to produce a fourth part to the *Comparaison*, which was to have included a critical catalogue of French operas, but died of a cerebral haemorrhage before completing it.

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JULIE ANNE SADIE (with ALBERT COHEN)

Le Chevalier, Amédée (*b* Savoy, *c*1650; *d* Amsterdam, bur. 5 Dec 1720). French publisher and music printer. He set himself up in Amsterdam as 'muziekmeester' and on 1 December 1689 obtained a 15-year licence for music publication. On 24 July 1690 he made an agreement with D. Robethon, by which the latter promised to finance the production of 1000 copies of his first publication, *Les trios des opéra de Monsieur de Lully* (2 vols., 1690, 1691). This was printed in Amsterdam by Blaeu, who worked for Le Chevalier until Le Chevalier himself became established as a printer in 1692. His publications are known from the catalogue at the end of J. de Gouy's *Airs à quatre parties sur la Paraphrase des pseaumes de Godeau* (1691) and from two advertisements in the *Amsterdamsche courant* (27 December 1691 and 1 July 1692). The second of these states that Le Chevalier sold not only his own publications but also music printed by A. Pointel. Le Chevalier's catalogue regularly included anthologies (*Recueil d'airs nouveaux*, RISM 1691[3], *Scelta delle più belle ariette*, 1691[4] and *Premier livre de trio*, n.d.), *Pièces choisies* by C. Rosier (1691), *Il giardino armonico* by J. Schenck (1691) and the airs of Lully's *Bellérophon* (1692). He also prepared the first Amsterdam edition of J. Rousseau's *Méthode claire, certaine et facile* (1691). In 1698 the magistrate in Ghent allowed him to establish himself in the city as a music printer without going through the prescribed period of apprenticeship. According to Vander Straeten, he had returned to Holland by 1702. In 1716 he is mentioned in the *Album studiosorum* of Leiden University as 'musicus'. There are two manuscripts containing works of his in the Landesbibliothek at Karlsruhe.

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HENRI VANHULST

Lechler, Benedikt [Johannes] (*b* Füssen, 24 April 1594; *d* Kremsmünster, 18 Jan 1659). German music copyist, composer and lutenist, active in Austria. From 1607 to 1615 he studied at the Imperial College of the Austrian Nobility, Vienna, and then became director of the school at Admont Abbey, Styria, where he also had charge of the music. In 1617 he went to the Benedictine monastery at Kremsmünster, where he remained for the rest of his life. He was first employed as a lutenist and administrative official. In 1628, after he had become a full member of the Benedictine order and changed his first name from Johannes to Benedikt, he was given charge of the sacred music; the court music was in the hands of Alessandro Tadei, but after Tadei left, on 20 May 1629, Lechler directed that too. His desire to provide the chapel, school and theatre of the monastery with suitable compositions prompted him to undertake extensive travels in Italy in 1632–3, including a visit to Rome, where he became acquainted with Carissimi. He was relieved of most of his musical responsibilities by 1651, presumably because of failing health.

Lechler's greatest significance is as a music copyist, collector and anthologist. Between 1633 and 1650 he assembled four large collections in score, devoted principally to sacred vocal music (*A-KR*, L 10, 12, 13 and 14), as well as several smaller manuscripts. These scores, preserved at the Benedictine abbey at Kremsmünster, Austria, include music by the foremost Italian composers of the time (Carissimi, Donati, Grandi, Merula and Monteverdi), as well as music by composers active in Vienna and elsewhere in the southern portions of the German-speaking lands (Emperor Ferdinand III, Michael Kraf, Heinrich Pfendner, Johann Stadlmayr, Christoph Straus and Giovanni Valentini (i)). Lechler's manuscripts are important sources of information concerning the use of instruments in large-scale vocal works; several transcriptions contain detailed indications concerning instrumentation not found in the printed sources.

Lechler's sacred compositions (preserved primarily in *A-KR* L 14) include three masses (two of them parody masses), a requiem, hymns, motets and a Magnificat setting. Most are large-scale compositions for voices and instruments, many featuring echo effects, solo-tutti indications and independent instrumental sonatas. The vocal writing often pits small groups from within the ensemble against one another or against the full tutti. Nonetheless, the music recalls earlier polychoral writing rather than the modern *concertato* style, since it remains predominantly homophonic and generally pits the upper voices against the lower voices in antiphonal passages. Although Lechler occasionally incorporates passages in solo and duet textures, he does not make extensive use of recitative or aria styles. In addition to his sacred vocal works, two polychoral instrumental canzonas, incidental pieces for theatrical productions, and works for solo lute survive (in *A-KR*).

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A. LINDSEY KIRWAN/STEVEN SAUNDERS

Lechner, Leonhard [Lechnerus, Leonardus Athesinus] (*b* valley of the River Adige, South Tyrol, *c*1553; *d* Stuttgart, 9 Sept 1606). German composer and music editor of Austrian birth. He was the leading German composer of choral music in the later 16th century.

1. Life. 2. Character. 3. Works. 4. Reputation.

1. Life. The cognomen 'Athesinus', which Lechner always used on the title-pages of his printed volumes and manuscripts, shows that he came from the valley of the River Adige (Athesis). He is first heard of in the accounts of the Bavarian court for 1570 as a chorister in the Hofkapelle of the hereditary Prince Wilhelm at Landshut, which was founded in 1568. It had been disbanded by 1570, and one of those dismissed was Lechner, who received a severance payment of ten florins. The first director of the Landshut Kapelle was Ivo de Vento, previously court organist under Lassus at Munich, and he was followed by Antonius Gosswin. Lechner clearly learnt a great deal from both men, but it was always Lassus whom he later referred to, with gratitude and reverence, as his teacher. Up to 1568, and probably from about 1564, he must therefore have belonged to the Munich Hofkapelle, directed by Lassus, and have lived in Lassus's house with the other choristers. It is doubtful whether he was personally taught by Lassus, since he did not mention this in the preface to his first printed volume of music in 1575 (nor indeed in any other source): he simply stated that his passionate love of music was fired by great models and that he had tried not merely to learn how to sing but also to compose music himself. It is not known where he spent the early 1570s, but in the preface to his Latin motet volume of 1581 he wrote that he had once 'roved far and wide, visiting various places'. It is reasonable to assume that it was during these years of apprenticeship that he did so and, moreover, that he spent some time in Italy: Italian influences are discernible from his earliest compositions onwards, and his anthology *Harmoniae miscellae* (1583), which includes works by 12 Italian composers, some of them virtually unknown in Germany, shows a familiarity with Italian music that he could hardly have acquired without going to Italy.

It is clear from the 1575 preface that at that time Lechner was an assistant teacher at the St Lorenz school, Nuremberg, then the town's largest grammar school. This was a very junior position, which is no doubt why he insisted that he wished to be regarded and judged not as a schoolmaster but as a musician and composer. The town council soon honoured him with the title of 'archimusicus', and his salary, 90 florins a year, was now the same as the Kantor's 'because he is such an outstanding composer and musician'. A number of leading citizens became his patrons and friends during his ten years at Nuremberg; he dedicated to them nearly all the volumes of music that poured from his pen during these years, no doubt for performance in the flourishing musical societies to which they belonged. The works ranged from light three-part Italianate pieces, through German sacred and secular songs for four and five voices to Latin motets and liturgical works; and they included editions and reworkings too. Several of these publications went into more than one edition, while individual pieces appeared in anthologies or circulated in manuscript form. In this way Lechner soon became known as a leading composer far beyond the confines of Nuremberg. He often received commissions to write works for festive occasions, among them the ceremonial opening of Altdorf University in 1575 (the work was published in *Motectae sacrae*), and the magnificent wedding of the Augsburg patrician Sebald Welser to the daughter of a Nuremberg councillor on 15 January 1582; on the latter occasion there were performances not only of a mass by Lechner – the *Missa prima* of the 1584 volume – but also of an epithalamium for three choirs totalling 24 voices, to a text by Lechner's friend the poet Paul Melissus Schede.

In spite of such honours and fruitful activity, in spite too of the ties of friendship and feelings of gratitude that bound him to Nuremberg, Lechner became increasingly dissatisfied with his subordinate position as an assistant schoolmaster. Having previously rejected a number of other offers, he accepted an invitation in the autumn of 1583 to present himself before Count Eitelfriedrich IV von Hohenzollern-Hechingen, who received him cordially and appointed him his Kapellmeister. Lechner thanked him by dedicating his 1584 volume to him, and he took up his appointment at Hechingen in the spring of that year. The Hofkapelle, though not large, was of a high standard and well equipped, and it seemed that Lechner could look forward to a period of activity no less satisfying than his years at Nuremberg. His salary was 160 florins a year, with additional income in kind, and his duties embraced music for the chamber and for mealtimes on the one hand and for the chapel and church on the other. Difficulties first began to make themselves felt in the matter of church services, for Count Eitelfriedrich was a fervent supporter of the Counter-Reformation, while Lechner was an equally fervent Lutheran (he was converted from Catholicism in his 18th year). The oration delivered at his funeral stated that he had

> constantly and steadfastly supported ... our true Christian religion ... so that when, for the sake of his art, he was obliged to ... eke out a living under the papacy he nevertheless expressly refrained from practising the [Catholic] religion and the exercise of its rites, as may be shown by the orders that were drawn up against him and still exist.

This can only refer to Hechingen, the only Catholic court that Lechner served. Denominational differences in Germany at that time had become increasingly polarized. Following the victory of the Catholic princes in the 'Cologne feud' over Archbishop Gebhard Truchsess von Waldburg, who had turned Lutheran, the Counter-Reformation gained ground, and further support came in the form of an endowment of 2000 florins made by Count Eitelfriedrich in 1584, the annual interest on which was intended to allow two boys from his county to study 'with our lords the Jesuits' and thus contribute towards combating 'the seductive and accursed heresies of the Lutherans and Calvinists and similar superstitious religious sects'. This suggests how passionately the count was prepared to persecute supporters of the Reformation, and it is easy to see why Lechner was unwilling to remain for long at his court and soon began looking for another post. In June 1585 he applied unsuccessfully to the Dresden court despite letters of recommendation from Lassus and Duke Wilhelm V of Bavaria.

Since Count Eitelfriedrich was reluctant to lose his Kapellmeister, Lechner soon took advantage of his absence to leave the court secretly. He fled to nearby Tübingen, which lay on Württemberg soil, and he was warmly welcomed there into the circle of the humanist scholar and poet Nikodemus Frischlin. Count Eitelfriedrich tried to persuade him to return in a letter of 25 July 1585 containing a friendly admonition and a promise to release him from his service 'without delay and with every honour and favour'. The following day Lechner drafted a letter in reply in which he declined to return and threatened that he 'would enlist the help of men of learning' and 'publish details of how things stood at that court'; if the count were to cast aspersions upon him and if he, Lechner, were then forced to answer those charges, he would 'have the very devil to pay'. This letter is so unlike Lechner's other surviving writings – and so exceptional a response of a court servant to his master – that it seems reasonable to assume that the quarrelsome Frischlin, who later, in an academic address, violently attacked the aristocracy and lampooned the rulers of his own country, lent him his moral support in this uncompromising refusal. As a result of it the count became his bitter enemy and sent letters to several princes and to the Nuremberg town council, requesting them to hunt down his runaway Kapellmeister, take him into custody and return him to Hechingen. Lechner, however, sought refuge with Duke Ludwig of Württemberg, convincing him of his innocence and receiving an appointment as a tenor at the Stuttgart Hofkapelle, where he had to make do with a far smaller salary than he had been used to. The duke also supported him in other ways: he used his influence with the Nuremberg council on behalf of Lechner's family there and in January 1586 helped him settle his differences with Count Eitelfriedrich, as a result of which he was able to visit Nuremberg safely and bring his wife and son back with him to Stuttgart. Duke Ludwig authorized grants to cover his increased expenses and rewarded the numerous works he dedicated to him with honoraria of between 6 and 20 florins; there are records of payments to him nearly every year from 1586 to 1600. Some of these works were printed, but most remained in manuscript and are nearly all lost; consequently far less is known of the music of the last 20 years or so of Lechner's life than of that from the previous ten.

In the Stuttgart court records Lechner is described first as 'former Hohenzollern Kapellmeister', then as 'musician', 'tenor', 'member of the Kapelle' and, from 1586 onwards, 'composer'. He was assistant to the Hofkapellmeister, Ludwig Daser, who was succeeded on his death in 1589 by his son-in-law Balduin Hoyoul, by virtue of his seniority. It was only when Hoyoul himself died in November 1594 that Lechner became Hofkapellmeister, and he was officially installed in April 1595. At that time the Kapelle included 24 singers and 24 instrumentalists. The then ruler, Duke Friedrich, issued a service manual entitled *Staat und Ordnung eines Kapellmeisters*, which came into force on 10 May 1595. It contained precise instructions for the education, upkeep and instruction of the eight choristers, who were given board and lodging in the Kapellmeister's house, and much space was given over to strict orders enjoining the musicians, above all the instrumentalists, 'dutifully to obey the Kapellmeister in all musical matters'. It is clear that the achievements of the Kapelle had suffered from a lack of discipline, generally because the instrumentalists disputed the right of the Kapellmeister, who had risen from the ranks of the singers, to criticize their playing and dictate to them. Lechner was soon to discover that this was still true, for on 1 March 1596 he petitioned the duke to command the instrumentalists to perform their duties as he had ordered; otherwise he could accept no responsibility for the inadequacy of their performances. Duke Friedrich immediately issued a decree threatening severe punishments. Lechner was thus able to ensure that the standards of the Kapelle gradually improved and that court festivities once more gave them an opportunity to distinguish themselves. When an English legation came to Stuttgart in November 1603 with its own retinue of musicians in order to hand over to Duke Friedrich the Order of the Garter that had been conferred on him, the two groups of musicians organized a competition, which the Württembergers won, though narrowly.

The fact that Lechner brought about such an improvement in the Hofkapelle is all the more remarkable considering that he was frequently ill during the last years of his life; mention of this fact occurs in the funeral oration, and from 1586 onwards court accounts frequently contain entries relating to payments to him towards a spa tax, showing that he visited various resorts, including what is now Baden-Baden in 1593 and Bad Boll in 1605, in search of a cure. Yet in spite of his ill-health he continued to direct the Kapelle and write music up to the very end of his life. For the marriage of the Württemberg Princess Sibylle Elisabeth and Duke Johann Georg, later the Elector of Saxony, he wrote a large-scale psalm setting, *Laudate Dominum, quoniam bonus est*, for 15 voices divided into three choirs, which was performed at Dresden by members of the Stuttgart Hofkapelle on 16 September 1604. Lechner's illness probably prevented his travelling to Dresden, for by this time he was frequently obliged to hand over direction of the Hofkapelle to the alto Tobias Salomo. In 1604 Salomo described himself in a petition as vice-Kapellmeister, even though he had not officially been so designated; Lechner complained to the duke, but in vain. He died two years later and was buried with great ceremony in the upper Spitalkirche, close to the altar, where only members of the ruling house and the highest court officials were laid to rest.

2. Character. The oration at Lechner's funeral emphasized that he was 'not only well informed about all matters of religion and faith but was thoroughly versed in them too', for he was in the habit of reading all manner of histories and other books, particularly the Bible and 'works of pure theology'. Kade (1869) was typical of scholars of an earlier age when he saw him as a 'fickle and passionate character' and as an 'easily roused, hot-tempered artist in whom Germanic coarseness mingled with the fiery nature of his foreign blood'. A careful investigation of all relevant sources that have since come to light reveals an essentially different picture. Lechner's letters – except for the one of 1585 from Tübingen to Count Eitelfriedrich (see §1 above) – and the prefaces to his printed works reveal a well-bred, highly cultivated man of superior intellect and some discrimination, whose essential modesty was tempered by a justifiable self-assurance. Like all who hailed from South Tyrol, he was of pure German extraction; that he was not 'fickle' is shown by his ten years of uninterrupted activity at

Nuremberg and his 22 years in the service of the dukes of Württemberg. Though a committed Lutheran, he remained tolerant and associated freely with Catholic musicians, performing their works and sending young musicians to advance their education at Catholic courts in Austria and Italy.

3. WORKS. Possibly the oldest of Lechner's known compositions are two six-voice canons, *Allein Christus ist gestorben für mich* and *Und andre Müntz darzue*, which are dedicated to Theodor Lindner, Kantor at the Nuremberg Spitalkirche (and brother of Friedrich Lindner). The two pieces are copied in Lechner's own hand in a manuscript belonging to Lindner (*D-BAs* HV Msc 576) and are dated 24 June 1575 (see Krautwurst, 1992). Lechner's first published works, a collection of 30 Latin motets for four to six voices, also appeared in 1575, when he cannot have been much more than 20, but they show that he was already a fully mature composer. They show too that he was unmistakably a product of the Lassus school, although there is a certain Italian influence too, particularly in the use of madrigalisms, which he employed more regularly than any of his German and Dutch contemporaries. The volume also includes an eight-part psalm, which is one of the earliest German examples of Venetian double-choir polyphony. In his Latin sacred works Lechner continued to be heavily indebted to the Dutch school, but he was always far more than an imitator of Lassus, though he was long so regarded. The four masses that survive by Lechner are all parody masses. Probably the earliest mass is that based on Lassus's motet *Omnia quae fecisti* (composed in 1562). The mass is transmitted incompletely in a manuscript from Neresheim dated 1578 (now in *D-Rtt*). The work probably originates from Lechner's time in Munich. Three of Lechner's masses were printed in the *Liber missarum* of 1584. The *Missa 'Non e lasso martire'* was composed in 1575 and is based on a madrigal by Cipriano de Rore. The *Missa 'Domine Dominus noster'* was performed on 15 January 1582 at the wedding of Sebald Welser and Margarete Imhoff at St Sebaldus in Nuremberg. It takes as its model Lassus's motet of that name. The *Missa 'Non fu mai cervo'* was first performed in January 1584 and is based on a madrigal by Luca Marenzio.

The individuality of Lechner's style can be more clearly seen in his settings of vernacular texts. He generally based his German villanellas on Italian models which had been introduced to Germany by Ivo de Vento in 1573 and which came into fashion with the work of Jacob Regnart, some of whose three-part pieces he published in five-part versions in 1579. But he began to go his own way in this genre as early as 1576. He refined it by dispensing with obscene texts, while retaining its loosely structured form, and by adopting a solid contrapuntal technique and madrigal-inspired means of expression. By so doing he created a new type of Gesellschaftslied. His four- and five-part secular songs show similar characteristics. In his 1586 volume 'in the style of secular canzoni', he combined elements of the Dutch style with those of the Italian madrigal in order to give more intense expression to the spiritual and intellectual content of the texts. This aim is particularly evident in the settings of sacred German texts that he included in his volumes of 1582 and 1589. Certain poems, for instance *Nun schein, du Glanz der Herrlichkeit* and *O Tod, du bist ein bittre Gallen*, exerted a particularly powerful influence on him. In setting them he created a new kind of German song motet and at the same time reached such a pitch of excellence in it that he himself was the only composer to surpass it, in late works such as the cycle *Deutsche Sprüche von Leben und Tod*. The late works, which survive in a manuscript of 1606, consist in the main of four- and five-part settings of German words which show that he pursued his own independent course and was in advance of his time and unique in the forms he used. He was the first composer to set a complete cycle of German poems. He collaborated with the leading poets of his day; in Nuremberg he worked with Schede and the goldsmith Paul Dulner, who both provided him with texts which in power of language and imagery were far superior to all other contemporary German verse. Some of the other texts in the 1606 manuscript are most probably by Georg Rudolf Weckherlin (1584–1653), the brother-in-law of Lechner's son, Gabriel, and are no less impressive.

With Lechner's four-part Passion of 1593, his most extensive work, the German motet Passion reached its peak. Its full title, given in a print cited in book fair catalogues but either lost or never published, emphasized that he had based it on 'the old Latin church tone'. This Passion tone moves from one voice to another, thus constantly repeating itself, whereas it is not used at all in other German motet Passions. In this respect Lechner revealed his debt to liturgical tradition, while at the same time using a particularly free form and introducing every stylistic means at his disposal so that the Gospel narrative is endowed with devotional fervour and compassion and impresses itself all the more poignantly upon the listener.

4. REPUTATION. The rediscovery during the past 50 years of much of Lechner's work has revealed the extent to which he managed to reconcile a commitment to tradition with the freedom of artistic creativity. The personal style of his late works was known to few of his contemporaries. Christoph Demantius included these lines of verse in his first published volume of secular music in 1595: 'Orlandus valuit permultum cantibus olim, Langius et Lechner non valuere minus'. The comparison with Lassus was obviously intended to flatter Lechner; Gregor Lange seems then to have been overrated. Lechner's earlier works at least were widely known, and some of them were mentioned by theorists as models and examples, but his music soon fell into oblivion, mainly because of fundamental changes in style that coincided with the introduction of the continuo about 1600. The renewed interest in early music in the 19th century brought to light only a few of his minor works. His life was investigated, but prejudice, allied to inadequate knowledge of the sources, led to mistaken judgments and misinterpretations. It was not until his fine later works were rediscovered in 1926 that the way was open for a true evaluation of him. A complete edition was inaugurated in 1954 and has facilitated the appreciation of him at his true worth as a leading German composer of choral music.

WORKS

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published in Nuremberg unless otherwise stated

SACRED VOCAL

Motectae sacrae, 4–6vv ... addita est in fine motecta, 8vv (2 choirs) (1575); A i

Sanctissimae virginis Mariae canticum, quod vulgo Magnificat inscribitur, secundum octo vulgares tonos, 4vv (1578); A iv

Sacrarum cantionum, liber secundus, 5, 6vv (1581); A vi

Liber missarum ... adjunctis aliquot introitibus in praecipua festa, ab Adventu Domini usque ad festum Sanctissimae Trinitatis, 5, 6vv (1584); A viii
Septem psalmi poenitentiales ... additis aliis quibusdam piis cantionibus, 6 and more vv (1587); A x

3 motets, 1583[2] [see 'Editions']
Historia der Passion und Leidens Christi, 4vv, perf. Stuttgart, 1593, *D-Kl* [announced in Messkatalog of 1594 as pubd Nuremberg, 1594; edn lost or possibly never pubd]; A xii
Allein Christus ist gestorben für mich, 6vv, *D-BAs* HV Msc 576
Und andre Müntz darzue, 6vv, *BAs* HV Msc 576

LIEDER

Neu teutsche Lieder, nach art der welschen Villanellen gantz kurtzweilig zu singen, auch auff allerley Seytenspil zu gebrauchen, 3vv (1576, 3/1586 as part of Der erst und ander Theil der teutschen Villanellen); A ii
Der ander Theyl neuer teutscher Lieder, nach art der welschen Villanellen, 3vv (1577, 2/1586 as part of Der erst und ander Theil der teutschen Villanellen); A ii
Neue teutsche Lieder, 4, 5vv (1577) [incl. sacred lieder]; A iii
Neue teutsche Lieder, erstlich durch ... Jacobum Regnart ... componirt mit drey Stimmen, nach art der welschen Villanellen, jetzund aber ... mit fünff Stimmen gesetzet ... con alchuni madrigali in lingua Italiana, 5vv (1579); A v
Neue teutsche Lieder, 4, 5vv (1582) [incl. sacred lieder]; A vii
Neue lustige teutsche Lieder nach art der welschen Canzonen, 4vv (1586); A ix
Neue geistliche und weltliche teutsche Lieder, 4, 5vv (1589); A xi

3 sacred and secular Lieder, 4vv, 1585[37]
Neue geistliche und weltliche deutsche Gesänge samt 2 lateinischen, 4, 5vv, MS dated 1606, *D-Kl* (inc.); A xiii

SECULAR VOCAL

Madrigal, 5vv, 1585[17]

OCCASIONAL

Illustrissimo heroi ac domino ... Ioachimo Ernesto, antiquissimi stemmatis Anhaldini ... harmoniam hanc panegyricam composuit, 6vv (1582); A xiv
Eadem epitaphia (Martini Crusii), musicis modis, 6vv, in Martini Crusii ... De imp. rom. Friderico ... Barbarossa ... oratio (Tübingen, 1593); A xiv

3 wedding works, 6, 15, 24vv, perf. Nuremberg, 1582–3, Dresden, 1604; motet in honour of August, Elector of Saxony, 6vv, 1585: *D-Dla*, *Ngm*, Welser-Archiv, Neunhof, nr Nuremberg [A xiv–xv]
Wedding work, 5vv, Nuremberg, 1582, lost

EDITIONS

Harmoniae miscellae cantionum sacrarum, 5, 6vv (Nuremberg, 1583[2])
O. de Lassus: Selectissimae cantiones, 6 and more vv [2 parts] (Nuremberg, 1579)
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KONRAD AMELN

Leclair. French family of violinists and composers. Of the eight children of Antoine Leclair, master lacemaker and

cellist, and Benoîte Ferrier, the musical careers of six can be traced. Four are separately noted below; Jeanne (1699–after 1762) was a player and teacher of the violin in Lyons, and François (1705–after 1762) was a professional musician there.

(1) Jean-Marie Leclair [*l'aîné*] (*b* Lyons, 10 May 1697; *d* Paris, 22 Oct 1764). Composer, violinist and dancer. He is considered the founder of the French violin school.

1. LIFE. Before his 19th year, Leclair mastered violin playing, dancing and lacemaking. He was then listed among the dancers at the Lyons opera, together with Marie-Rose Casthagnié whom he married on 9 November 1716. He may also have been active as a dancer and violinist in Rouen, where according to Gerber his patron was Mme Mezangère (La Laurencie however doubted the Rouen connection).

Leclair was in Turin in 1722, where he may have been drawn by employment at royal wedding festivities; he was evidently active there as a ballet-master, though he did not hold an official position. Possibly he received violin lessons from G.B. Somis.

Going to Paris in 1723, Leclair came under the patronage of one of the richest men in France, Joseph Bonnier, while he prepared his op.1 for publication. These sonatas were recognized for their originality and, according to one contemporary, they 'appeared at first a kind of algebra capable of rebuffing the most courageous musicians'. Another wrote: 'Le Clair est le premier qui sans imiter rien, Créa du beau, du neuf, qu'il peut dire le sien' ('Le Clair is the first person who, without imitating anything, created beautiful and new things, which he could call his own').

In June 1726 J.J. Quantz visited Turin where, he noted in his diary, Leclair was studying with Somis. Leclair provided ballets (now lost) as postludes to two operas at the Teatro Regio Ducale, Turin, in 1727. In Paris the following year he published a second book of violin sonatas and made his début with 12 appearances at the Concert Spirituel, where he was vigorously applauded in performances of his own sonatas and concertos. He also travelled to London, where John Walsh issued a book of his sonatas, and to Kassel, where he performed at court with Pietro Locatelli. This performance may have been an enactment of the battle between the French and Italian styles which so interested writers of the period. J.W. Lustig recounted that Leclair played 'like an angel' and Locatelli 'like a devil'; that Leclair employed extreme rhythmic freedom and moved his listeners by the beauty of his tone, while Locatelli astonished his listeners with a deliberately scratchy tone and left-hand pyrotechnics. Leclair apparently worked with Locatelli at this time, perhaps returning to Amsterdam with him; 18th-century commentators noted Locatelli's influence in the sonatas of op.5. Another of his teachers at this period was the Parisian composer, harpsichordist and conductor André Chéron, to whom he subsequently dedicated his op.7.

Leclair's first wife had died childless, and on 8 September 1730 he married Louise Roussel, who engraved his op.2 and all his subsequent works. Their only child, Louise, also an engraver, married the painter Louis Quenet.

Numerous performances and publications in Paris led to official recognition when late in 1733 Leclair was appointed by Louis XV *ordinaire de la musique du roi.* He responded by dedicating to the king his third book of violin sonatas, of which the sixth in C minor (later dubbed 'Le tombeau') is his best-known composition. In his new capacity Leclair associated with some of the best French musicians of the day, including his friend the viol player Antoine Forqueray and his rival Pierre Guignon. The court favoured older French music – Lully for the chamber, Lalande for the chapel – but Leclair was allowed at least once to perform one of his concertos for the queen's entourage, when 'his delicate and brilliant playing was greatly applauded'. This employment ended in 1737 when Leclair and Guignon quarrelled over the directorship of the king's orchestra. The two agreed to alternate monthly, with Leclair leading off; but after the first month he resigned and left Paris rather than sit second to Guignon.

Leclair next accepted an invitation to the court of Orange in the Netherlands from Anne, Princess of Orange and daughter of George II of England. Princess Anne had become an accomplished harpsichordist under Handel's tutelage; their mutual esteem may be surmised from his dedication to her of his op.9 and her decorating him with the Croix Néerlandaise du Lion. From 1738 to 1743 Leclair spent three months each year at the court. After July 1740 the remaining nine months were spent at The Hague, where he had become *maestro di cappella* to a wealthy commoner, François Du Liz, who maintained an establishment of 20 musicians. This arrangement ended with Du Liz's bankruptcy in January 1743; Leclair returned to Paris to publish his fourth and final book of violin sonatas. In 1744 he spent some time in Chambéry playing for the Spanish Prince Don Philippe, to whom he



Jean-Marie Leclair: engraving by Jean-Charles François after Alexis Loir (?III), 1741

subsequently dedicated op.10. He then returned to Paris, and remained there, apart from an occasional visit to Lyons.

Leclair spent the next few years in semi-retirement, on a pension from the Bonnier de la Mosson family, teaching the violin and composing. On 4 October 1746, in his 50th year, his only opera, *Scylla et Glaucus*, had its première at the Académie Royale de Musique. In his letter of dedication he wrote 'Today I enter upon a new career', surely an allusion to Rameau who similarly embarked on an operatic career in his 51st year. Leclair's opera, stylistically in the Rameau tradition, had a mixed reception, received 18 performances in two months and was then dropped from the repertory.

In 1748 Leclair was taken into the service of a former pupil, Antoine-Antonin, Duc de Gramont, for whose private theatre at Puteaux (now a suburb of Paris) he became composer and musical director. Leclair continued to work for the duke after 1751, when the duke's financial extravagances forced the sale of the Puteaux estate and a return to Paris. For the duke he composed a number of vocal and instrumental pieces, now lost except for the vocal part of one ariette (Sadler and Zaslaw, 1980–81). About 1758 Leclair and his wife parted and set up separate households, Leclair buying a small house in a dangerous part of Paris. He was murdered late one evening in 1764 as he entered his house. The Paris police conducted a thorough investigation and found three suspects: the gardener who found the body; Leclair's nephew, Guillaume-François Vial, with whom he had fallen out; and Mme Leclair herself. The murder is often said to be shrouded in mystery, but the evidence (in the French Archives Nationales) is so clearly against the nephew, who was a violinist and the author of *L'arbre généalogique de l'harmonie* (1767), that the only remaining mystery is that he was never brought to trial.

2. Works. Leclair's achievement as a composer lay in his modification of the Corellian sonata style to accommodate French taste. The result was the *goûts réunis* prophesied by Couperin, the *vermischter Geschmack* later recommended by Quantz. He imbued the Italian sonata style with elements drawn from the Lullian dance and from the *pièce* of the French viol players and harpsichordists. Leclair was often able to combine the two styles and to arrive at a new synthesis. In this he was a child of his time, for comparable syntheses were attempted by many of his contemporaries. Leclair was one of the most successful. In his concertos he stayed close to Vivaldian models in the fast movements, more often introducing the French taste in the slow movements.

In his melody Leclair ranged from the *détaché* style of the Lullian dances and French viol players to the cantabile melodies of the Italian violinists, with a moderately ornamented line, fully written out. His melodic style shows a preference for an accumulation of shorter phrases as compared with the seamless *Fortspinnung* of Bach; shorn of their overlay of Rococo ornamentation, his melodic lines show a basic structure and style close to that of such models as Corelli and Lully. His harmony is varied and colourful, and includes occasional bold strokes such as enharmonic modulations and intensely chromatic progressions. One cannot speak of an 'early' or 'late' style in Leclair's music. His remarkably consistent style was as advanced in 1723 as it was outmoded in 1753. Although none of his works can be dated other than by the *terminus ad quem* provided by their first publication, there is some evidence that Leclair, like Corelli, composed the bulk of his music early in his career and published it little by little; the increase in harmonic complexity found by Preston in the four books of violin sonatas is perhaps due to Leclair's preferring to publish the less problematic works first. He handled the favourite forms of the period with mastery, though without introducing innovations or prefiguring the development of the 'sonata form' of the early Classical style.

Technically, Leclair made considerable demands. For the left hand there were excursions into high positions, multiple stops (for virtually entire movements), double trills, and left-hand tremolo. The bow arm had to master tied-bow staccatos, rapid string crossings and a variety of subtle articulations. In his own day Leclair was renowned for his brilliant and accurate performance of multiple stops. Insofar as he wrote out his ornaments and sometimes required the use of *notes inégales*, Leclair performed in the French tradition. But in most aspects of violin technique, including his use of the longer, so-called 'Tartini bow', his manner of performance was Italian. An account of 1738 praised his ability to play well in either style.

Leclair's pupils – leaving aside a number of noble dilettantes – included L'abbé *le fils*, Elisabeth de Haulteterre, Petit, Geoffroy, Guillaume-Pierre Dupont, Jean-Joseph Rudolphe and, perhaps, Gaviniès and Le Chevalier de Saint-Georges (but not, as erroneously claimed, Dauvergne or Mahoni dit Le Breton). Leclair is rightly considered the first great figure of the French violin school, and his influence on French violinists persisted to the end of the 18th century.

WORKS

all published in Paris

op.	
[1]	Premier livre de sonates (a, C, B♭, D, A, e, F, G, A, D, B♭, b), vn, bc (1723/*R*), 2 also for fl; ed. in RRMBE, lxxvii (1995)
[2]	Second livre de sonates (e, F, C, A, G, D, B♭, D, E, c, b, g), vn, bc (*c*1728/*R*), 5 also for fl; ed. in RRMBE, lvii (1988)
3	Sonates (G, A, C, F, e, D), 2 vn/tr viols (1730/*R*); ed. M. Pincherle (Paris, 1924); ed. S. Beck (New York, 1946); ed. Rost (Locarno, Wilhelmshaven and Amsterdam, 1963)
4	Sonates en trio (d, B♭, d, F, g, A), 2 vn, bc (*c*1731–3); ed. M. Pincherle (Paris, 1922)
5	Troisième livre de sonates (A, F, e, B♭, b, c, a, D, E, C, g, G), vn, bc (1734/*R*); ed. in RRMBE, iv–v (1968–9)
6	Première recréation de musique d'une exécution facile (D), 2 vn, bc (1736/*R*) [suite with ov.]; ed. H. Ruf (Kassel, 1976)
7	6 concertos (d, D, C, F, a, A), vn, str, bc (1737), no.3 for fl/ob, str, bc
8	Deuxième recréation de musique d'une execution facile (g), 2 rec/vn, bc (*c*1737) [suite with ov.]; ed. H. Ruf (Kassel, 1967)
9	Quatrième livre de sonates (A, e, D, A, a, D, G, C, E♭, f, g, G), vn, bc (1743/*R*), 2 also for fl; 6 pubd as op.1 (London, *c*1755); ed. in RRMBE, x–xi (1969–72)
10	6 concertos (B♭, A, D, F, e, g), vn, str, bc (1745)
11	Scylla et Glaucus (opéra tragédie, prol, 5, d'Albaret), Paris, Académie Royale de Musique, 4 Oct 1746, MS with autograph corrections, *F-Po*; score pubd (1746); rev. Lyons, Concert de l'Académie des Beaux-Arts, *c*1755, see Vallas
12	Second livre de sonates (b, E, D, A, g, B♭), 2 vn/tr viols (*c*1747–9/*R*); ed. M. Pincherle (Paris, 1950)
13	[3] Ouvertures et [3] sonates en trio (G, D, D, b, A, g), 2 vn, bc (1753/*R*); ov. no.3 is arr ov. to 1746 Scylla et Glaucus; sonata no.1 is arr. op.2 no.8; no.2 is arr. op.1 no.12; no.3 is arr. op.2 no.12

[14] Trio (A), 2 vn, bc (1766), posth. [suite with ov.]; ov. is ?arr. ov. to c1755 Scylla et Glaucus; 2nd movt arr. from op.9 no.11; 3rd movt arr. from prol to Scylla et Glaucus; 4th movt arr. from op.5 no.4

[15] Sonate (F), vn, bc (1767), posth.; ed. in RRMBE, xi (1972); see Preston (1967)

2 minuets, vn, bc, in [Ir](-IXe) Recueil de menuets nouveaux français et italiens tels qu'ils se dansent aux bals de l'Opéra (Paris, 1740s)

Other pieces by Leclair pubd in 18th-century anthologies are reprs. of movts from pubd works with op. nos.

Lost: ballet music for G.M. Orlandini's Semiramide, Turin, Regio, carn. 1722, lib also lost, ? same music as ballet music for D. Sarro's Didone abbandonata, Turin, Regio, carn. 1727, lib pubd; ballet music for Orlandini's Antigona, Turin, Regio, carn. 1727, lib pubd; Près des bois enchantés (cantata), poem pubd in *Mercure de France* (Jan 1736), music announced for pubn, Paris, 1767; divertissement for Le danger des épreuves (comedy, 1, J. de La Porte or Senneterre), Paris, de Puteaux, 19 June 1749, lib pubd (Paris, 1749); Apollon et Climène, 2nd entrée of Amusements lyriques, Paris, de Puteaux, Feb 1750, lib pubd (Paris, 1750); arias and dances for several Fr. plays perf. in Paris, de Puteaux, 1751–64, unpubd, see *La LaurencieEF*, Pincherle; Tablature idéale du violon jugée par feu M. le Clair l'aîné être la seule véritable (Paris, 1766)

(2) Jean-Marie Leclair [*le second; le cadet*] (*b* Lyons, 23 Sept 1703; *d* Lyons, 30 Nov 1777). Violinist and composer, brother of (1) Jean-Marie Leclair. In 1732 the city councillors of Besançon engaged him as director of their Académie de Musique, but the city fathers of Lyons lured him back after less than a year with the offer of an annual pension. In return Leclair agreed to remain at Lyons as music director of the Académie des Beaux-Arts and to teach the violin to anyone requiring lessons. In all this he was so successful that in 1741 the city fathers augmented his pension and passed an appreciative motion which read in part:

> His talent for playing the violin, with a perfection which daily brings him approbation, leaves the public nothing to desire. Such a talent is of considerable importance in sustaining the concerts and the Opéra of this city, since by his efforts the instrumental music in both places is performed in a much more regulated manner. Besides, he daily trains youngsters of good family in the art of violin-playing, so that one can say that persons of all ages profit from Mr Leclair's ability.

The honour and financial rewards accorded Leclair by the people of Lyons were accompanied by a growing reputation elsewhere. In 1738 a report published in Paris listed him among French violinists who 'already have a great reputation', and the following year he published a book of 12 violin sonatas, dedicated to Camille Perrichon, Louis XV's commandant for Lyons. On 25 January 1748 he married Jeanne-Suzanne Crus de la Chesnée; they had a son in 1749 and a daughter in 1751. Around this time Leclair's op.2, six sonatas for two violins or viols, was published. The rest of his life was spent in Lyons. The syndics of the Lyons Concert named him secretary in perpetuity and from time to time performed his works. There is mention of such works as *Le Rhône et la Saône*, a 'Divertissement champêtre' (1736), and in 1768 a 'symphony', some arias and a motet, but all of these works are lost.

Leclair's published music suggests that he was an excellent violinist as well as an able composer. Many movements have a decided charm, but others are pedestrian. The style of the music is close to that of Jean-Marie *l'aîné*. According to Marpurg (1754) Jean-Marie *le second* was as great a virtuoso as Jean-Marie *l'aîné*; as a composer, however, he was but a pale reflection of his older brother.

WORKS

Premier livre de sonates (e, G, F, A, G, B♭, A, D, g, C, a, E), vn, bc, op.1 (Paris, 1739)

Sonates (A, D, E, G, F, D), 2 vn/tr viols, op.2 (Paris, c1750)

Le Rhône et la Saône (cant., P. Dubruit de Charville), Lyons, 1730s; lost, see Vallas, 187

Divertissement champêtre (anon.), Lyons, 1736; lost, see Vallas

1 motet, 14 Dec 1768; 1 symphonie, 2 March 1768; ariettes avec orchestre, 13 July, 7 Sept, 23 Nov 1768: all lost, see Vallas, 195

(3) Pierre Leclair (*b* Lyons, 19 Nov 1709; *d* Lyons, 2 April 1784). Violinist and composer, brother of (1) Jean-Marie Leclair. He spent most of his life as a violinist in Lyons. He married on 30 January 1730. A certain 'Pr. Le Claire, of Lyons' was active as an engraver of music in Ghent around 1750; this may be the same man. In 1764 Pierre, living in Versailles, published his op.1, *Six sonates de récréation à deux violons*. His op.2, *Six sonates de chambre*, also violin duets, remained in manuscript (*F-LYm*). He died poor and was given a pauper's burial.

(4) Jean-Benoît Leclair (*b* Lyons, 25 Sept 1714; *d* after 1759). *Comédien*, violinist and composer, brother of (1) Jean-Marie Leclair. He appeared, with his father and two older brothers, among the musicians performing in the annual *Voeu du Roi* in Lyons on 8 August 1735. On 1 August 1736 the city of Moulins engaged him as director of its newly formed Académie de Musique and offered a position to his fiancée, Catherine (Pierrette) de la Porte: the couple married a fortnight later in Moulins. Their contract was to run 'until 1 January 1738 at least'; by July 1737, however, they had left Moulins, and by February 1739 were back in Lyons, where they had a daughter and were proprietors of a shop.

Nearly a decade later Leclair was head of a travelling troupe of actors, dancers and musicians. His troupe played at Leuven in 1748, at Brussels and Liège in 1749, at Ghent in 1750, at Liège again in 1750–51, at Utrecht in 1751 and finally at Liège once more in 1758–9. His activity as composer is known only from the libretto of a divertissement performed on 27 April 1749 in Brussels to celebrate the return of Duke Charles of Lorraine from the negotiation of a peace treaty. The work, a *ballet héroïque* entitled *Le retour de la paix dans les Pays-Bas* (B. de la Roche), was composed and directed by Leclair, and the dancers included three of his children.

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NEAL ZASLAW

Leclair, Louise Roussel (*b* Paris, 9 Sept 1700; *d c*1774). French music engraver. Known first under her maiden name of Louise Roussel, she was the daughter of the engraver and print dealer Claude Roussel, whose business was in the rue Saint-Jacques and who himself engraved several musical works. Her first productions date from 1723 (the *Second livre de sonates pour violon* by Henry Eccles). In 1728 she engraved JEAN-MARIE LECLAIR's second book of sonatas, and soon afterwards, in 1730, she married him and changed her signature to Louise Leclair. Works by many of the great violinist composers of the period, including Jacques Aubert, Jean Barrière, Corelli, Pietro Gianotti, Leclair, Simon Leduc, Carl Stamitz and Tartini, are found under her signature. In smaller quantities, she also engraved chamber music works (by Haydn, Stamitz and F.-J. Gossec), symphonies by J.C. Bach, and some vocal works. Among the publishers who employed her most frequently were Venier, Vernadé, Bayard, La Chevardière and Le Menu. After the death of her husband in 1764, from whom she had been separated in 1750, she published two of his works (opp.14 and 15); she ceased any activity after 1774. She took great pains with the legibility of the works she engraved, and her style is characterized by its clarity and elegance of presentation on the page.

Her daughter Louise Leclair was also a music engraver, and after her marriage to the painter Louis Quenet she took her husband's name. She seems to have produced only a limited number of works between 1765 and 1770.

ANIK DEVRIÈS

Le Clerc, Charles-Nicolas (*b* Sézanne en Brie, 20 Oct 1697; *d* Paris, 20 Oct 1774). French music publisher and violinist, younger brother of JEAN-PANTALÉON LE CLERC. The brothers have often been confused owing to the similarity of their activities and the infrequent use of Jean-Pantaléon's first name. Charles-Nicolas Le Clerc's name appears for the first time in the list of violinists of the Académie Royale de Musique in 1729 and in that of the 24 Violons du Roi in 1732. He held the former post until 22 May 1750 and the latter until 1761. His talents as a violinist were frequently mentioned during that period in accounts of concerts published in the *Mercure de France*.

Le Clerc began publishing music in 1736 and remained in the business until his death; the first privileges registered in his name date from 9 March 1736 and 17 November 1738; his first catalogue (1738) shows an impressive list of works. His shop was in the rue St-Honoré and bore the signs 'A la Ville de Constantinople' (1737–8), 'A l'Image Ste Geneviève' (1759–60) and 'A Ste Cécile' (1760–74). The fact that he specialized in music publishing indicates that he was something of a pioneer, and also distinguishes his career from that of his brother and the Boivin dealers (primarily commission agents). The only works he sold to the public were those he had commissioned and had engraved. After 1760 he became a commission agent. He was the first in France to have the idea of establishing a repertory of engraved works on which he had sole rights, following the principle which Ballard had been applying for generations with printed music. He published largely foreign music by well-known Italian, German and Flemish composers; some French composers (e.g. J.-M. Leclair and Guillemain) were also listed. Up to 1760 he published mainly instrumental music, later including *opéras comiques*, *ariettes* and *cantatilles*. His music stock was sold in lots by his widow a few months after his death. One lot was bought in December 1774 by Mathon de la Cour on behalf of the Bureau du Journal de Musique and another in February 1775 by the composer Taillart the elder.

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ANIK DEVRIÈS

Leclerc, Félix (Eugène) (*b* La Tuque, Quebec, 2 Aug 1914; *d* Ile d'Orléans, nr Quebec City, 8 Aug 1988). Canadian songwriter, singer and writer. He began his career as a radio announcer and scriptwriter in Quebec City in the late 1930s and then joined the CBC in Montreal as a writer and producer in 1941. Although he had little musical training Leclerc began to write songs to his own poems; his first, *Notre sentier*, was written at the age of 18. He was heard in Montreal by the artistic director of Philips records, Jacques Canetti, who brought him to Paris in 1950 to make a successful début at l'ABC where he remained for five weeks. Subsequently he toured in France and Switzerland. In 1951 his song *Moi, mes souliers* was awarded a Grand Prix du Disque by the Académie Charles-Cros.

Leclerc became known in Europe as 'le Canadien', and was the first French-Canadian chansonnier to achieve wide recognition in the French-speaking world. He appeared in the films *Les brûlés* (1958), *Félix Leclerc, troubadour* (1959) and *La vie* (1967); he last performed on stage in 1972. In his songs he followed no popular trends and avoided sophistication in both text and music. With a deep, robust baritone voice he sang of Quebec's landscape, people and customs. To one critic, his songs 'smacked of the rich damp earth, of the forests and lakes, of ripe apples and of new-mown hay'.

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GILLES POTVIN/R

Le Clerc [Leclercq], Jacques (*b* Langres, *c*1620; *d* St Pierre de Melun, 1 Jan 1679). French musical theorist. He took his vows as a Benedictine monk at Limoges in 1641 and

became sub-prior of the abbey of the Trinité in Vendôme. Like many of his Benedictine colleagues of the congregation of St. Maur, Le Clerc was a scholar with varied interests. First and foremost a linguist, he was interested in Latin pronunciation, mathematics and music, the latter as both a theorist and a practitioner. He is chiefly known for the misattribution to him in early literature of P.-B. de Jumilhac's *La science et la pratique du plain-chant* (1673). Nevertheless, among manuscripts left by him (in *F-Pn*) are original writings related to chant. Two are of interest: *Méthode facile et accomplie pour apprendre le chant de l'église sans l'aide d'aucune gamme* (dated 1665, f.fr.20001) and *Règles du chant et de la prononciation grecque et latine* (an extended work, comprising five treatises, which is incomplete and is found in portions of f.fr.19103 and 20002).

Le Clerc's aim was to re-establish plainchant as it had been practised before its 'corruption' by humanism. His argument was fourfold: the strictures of the Council of Trent and of post-Tridentine reform conform to tradition in criticizing both long melismas and an allegedly defective prosody; writing on ways of modifying traditional rhythm, Le Clerc noted a tendency to abandon distinctions between different kinds of chant; the disfigurement of chant resulting from the preceding observation reduces it to the level of any other kind of music; and these observations alone should provide Benedictines with the tools necessary to 're-establish Gregorian chant in its original purity'.

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PHILIPPE VENDRIX

Le Clerc, Jean-Pantaléon (*b* ?Sézanne en Brie, before 1697; *d* after 1759). French publisher and violinist, the elder brother of CHARLES-NICOLAS LE CLERC . He lived at the 'Croix d'Or', rue du Roule, Paris, from 1728 to 1758. Having entered the 24 Violons du Roi on 17 July 1720, he remained a member until 1760. A periodical advertisement dated October 1728 announced the start of his career as a music commission agent. Up to 1753 his name was often associated with that of Boivin, both on the title-pages of works and in music advertisements. There seems to have been a tacit agreement between the two dealers; they shared the Parisian music market and the same works are listed in their respective catalogues. Their trade was supplied by the composers themselves, mainly by those having had their works engraved at their own expense. They also represented French and foreign publishers such as Ballard, Charles-Nicolas Le Clerc and Michel-Charles Le Cène.

Three catalogues dated 1734, 1737 and 1742 provide an inventory of the music on sale at the 'Croix d'Or'; the list is supplemented by a further undated catalogue published in 1751. Some of the works listed were commissioned by Le Clerc himself; they are recorded in the 'Registres des Privilèges' and in an engraved catalogue (the French national archives contain the only surviving copy, attached to a deed dated 13 April 1752 by which his brother Charles-Nicolas acquired the rights to works in the catalogue). Composers listed in this catalogue include Quantz, Telemann, Bourgouin, Croes, Lavaux, Charles Wiseman, Deltour, Noblet and T.L. Bourgeois; chamber music, dances (minuets, quadrilles, airs) and songs represent the works published by Le Clerc.

On 7 June 1751 Le Clerc retired and handed over the commission agency to his daughter Anne-Cécile on her marriage to the organist Claude Vernadé. He authorized her to run the business under the name of Le Clerc and this explains the alternation of the names of Le Clerc, Le Clerc-Vernadé and Vernadé on the title-pages of works sold between 1751 and 1758. In 1758 La Chevardière took over from Mme Vernadé and described himself as the successor of M. Le Clerc.

It is possible that Le Clerc was also a composer. Some dances signed Le Clerc are contained in contemporary anthologies entitled *Nouveaux menuets françois et italiens .... mis en ordre par Mr. Le Clerc* (Paris, 1730), but this is not sufficient evidence that he was the author. The last known reference to Le Clerc is a deed drawn up by a notary in 1760 which mentions that at that time he kept a haberdashery in Paris.

For bibliography *see* LE CLERC, CHARLES-NICOLAS.

ANIK DEVRIÈS

Lecocq, (Alexandre) Charles (*b* Paris, 3 June 1832; *d* Paris, 24 Oct 1918). French composer. One of five children of a poor family, he was born infirm and from the age of five or six was forced to use crutches. He soon concentrated on music, playing first a flageolet and later the piano. By the age of 16 he was sufficiently accomplished a pianist to give lessons. After a period of instruction in harmony by Crèvecoeur, he entered the Paris Conservatoire in 1849, where he studied harmony with Bazin and composition with Halévy, and made friends with his fellow students Bizet and Saint-Saëns. At the end of his second year he gained *second prix* in counterpoint and was *primus accessit* in Benoist's organ class. But the weakness of his legs made organ playing tiring and difficult. He was forced to leave the Conservatoire prematurely, in 1854, to help support his parents by giving piano lessons and by playing at dances and for lessons of the dancing-master Cellarius. He first attracted attention as a composer in 1856 when, out of 78 entrants in a competition organized by Offenbach for the Théâtre des Bouffes-Parisiens, he and Bizet shared first place with their settings of an operetta libretto *Le docteur Miracle*.

In spite of this success, Lecocq had to wait for recognition. A few of his one-act operettas were performed during the 1860s, but it was not until 1868 that he enjoyed his first real success with *Fleur-de-thé*, an operetta with a Japanese setting, after the current fashion. He finally achieved prominence after the 1871 revolution. In Brussels, where Lecocq lived for several years from 1870, the popular acclaim accorded his operettas *Les cent vierges* (1872), *La fille de Madame Angot* (1872) and *Giroflé-Girofla* (1874), all of which were later produced with great success in Paris and abroad, established him as a natural successor to Offenbach. Settling once again in Paris, he confirmed his international reputation with *La petite mariée* (1875) and *Le petit duc* (1878), both of which have remained in the French operetta repertory. After a lapse of more than a year caused by illness and domestic problems, his career resumed with *Janot* (1881), *Le jour et la nuit* (1881) and *Le coeur et la main* (1882),

but these were his last real successes. He accepted that fashion had changed, and his output gradually decreased as he turned to other genres. *Plutus* (1886), an attempt to write in a more serious vein, was produced by the Opéra-Comique; it failed, and received only eight performances. He also composed a ballet, *Le cygne*, for the Opéra-Comique (1899). During the 1890s he took up the scores of his earlier works, wrote prefaces on their background and made critical comments on individual numbers. His last important operetta was *La belle au bois dormant* (1900); thereafter he composed little. He was made a Chevalier of the Légion d'honneur in 1900 and an Officier in 1910.

Much of Lecocq's music is characterized by a light touch, but he could also adopt a more lyrical and elevated style than Offenbach and termed several of his operettas *opéras comiques*. His greatest popular triumph, *La fille de Madame Angot*, has remained a classic among operettas, and demonstrates Lecocq's abundant flow of pleasing melodies, his deft exploitation of rhythm for a lively theatrical effect, impressive building up of extended numbers, and typically French shaping of phrases.

WORKS

all printed works published in Paris

STAGE

operettas, first performed in Paris, and published there in vocal score, unless otherwise stated

ob – *opéra bouffe*

optte – *opérette*

Le Docteur Miracle (oc, 1, L. Battu and L. Halévy), Bouffes-Parisiens, 8 April 1857 (1877)
Huis-clos (1, A. Guénée and A. Marquet), Folies-Nouvelles, 28 or 29 Jan 1859
Le baiser à la porte (optte de salon, 1, J. de la Guette), Folies-Nouvelles, 26 March 1864 (*c*1890)
Liline et Valentin (optte de salon, 1, de la Guette), Champs-Elysées, 25 May 1864 (?*c*1864)
[Les] ondines au champagne (optte, 1, H. Lefèbvre, Pélissié and Merle), Folies Marigny, 3 Sept 1865 or 1866 (1876)
Le myosotis (optte bouffe, 1, Cham and W. Busnach), Palais-Royal, 2 or 3 May 1866 (1866)
Le cabaret de Ramponneau (1, Lesire), Folies Marigny, 11 Oct 1867 (?*c*1867)
L'amour et son carquois (ob, 2, Marquet and Delbès), Athénée, 30 Jan 1868 (1868)
Fleur-de-thé (ob, 3, Chivot and Duru), Athénée, 11 April 1868 (1868)
Les jumeaux de Bergame (oc, 1, Busnach), Athénée, 20 Nov 1868 (1876), orch score (1884)
Le carnaval d'un merle blanc (folie parée et masquée, 3, H. Chivot and A. Duru), Palais-Royal, 10 Dec 1868
Gandolfo (optte, 1, Chivot and Duru), Bouffes-Parisiens, 16 Jan 1869 (1869)
Deux portières pour un cordon (1, Lucian [L. Dubuis and Lefèbvre]), Palais-Royal, 19 March 1869 (?*c*1869)
Le rajah de Mysore (optte bouffe, 1, Chivot and Duru), Bouffes-Parisiens, 21 Sept 1869 (1869)
Le beau Dunois (ob, 1, Chivot and Duru), Variétés, 13 April 1870 (1870)
Sauvons la caisse (1, de la Guette), Tertulia, 22 Sept or Dec 1871 (?*c*1871)
Le testament de M. de Crac (ob, 1, J. Moinaux), Bouffes-Parisiens, 23 Oct 1871 (1872)
Le barbier de Trouville (bluette bouffe, 1, A. Jaime and Noriac), Bouffes-Parisiens, 19 Nov 1871 (1872)
Les cent vierges (ob, 3, Clairville, Chivot and Duru), Brussels, Fantaisies-Parisiennes, 16 or 17 March 1872 (1872)
La fille de Madame Angot (oc, 3, Clairville, V. Koning and P. Siraudin), Brussels, Fantaisies-Parisiennes, 4 Dec 1872 (1873)
Giroflé-Girofla (opéra bouffe, 3, E. Leterrier and A. Vanloo), Brussels, Fantaisies-Parisiennes, 21 March 1874 (1874)
Les prés Saint-Gervais (oc, 3, V. Sardou and P. Gille), Variétés, 14 Nov 1874 (1874)
Le pompon (oc, 3, Chivot and Duru), Folies-Dramatiques, 10 Nov 1875 (1875)
La petite mariée (ob, 3, Leterrier and Vanloo), Renaissance, 21 Dec 1875 (1876)
Kosiki (oc, 3, Busnach and A. Liorat), Renaissance, 18 Oct 1876 (1877)
La marjolaine (ob, 3, Leterrier and Vanloo), Renaissance, 3 Feb 1877 (1877)
Le petit duc (oc, 3, H. Meilhac and Halévy), Renaissance, 25 Jan 1878 (1878)
La Camargo (oc, 3, Leterrier and Vanloo), Renaissance, 20 Nov 1878 (1879)
Le grand Casimir (optte, 3, J. Prével and A. de Saint-Albin), Variétés, 11 Jan 1879 (1879)
La petite mademoiselle (oc, 3, Meilhac and Halévy), Renaissance, 12 April 1879 (1879)
La jolie Persane (oc, 3, Leterrier and Vanloo), Renaissance, 28 Oct 1879 (1879)
Janot (oc, 3, Meilhac and Halévy), Renaissance, 21 Jan 1881 (1881)
La roussotte (vaudeville-opérette, 3, Meilhac, Halévy and A. Millaud), Variétés, 26 or 28 Jan 1881 (1881), collab. Hervé and M. Boulard
Le jour et la nuit (ob, 3, Leterrier and Vanloo), Nouveautés, 5 Nov 1881 (1882)
Le coeur et la main (oc, 3, C. Nuitter and A. Beaumont), Nouveautés, 19 Oct 1882 (1883)
La princesse des Canaries (ob, 3, Chivot and Duru), Folies-Dramatiques, 9 Feb 1883 (1883)
L'oiseau bleu (oc, 3, Chivot and Duru), Nouveautés, 16 Jan 1884 (1884)
La vie mondaine (ob, 3, E. de Najac and P. Ferrier), Nouveautés, 13 Feb 1885 (1885)
Plutus (oc, 3, Millaud and Jollivet), OC (Favart), 31 March or May 1886 (1886)
Les grenadiers de Mont-Cornette (3, Daunis, Delormel and E. Philippe), Bouffes-Parisiens, 4 Jan 1887 (?*c*1887)
Ali-Baba (oc, 4, Vanloo and Busnach), Brussels, Alhambra, 11 Nov 1887 (1887)
La volière (oc, 3, Nuitter and Beaumont), Nouveautés, 11 or 12 Feb 1888 (?1888)
L'égyptienne (oc, 3, Chivot, Nuitter and Beaumont), Folies-Dramatiques, 8 Nov 1890
Nos bons chasseurs (vaudeville, 3, P. Bilhaud and M. Carré), Casino de Paris, 10 April 1894
Ninette (oc, 3, Clairville, Hubert, Lebeau and C. de Trogoff), Bouffes-Parisiens, 28 Feb 1896 (1896)
Ruse d'amour (saynète, 1, S. Bordèse), Boulogne, Casino, 26 June 1898 (1897)
La belle au bois dormant (oc, 3, G. Duval and Vanloo), Bouffes-Parisiens, 19 Feb 1900 (1900, 2/*c*1905)
Yetta (oc, 3, F. Beissier), Brussels, Galeries St-Hubert, 7 or 8 March 1903 (1903)
Rose Mousse (comédie-musicale, 1, A. Alexandre and P. Carin), Capucines, 28 Jan 1904 (1904)
La salutiste (opéra monologue, l, Beissier), Capucines, 14 Jan 1905
Le trahison de Pan (oc, 1, Bordèse), Aix-les-Bains, Casino, 13 Sept 1911 (1912)

Undated: Le chevrier (oc, 2, C. Narrey and M. Carré *fils*) (*c*1888)
Unperf.: Renza; Ma cousine

OTHER WORKS

2 choruses
Over 100 songs
Les clercs de la Basoche, orch
Deux morceaux religieux: Andante nuptial, Offertoire, vn, org/pf (1883), also arr. orch; Mélange sur La fille de Madame Angot, ob, pf (1884); Allegretto, vc, pf (1885); Sonata, vn, pf
*c*60 dances and salon pieces, pf, 2 pieces arr. orch

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L. Schneider: *Une heure de musique avec Charles Lecocq* (Paris, 1930)

P. Landormy: *La musique française de Franck à Debussy* (Paris, 1943, 2/1948)
R. Traubner: *Operetta: a Theatrical History* (New York, 1983)

ANDREW LAMB

Le Cocq, François (*fl* early 18th century). Flemish composer and guitarist. He was a musician in the chapel royal, Brussels, mentioned in 1729 as being retired. He also taught guitar to the wife of the Elector of Bavaria. His music for five-course guitar survives in two manuscripts (*B-Bc* Littera S, 5615, dated 1730 (facs. (Brussels, 1979)), and *Br* II.5551D), both with the title *Recueil des pieces de guitarre*. They were copied by a friend of Le Cocq, Jean Baptiste Ludovico de Castillion, provost of the ecclesiastical college of Ste Pharailde in Ghent. Manuscript S, 5615 (of which the other is an abridged version) has a lengthy preface by Castillion describing the tuning, stringing and fretting of the guitar, and explaining note values, time signatures and ornaments. He recommends the use of bourdons on both fourth and fifth courses and mentions the use of overwound strings for this prupose. The music, notated in French tablature, is in two sections, the first comprising 117 pieces grouped by key and attributed to Le Cocq, the second containing music by earlier composers (Corbetta, Colista, Pérez de Závala, Granata, Sanz, Visée and Derosiers). At the end there is a glossary of musical forms and terms. Several of Le Cocq's pieces are incorporated into the suites in Santiago de Murcia's *Passacalles y obras* (*GB-Lbl* Add.31640).

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M. Hall: 'Santiago de Murcia and François Le Cocq', *JLSA*, xvi (1983), 3–6
C. Russell: 'François Le Cocq's Influence on Santiago de Murcia: Problems with Dates, Sources and Recomposition', *JLSA*, xvi (1983), 7–11 [see also 'Communications', *JLSA*, xvii–xviii (1984–5), 139–40]
C. Russell: François Le Cocq, Belgian Master of the Baroque Guitar', *Soundboard*, xxiii (1988–9), 283–93

MONICA HALL

Lecocq, Jean [Jehan] (*fl* 1540–60). Composer. He may be identifiable with JOANNES GALLUS.

Le Coincte, Louis. *See* LE QUOINTE, LOUIS.

Leçon de ténèbres (Fr.). A name applied in France, especially during the 17th and 18th centuries, to a musical setting of a portion of the Lamentations of Jeremiah for use in one of the three services of TENEBRAE in Holy Week; the form *Leçons de ténèbres* usually denotes a set of three lessons for one such service. *See* LAMENTATIONS.

Le Conte [Comes, Cont, Conti, del Conte, El Conte, Il Conte], **Bartholomeus** [Bartolomeo] (*fl* 1547–65). French singer and composer, active in Italy. His home diocese was Limoges or Noyon. He first appears in the historical record with *El Conte: Bartholomei Comitis gallici … motetta … suavissime sonantia* for five voices (Venice, 1547). From November 1550 to January 1554 he was a tenor in the choir of Siena Cathedral. He proceeded to Rome, where he briefly sang in the Capella Giulia (21 March – 31 May 1554). He entered the choir of the papal chapel on 9 September 1555, and was among the papal singers deputed to the Council of Trent in February 1561. He received permission to go abroad on 24 September 1564, and wrote the following spring to say he had accepted employment from 'a lord of his own country'; his resignation was accepted on 13 April 1565. In documents connected with a shake-up of the papal chapel later that year, Le Conte's voice was disparaged and he was described as 'a terrible heretic' (*hereticus pessimus*); he was expelled from the chapel on 1 October.

Besides Le Conte's 20 five-voice motets of 1547, we have a four-voice madrigal, *Di ciò, cor mio*, ascribed to 'Il Conte' in *Il vero terzo libro di madrigali … a note negre* (1549[31]; ed. in CMM, lxxiii/4, 1980), and a four-voice motet, *Agnus Christus in cruce*, printed without ascription in Susato's second book of motets (1553[9]). This was reprinted, along with five of the 1547 motets, under the name of 'Comes' in Berg & Neuber's *Evangelia* (1555[11-12], 1556[8]). There is also a five-voice madrigal, *Mordi, mordi, ben mio*, ascribed to 'Bartolomeo Il Conte' in the first book of madrigals of Francesco Usper (1604[20]). Le Conte was a capable if conventional composer. He chose particularly weighty texts and was the first to set each of his madrigal poems. His vocal lines express the verbal rhythms fluently and the scoring is varied, though his harmonic range is limited and the pacing of the motets is rather uniform.

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JEFFREY DEAN

Le Conte, Pierre-Michel (*b* Rouen, 6 March 1921). French conductor. At the Paris Conservatoire he studied the bassoon with Gustave Dhérin and conducting with Eugène Bigot and Louis Fourestier. Throughout his career he worked chiefly in French radio. He was conductor for radio in Nice from 1946 to 1949 and in Toulouse from 1950 to 1952, and from 1960 to 1973 he was resident conductor of the ORTF Opera Orchestra in Paris. He also conducted other orchestras, both in France and elsewhere; he conducted the Paris Conservatoire Orchestra at the Aix-en-Provence Festival in 1947, and in 1972 he toured the USSR with a programme of French music. He also taught conducting classes at the Paris Conservatoire for many years.

Le Conte favoured 19th-century symphonic works, but as a radio conductor he was also concerned with performing contemporary works, chiefly operatic. He conducted many first performances, including those of *Les amants captifs* (1960) and *Fille de l'homme* (1964) by Pierre Capdevielle, Françaix's *La princesse de Clèves* (1965) and *Le dialogue des Carmélites* (1969), and Germaine Tailleferre's *La petite sirène* (1958). He also had a particular talent for conducting lighter music.

CHRISTIANE SPIETH-WEISSENBACHER/R

Lectionary (from Lat. *lectionarium*). A liturgical book of the Christian Church, either Western (Latin and derived rites) or Eastern, containing scriptural or other readings for the Eucharist or Divine Office; *see* LITURGY AND LITURGICAL BOOKS, §II, 2(ii) and 3(ii), and §IV, 3(v), *see also* EKPHONETIC NOTATION.

Lectionary notation. *See* EKPHONETIC NOTATION.

Lecuna, Juan Vicente (*b* Valencia, 20 Nov 1899; *d* Rome, 15 April 1954). Venezuelan composer and pianist. He studied the piano with Salvador Llamozas at the Caracas National School of Music, where he graduated in 1917. Between 1918 and 1926 he lived in New York City as a freelance pianist, while studying with E. Kuypers and A. Savine. By 1926 he returned to Venezuela, where he initiated a financial career while still composing. By 1936 he had earned a diplomatic post at the Venezuelan Embassy in Washington. This began a long period of foreign residencies which put him in contact with several important composers and performers in the Americas and Europe, including Nicanor Zabaleta and Claudio Arrau, to whom he dedicated his Sonata for harp and his Suburbio for piano respectively. In 1941 he worked with Straube at the Peabody Conservatory. He was commissioned by the Venezuelan Ministry of Education in 1942 to look into the state of public school music education in Argentina, Brazil, Uruguay and Chile. During these visits he lectured extensively on Venezuelan music. He eventually established a close collaboration with the Chilean composer Domingo Santa Cruz, and was made an honorary member of the fine arts faculty at the University of Chile in 1944. He also received the artistic guidance of composer Jaime Pahissa in Buenos Aires, and of Manuel de Falla (exiled in the province of Córdoba, Argentina), with whom he cultivated a warm friendship. After a short return to Venezuela in 1946, he spent his last years as a member of the Venezuelan legation to the Vatican.

Lecuna is distinguished by the refinement and balance of his style, best represented in his piano music. His works reflect post-Impressionist or neo-classical tendencies but always include nationalistic elements. Lecuna's neo-classicism evokes Renaissance and Baroque Spain. His best known composition, the set of *Sonatas de Altagracia* for piano, recalls the structure and texture of the sonatas of Scarlatti, and incorporates rhythmic motives characteristic of Venezuelan traditional dances.

WORKS
(selective list)

Orch: Rumbera, 1926–35; Danza, 1954; Movimiento, 1951–4

Pf: Merengue, ?1926–35; Morocota, ?1926–35; Pasillo, ?1926–35, Rumbera, ?1926–35; La criolla vestida, ?1930–35; Rapsodia venezolana, 1935; Canción de cuna, 1936; La bandola, 1937; Calinerie, 1937; 5 sonatas de Altagracia, 1937–47; 4 pièces, pf (Paris, 1938): Vals caraqueño, 1937, Criolla (La criolla desnuda), 1930–33, Joropo, 1935, Danza (Suburbio), 1934; El preludio, 1938; Rapsodia venezolana, 2 pf, 1949–50; Música para niños, 1952; Chant sans paroles; Preludio

Other insts: Sonata, hp, 1942; Str Qt, 1943–4

1v, pf: Spleen (P. Verlaine), 1917; Green (Verlaine), 1918; Rêverie (A. de Musset), 1918

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JUAN ORREGO-SALAS/CARMEN HELENA TÉLLEZ

Lecuona (Casado), Ernesto (*b* Guanabacoa, 7 Aug 1896; *d* S Cruz de Tenerife, 29 Nov 1963). Cuban composer. Born into a musical family, he played the piano from an early age and wrote his first song when he was 11. He studied the piano with Carlo Alfredo Peyrellade, Saavedra and Hubert de Blanck. He graduated from the National Conservatory in Havana in 1913, receiving first prize and a gold medal, and soon made his first appearance as a composer–pianist. Then, after further studies with Joaquín Nin, he made several tours of Latin America, Europe and the USA as the leader of a dance band, Lecuona's Cuban Boys, which became quite well known. For some years he lived in New York, where he wrote for musicals, films and the radio. In his concerts he usually performed his songs and dances for piano, as well as light pieces by other late 19th- and early 20th-century Cuban composers. His salon piano pieces, using 'white' peasant and Afro-Cuban rhythms, found wide favour, and many of his songs, too, achieved great popularity. Indications have surfaced that in later years he wrote in a more formal style, with greater use of development and classical forms, and a more elaborate structure. A piano trio performed only once in Havana and fragments of a string quartet point to a more modern, almost Stravinskian harmony.

WORKS
(*selective list*)

Op: El maizal (G. Sánchez de Galarraga), 1929, La Habana, Payret, 7 March 1930

Zars (all first performed in La Habana): Lola Cruz (Sánchez de Galarraga), 1923, Auditorium, 15 Sept 1935; La niña Rita (Riancho y Castells), 1927, Regina, 29 Sept 1928; El batey (Sánchez de Galarraga), 1928–9, Regina, 9 April 1929; El cafetal (Sánchez de Galarraga), 1929, Regina, 1 March 1929; María la O (Sánchez de Galarraga), 1930, Payret, 1 March 1930; Rosa la china (Sánchez de Galarraga), 1932, Martí, 27 May 1932; La plaza de la Catedral (F. Meluzá Otero), 1942, Nacional, 19 March 1944

Orch: Rapsodia negra, pf, orch, 1943; Suite, 1945

Songs (texts by Lecuona unless otherwise stated): Desengaño (Sánchez de Galarraga) (1926); Noche azul (1927); Andalucía (1928); Aquella tarde (1928); Malagueña (1928); Canto carabalí (Sánchez de Galarraga) (1929); Canto negro (Sánchez de Galarraga) (1929); Siboney (1929); Como arrullo de palmas (1931), Damisela encantadora (1936); Mujer (1937); Dame de tus rosas (1939); La canción del regreso (Meluzá Otero) (1939); Mi mariposa (1941); El crisantemo (1943); Siempre en mi corazón (J.L. Seña), 1943

Chbr: Pf Trio; Str Qt, inc.

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AURELIO DE LA VEGA

Lecuona Casado, Ernestina (*b* Matanzas, 16 Jan 1882; *d* Havana, 3 Sept 1951). Cuban composer and pianist. Member of a remarkable musical family (including Ernesto Lecuona, her brother, and Leo Brouwer, her grandson), she studied at the Academia del Centro Asturiano in Havana and continued at the Municipal Conservatory (now the Amadeo Roldán School of Music) and then with Madame Calderón of the Paris Conservatoire. In 1932 she met the singer Esther Borja, her most faithful interpreter, with whom she toured Latin America, performing in theatres, on radio and on film. She also performed as a solo pianist in Cuba and abroad and gave concerts for two pianos with her brother, to whom she dedicated three pieces, *Danza negra* and the boleros *Mi vida es soñar* and *Anhelo besarte*. In 1937 she was a founder member of the Orquesta Feminina de Concierto. Her compositions are mostly small-scale, including can-

ciones, hymns, waltzes and other Latin-American dances, and she often wrote replies to the works of other composers: her *¿Me odias?*, a *criolla*, was a reply to *Te odio* by Felix B. Caignet; further works of this kind are the bolero *No lo dudes* (1932) and the bolero-canción *Ahora que eres mía* (1936). Some of her compositions have been recorded.

WORKS
(selective list)

Cancions: Luisa, habanera, 1897: ¿Por qué no me quieres?, criolla-bolero, 1929; Ahora que eres mía, bolero-canción, 1936; Cierra cierra los ajos (E. Costales), 1938; Cuando duermes, 1938; Ya que te vas, 1948

Boleros: Amarte es mi destino, 1932; No lo dudes, 1932; Mi sueño eres tú, 1936; Tú seras en mis noches (Costales), 1939

Waltzes: Jardin azul (G.S. Galarraga), 1929; Soñé con tu amor (C.P. Belinchón), 1939; Déjame amarte aunque sea un día más; No lo supiste comprender

Other works, incl. Himno a Maria Inmaculada y a Santa Teresa de Jesús; Pancho y Ramona, danzon; El diabilito, son; Oye mi son, son; ¿Me odias?, criolla

ALICIA VALDÉS CANTERO

Leczinska [Leszczynska], **Marie,** Queen of France (*b* Breslau, 23 June 1703; *d* Versailles, 24 June 1768). French ruler, musician and patron of music. The daughter of King Stanislaus I of Poland and Catherine Opalinska, in 1725 she married Louis XV. At Versailles, she cultivated musical and artistic talents and encouraged her daughters towards similar pursuits. She played several instruments, including the harpsichord and vielle, and also sang. According to the Duke of Luynes, she participated in evening chamber music with Farinelli and other famous musicians. In 1735, she established twice weekly Concerts de la Reine at Marly and Versailles, where operas recently performed in Paris were heard, along with works from the Concert Spirituel. After 1745, with the presence of Madame de Pompadour at court, the queen's interest in formal musical entertainment declined; however, she occasionally entertained child prodigies, including the young Mozart (New Year's Day, 1764).

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P.F. Rice: *The Performing Arts at Fontainebleau from Louis XIV to Louis XVI* (Ann Arbor, 1989)

MARY CYR

Ledang, Ola Kai (*b* Namsos, 25 July 1940). Norwegian ethnomusicologist. He studied the organ at the Trondheim Music School (diploma 1962), civil engineering at the Norwegian Institute of Technology, Trondheim (1963), and musicology at the University of Oslo (MA 1966). After holding a scholarship at the Norwegian Folk Music Institute in Oslo (1964–70) he became a lecturer and subsequently professor (1987) at the University of Trondheim; he has also been a music critic for the Oslo newspapers *Dagbladet*, *Verdens gang* and *Morgenbladet*. His research has been particularly concerned with Norwegian folk instruments, African music and the social aspects of music. He has also edited a collection of traditional ballads (*Trøndervisan*, ed. G. Hordvik, F.M. Åstedt and O.K. Ledang, Trondheim, 1986).

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'Instrumentell analyse av einstemmig musikk', *Forskningsnytt fra Norges almenvitenskapelige forskningsråd*, no.3 (Oslo, 1966), 13–18

Song, syngemåte og stemmekarakter: samanliknande gransking av 28 lydbandopptak av ein norsk religiøs folketone [Song, singing style and voice character: comparative examination of 28 audio tape recordings of a Norwegian religious popular melody] (Oslo, 1967)

'Some Musicological Applications of the Sonagraph', *SMN*, i (1968), 21–38

'On the Acoustics and the Systematic Classification of the Jaw's Harp', *YIFMC*, iv (1972), 95–103

'Instrument-Player-Music: on the Norwegian Langleik', *Festschrift to Ernst Emsheimer*, ed. G. Hilleström (Stockholm, 1974), 107–18, 273–4

'Frå religiøse folketonar til rytmesalmar' [From religious popular melodies to rhythmic hymns], *Årbok for Trøndelag*, xiv (1980), 125–34

'Open Form in African Tribal Music', *SMN*, ix (1983), 9–26

'Frå afrikansk stammemusikk til europeisk barokk: om samanhangen mellom afro-amerikansk musikk og europeisk barokkmusikk', *Arena*, ix (1986), 26–39

'Revival and Innovation: the Case of the Norwegian Seljefløyte', *YTM*, xviii (1986), 145–56

'Europeisk barokkmusikk i koloniperspektiv', *SMN*, xiii (1987), 45–81

ed.: *Musikklidenskapelig: 13 essays om Musikkvitenskapelig institutt 1962–1987* [Passionate about music: 13 essays on the Institute of Musicology] (Oslo, 1987)

'Magic, Means, and Meaning: an Insider's View of Bark Flutes in Norway', *Selected Reports in Ethnomusicology*, viii (1990), 105–23

'The Soundscape: Progenitor of Music and Instruments', *Studia instrumentorum musicae popularis XI: Smolenice 1992*, 151–6

KARI MICHELSEN

Ledbetter, Huddie. *See* LEADBELLY.

Ledenyov, Roman (Semyonovich) (*b* Moscow, 4 Dec 1930). Russian composer. He studied under Rakov and Anatoly Aleksandrov at the Moscow Conservatory, after which he completed a postgraduate course and joined the staff there. He served as secretary to the board of the Composers' Union of the RSFSR (1970–73) and in 1972 received the award Honoured Artist of the RSFSR. He began by writing in a style that owed much to Prokofiev but that also incorporated a great deal of dissonant harmony and a small amount of 12-tone technique (as in the impressive Violin Concerto) before, in the early 1960s and largely under the influence of Andrey Volkonsky, lurching towards the then avant garde and producing a number of often miniature works for small ensembles which curiously combine the brevity of Webern with something of the Russian nationalist spirit of Lyadov. It is probably through shorter works such as these that he made his most remarkable contribution. To this period belong the very attractive Kontsert-poèma ('Poem Concerto') for viola and orchestra and the *Kontsert-noktyurn* ('Nocturne Concerto') for flute and orchestra (both of 1964). After a period of ill-health, he changed path radically towards the neo-nationalism of Sviridov, in which spirit he produced many songs and concertos in which a mixture of Tchaikovsky, Musorgsky and Glazunov is filtered through a strangely modern nostalgia, resulting in much kitsch but, deliberately, little irony. The best piece of this last period is the massive Symphony *Rus' Green and white-snowed*, composed over several decades, in which the spirit of the music of Glazunov, early Rachmanionff, Lyadov and other masters of the Russian silver age is treated to a loving reappraisal.

WORKS

Ballet: Tale of Green Balloons (1, Ye. Bïkova, Yu. Skott, after V. Logovskoy), 1967

Vocal: Ode to Joy (cant., P. Neruda), 4vv, orch, 1958; Russkiye pesni [Russ. Songs] (trad. Russ.), 1v, pf, 1958; Songs of Freedom (orat, African and Asian poets), 1v, chorus, orch, 1961; Native Country

(cant., N. Nekrasov), female v, chorus, orch, 1977; Lay of Igor''s Host, orat, solo vv, chorus, orch, 1977; 3 stikhotvoreniya [3 Poems] (N. Rubtsov), 1988; 3 vokaliza, chorus, 1988; Vremeni goda [The Seasons], chorus, inst ens, 1988

Orch: Detskaya syuita [Children's Suite], small orch, 1957; Ode to the Party, 1961; Kontsert-noktyurn [Nocturne Conc.], fl, orch, 1964; Kontsert-poėma [Poem Conc.], va, orch, 1964; Vn Conc., 1964; Noktyurnï, 3 pieces, chbr orch, 1968; Kontsert-ėlegiya, vc, orch, 1980; kontsert-romans, pf, orch, 1981

Chbr and solo inst: Sonata, cl, pf, 1952; Sonata pamyati S. Prokof'yeva [in Memory of Prokofiev], 1956; Str Qt, 1958; Detskiy al'bom [Children's Album], 98 pieces, 1961; 6 p'yes [6 Pieces], str qt, hp, 1966; 10 ėskizov [10 Sketches], ens, 1967; 7 nastroyeniy [7 Moods], ens, 1967; Mini suite, org, 1968; Brief Tunes, 5 pieces, str qt, 1969; I Play the Clarinet, suite, cl, pf, 1972; 4 risunka [4 Drawings], ens, 1972; Pieces for children, 1977 [90 in all]; Elegicheskiy sekstet [Elegaic Sextet], str, 1983; 2 Ensembles, ww, 1987

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V. Kelle: 'Smïsla zhivaya osnova' [The living core of meaning], *SovM* (1984), no.9, pp.13–18 [on the Elegiac Sextet]

V. Likht: 'Pomogat' obnovleniyu iskusstva' [To help the renewal of art], *SovM* (1989), no.9, pp.4–11 [interview with Ledenyov]

G. McBurney: 'The Music of Roman Ledenev', *Tempo*, clxxvii (June, 1991), 24–31

R.L. Nikolayevich: *O dokhovnom renessanse v russkoy muzïke 1960–80kh godov* [About the Spiritual Renaissance of Russian music from the 1960s to the 1980s (St Petersburg, 1998), 198–207

GERARD McBURNEY

Lederer, Joseph [Anton] (*b* Ziemetshausen, Swabia, 15 Jan 1733; *d* Ulm, 22 Sept 1796). German composer. After an elementary education in Ulm, he entered the Augustinian seminary 'Zu den Wengen' and then the monastery, where he was a prebendary, teacher of theology and musician. According to Weyermann, 'he was talented, very industrious and studied harder than most of his fellow friars, but he was the most intolerant monk, and insulted the town's Protestants at every opportunity', for which he was reproached by his superiors. Lederer's works include numerous theological writings and a chronicle of the monastery (Augsburg, 1783). His compositions are mostly musical comedies and operettas written for the monastery's Gymnasium. He usually wrote his own texts, some of which are extant (*D-Us*), and he was given the honorary title 'kaiserlich und königlich gekrönten Dichter' for his activities as a poet. His stage works were occasionally performed outside Ulm, and Schikaneder presented his comedy *Der Chargenverkauf* several times in Salzburg in 1780–81. Most of Lederer's published output is sacred music. He described his six masses (1776) as 'short, light, and melodic', intended primarily 'for the use of country choirs and in nunneries'. In 1775, through his brother Ambrosius Lederer, he dedicated the masses and a poem to Prince Ernst of Oettingen-Wallerstein, indicating in the poem that his models as a composer were Gluck and Haydn. Lederer himself engraved his harpsichord concerto on copper. His only extant instrumental work, the *Apparatus musicus*, containing pieces for beginners, was a product of his teaching activities in the monastery, as was his treatise *Neue und erbauliche Art zu solmisiren* (Ulm, 1756, rev. 2/1796 as *Neue und erleichterte Art zu solmisiren*).

WORKS

Stage (most perf. Ulm, music lost, some libs in *D-Us*): 22 Singspiele, 1765–88; 4 Trauerspiele, 1761–75

Vocal: Stabat mater (Augsburg, 1752); Laus Dei (Augsburg, 1761); 6 masses, 2 solo vv, chorus, insts (Augsburg, 1776); 5 vespers, 5 psalms, Mag, Stabat mater, 4vv, insts (Ulm, 1780, 2/1789); cant., S, insts, in Apparatus musicus oder Musikalischer Vorrath (Augsburg, 1781); Off, 4vv, insts, *D-Tl*; 6 masses, op.4 (Augsburg, 1785), mentioned in Weyermann

Inst: Hpd Conc. (Ulm, n.d.), lost; Apparatus musicus, incl. 18 versettes, 17 preambles, minuet, trio, 3 sonatas, rondo with 5 variations (Augsburg, 1781), 1 preamble ed. U. Siegel, *Musik des oberschwäbischen Barock* (Berlin and Darmstadt, 1952, 2/1954)

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A. Weyermann: *Neue historisch-biographisch-artistische Nachrichten von Gelehrten und Künstlern . . . aus der vormaligen Reichsstadt Ulm* (Ulm, 1829), ii, 267ff [incl. list of writings and works]

ADOLF LAYER

Lederman (Daniel), Minna (*b* New York, 3 March 1896; *d* New York, 29 Oct 1995). American editor and writer on music and dance. She had professional training in music, dance and drama before graduating in 1917 from Barnard College. In 1923 she was a founding member of the League of Composers, and the following year she helped launch its *Review* (renamed *Modern Music* in 1925), the first American journal to manifest an interest in contemporary composers. As the sole editor (1924–46), she developed the journal's distinctive literary style and was responsible for bringing into its pages the writings of such rising young composers as Blitzstein, Bowles, Cage, Carter, Copland, Sessions and Virgil Thomson, thereby nurturing an entire generation of composer-critics. Equally important were the articles by scholars, critics and European composers including Bartók, Berg and Schoenberg. For over two decades *Modern Music* was a lively force in the international music world, chronicling developments in concert music, jazz, musical theatre, film, radio and dance in the USA, Europe and Latin America. In 1974 Lederman established the archives of *Modern Music* in the Library of Congress, and she wrote about the journal and her experience as editor in *The Life and Death of a Small Magazine (Modern Music, 1924–1946)* (Brooklyn, NY, 1983). She wrote on criticism and dance for *Modern Music*, edited the music anthology *Stravinsky in the Theatre* (New York, 1949/*R*), and contributed to *American Mercury*, *Saturday Review of Literature*, *The Nation* and other periodicals.

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C.J. Oja: 'The Mother of Them All: Remembering Minna Lederman', *Institute for Studies in American Music Newsletter*, xxv/2 (1995–6), 1–2, 14 only

M. Swed: 'Remembering *Modern Music*', *MQ*, lxxx (1996), 58–60

R. ALLEN LOTT

Ledesma (Hernández), Dámaso (*b* Ciudad Rodrigo, 3 Feb 1868; *d* Salamanca, 13 June 1928). Spanish folklorist, organist and composer. His talent as a musician was nurtured during his early childhood. After serving as an organist at a local church, Ledesma became organist at the cathedral in Ciudad Rodrigo (1889–98) and at Salamanca Cathedral (1898), a post he held until his death. He was ordained a priest in Salamanca. He was a famous improviser and a prolific composer of organ and liturgical music, but he is best remembered for his *Folklore ó Cancionero salmantino* (Madrid, 1907/*R*), which contains 404 melodies collected from the rich oral tradition of his native province. This was awarded a prize in an open competition by the Real Academia de Bellas Artes de S Fernando (Madrid), and was later published by the Diputación Provincial de Salamanca; the collection remains one of the most outstanding in Spanish folklore. An unpublished second volume containing 903 items was

left to his disciple Bernardo García-Bernalt Huertos in 1929.

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I.J. Katz: 'The Traditional Folk Music of Spain: Explorations and Perspectives', *YIFMC*, vi (1974), 64–85

E. Casares Rodicio, ed.: *Música en la Generación del 27* (Madrid, 1986) [incl. autobiographical letter, 153]

B. García-Bernalt Huertos: *Folklore musical salmantino para coro, piano y orquesta* (Salamanca, 1995) [incl. works by Ledesma]

ISRAEL J. KATZ

Ledesma, Mariano Rodríguez de. *See* RODRÍGUEZ DE LEDESMA, MARIANO.

Ledesma, Nicolás (*b* Grisel, Zaragoza, 9 July 1791; *d* Bilbao, 4 Jan 1883). Spanish composer. He was a choirboy at Tarazona Cathedral, where he was taught music by Francisco Javier Gibert and José Angel Martinchique. He later moved to Zaragoza, where he studied the organ with Ramón Ferreñac. From an early age he was organist and choirmaster in various collegiate churches: Borja (1807), Tafalla (1809), Calatayud (where he is known to have been about 1824) and finally Bilbao (1830), where he remained until his death. Ledesma was a prolific composer of masses, Lamentations, motets and villancicos. Although his music reflects the bombastic and theatrical tendencies of his age, he had a sound technique and a certain nobility of invention. He was also active with Eslava in efforts to renew and purify religious music.

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J. López-Calo: *Catálogo musical del archivo de la Santa Iglesia Catedral de Santiago* (Cuenca, 1972, rev. 2/1992–3 as *La música en la Catedral de Santiago*), 273ff [with addl bibliography]

JOSÉ LÓPEZ-CALO

Ledger, Philip (Stevens) (*b* Bexhill-on-Sea, Sussex, 12 Dec 1937). English organist, harpsichordist and choral conductor. He made his mark as an organist while still in his teens and was awarded the Limpus and Read prizes when he took his Fellowship of the Royal College of Organists. At Cambridge, where he was a music scholar at King's, he gained first-class honours in both parts of the music tripos and a distinction in the MusB examination. His first appointment as master of the music at Chelmsford Cathedral in 1961 made him the youngest cathedral organist in the country. He soon showed, however, that his potential ranged beyond the organ loft, and in 1965 he became director of music at the newly founded University of East Anglia at Norwich. For three years he was dean of the School of Fine Arts and Music, and he laid the foundations of a new Music Centre at the university, opened in 1973. Ledger's all-round musicianship attracted the attention of Benjamin Britten and in 1968 he became closely associated with him as an artistic director of the Aldeburgh Festival. He conducted at the opening concert in the rebuilt Maltings at Snape and participated in recordings of a number of Britten's works. He also conducted at the Promenade Concerts in London, appeared as harpsichord soloist and continuo player, gave organ recitals at the Royal Festival Hall, and played as a pianist with the Melos Ensemble.

In 1974 he was appointed director of music at King's College, Cambridge, a postition he held until 1982, consolidating the achievements of David Willcocks and making many admired recordings. In 1982 he became principal of the Royal Scottish Academy of Music and Drama in Glasgow, and in 1993 was appointed an honorary professor at the University of Glasgow. Ledger has edited music by Byrd, volumes 2 and 3 of *Anthems for Choirs*, and *The Oxford Book of English Madrigals* (London, 1978), while his interest in the music of Purcell is reflected in a performing edition of *King Arthur* (with Colin Graham), in which he conducted the English Opera Group in performances in Britain and abroad. He was created a CBE in 1985 and holds many other honours.

STANLEY WEBB/R

Ledger line. *See* LEGER LINE.

Lediard, Thomas (*b* London, 20 Oct 1684; *d* London, June 1743). English stage designer and writer. In spite of his training as an architect, Lediard was occupied very early on with diplomatic matters. For several years he served the Duke of Marlborough and around 1720 established himself as secretary to the British embassy in Hamburg. Sir Cyril Wich, then British envoy to the Hanseatic towns, acted as tenant of the Gänsemarkt opera house and soon engaged Lediard to design the scenery for festive prologues, serenades and operas which were sponsored by the resident diplomats and which were performed in honour of their respective royal families. Lediard developed a unique style which relied on conventional 17th-century Italian and German models but which was highlighted by the (sometimes superabundant) use of allegorical devices and emblems as well as ingenious lighting and the employment of transparent scenery. Back in London he presented an allegorical opera, *Britannia* (1732), with music by J.F. Lampe. When it proved a failure, he turned to writing and later was appointed Surveyor of Westminster Bridge.

WRITINGS

on music and theatre only

Eine Collection Verschiedener Vorstellungen (Hamburg, 1729, enlarged 2/1730 as *Eine Collection Curieuser Vorstellungen*) [incl. engravings of his stage designs]

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D. Schröder: *Zeitgeschichte auf der Opernbühne: Barockes Musiktheater in Hamburg im Dienst von Politik und Diplomatie, 1690–1745* (diss., U. of Hamburg, 1996)

DOROTHEA SCHRÖDER

Ledoux, Claude (*b* Auvelais, 23 Feb 1960). Belgian composer and pianist. He trained at the Liège Conservatoire (1977–89), where he studied composition with Rzewski, Boesmans and Jean-Louis Robert, and electroacoustics with Patrick Lenfant. He also came into contact there with Pousseur. He spent several periods studying abroad, notably with Ligeti (1985 and 1990) and in Paris (1987–9), where he attended the IRCAM seminars on computer music. Between 1992 and 1996 he paid four long visits to the East, which made a profound impression on him. From 1990 he taught music theory at the Maastricht Conservatory, and from 1992 composition at

the Mons Conservatoire. Ledoux's style reflects the European avant garde's return to the idea of consonance. Following psychoacoustic principles he bases his musical language primarily on the analysis of the full range of harmonic spectra (*see* SPECTRAL MUSIC). The modelling of these acoustic phenomena is translated into instrumental gestures and gives rise to melodic principles by which microtonal inflections act as a means of varying the timbre.

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(selective list)

Et le rêve s'en fut . . . , vn, cl, perc, pf, 1982; Chant, 3 perc, hp, pf, synth, 1983; Evanescence, orch, 1985; Liaisons, ob/eng hn, 3 inst trios, 1985; Ricciolina (chbr op, P. Baton), 1985, Liège, Opéra Royal de Wallonie, 1985; Musique concertante pour l'embarquement de Cythère, cl, tuba, pf, orch, 1986; Un ciel fait d'herbes II (M. Imberechts), Mez, cl, vn, vc, pf, 1990; 4 visages de femmes, orch, 1992; Miroirs de la transparence, vn, trbn, pf, 1993; Les ruptures d'Icare L, str qt, 1993; Torrent, vc, inst ens, 1995; Le cercle de RANGDA, pf, orch, 1998

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C. Ledoux: 'La fin de l'artisanat?', *Ars musica 1990*, 29–31
M.-I. Collart: 'De la multiplicité des imaginaires culturels: conversation avec Claude Ledoux', *Courant d'airs* [Liège], no.92 (1998), 14–21

PASCAL DECROUPET

Leduc [Le Duc]. French family of musicians, composers and music publishers. The origins of the family are unclear, but musicians of this name lived in Paris at the beginning of the 17th century and probably earlier, in the neighbourhood where the Leduc publishing house has remained. A Pierre Le Duc, maker of musical instruments, lived in the rue St-Honoré from 1602 and died childless in about 1635. His relationship to other Leducs is unknown. (*See also*ALPHONSE LEDUC.)

(1) **Simon Leduc** [*l'aîné*] (*b* Paris, 15 Jan 1742; *d* Paris, Jan 1777). Violinist, composer and publisher. A pupil of Gaviniès, he was a second violinist in the Concert Spirituel orchestra in 1759 and made his début as soloist in 1763. In 1763 he was one of the first violins in the Concert Spirituel orchestra, and he continued to appear as an orchestral player and soloist until his death. He earned consistently favourable reviews in the Parisian press and received an understated compliment in Leopold Mozart's travel diary of 1763–4: 'He plays well'.

Despite his success, however, Leduc decided to devote the greater part of his efforts to pursuits other than virtuoso performance. He took great care in teaching his brother Pierre, whom he apparently considered a greater violinist than himself. He composed exceptionally fine orchestral and chamber music, publishing some of it under a privilege granted on 17 March 1768, retroactive from 16 December 1767. (Simon never published any works but his own, the general privilege of 1 September 1767 notwithstanding; it was Pierre who undertook to develop a fully-fledged publishing business.)

In 1773 Leduc assumed the directorship of the Concert Spirituel with Gaviniès and Gossec, and soon earned the applause of the press for a noticeable improvement in the quality of these concerts. He was clearly a well-loved director; shortly after his death, the orchestra, trying to prepare one of his symphonies for a forthcoming performance, was collectively so overcome with grief that the rehearsal had to be suspended. His friends paid tribute to his memory in a religious service on 22 March 1777, at which Gossec's *Messe des morts* was performed.

Leduc's compositions, exclusively instrumental, compare favourably with those of any other young composer of his time. The writing is skilful and idiomatic, particularly for the violin; the harmonies are inventive, expressive, and often unusually chromatic. Painstakingly notated nuances, frequent dynamic contrasts and expressive harmonic progressions contribute to a style which has been called a 'French Storm and Stress'.

WORKS
printed works published in Paris

Orch: 2 concertos, vn solo, op.7 (1771), announced in 1771; earliest extant edns pubd separately (1775, 1776); Suite de noëls ... mêlés de solo et d'echo concertants, perf. 1773, unpubd, lost; Simphonie concertante, 2 solo vn (1775), 1st edn 'à 16 parties', lost; 2nd edn 'à 10 parties' (1779); Sym. no.1 in 3 simphonies à 8 parties ... by Leduc, C. Stamitz, Gossec (1776); Syms. nos.2–3 in 3 symphonies à 4 ou à 8 parties ... by J.C. Bach and Leduc (1777); 3me concerto, vn solo (?1778–81); Symphonie concertante, 2nd vn part only, *F-AI*, Fonds Aiguillon (1st movt identical to Sym. no.2); 6 trios, op.2 (1768), 3 for 2 vn, b, 3 for orch

Chbr: 6 sonates, vn, acc. ?va, b/hpd, op.1 (1767); 6 trios, op.2 (1768), 3 for 2 vn, b, 3 for orch, 1st vn part lost; 6 duos, 2 vn, op.3 (1771) [incl. catalogue of all Leduc's works with op. nos.]; 2me livre de sonates, vn, bc, op.4 (1771); 6 trios, 2 vn, b, op.5 (1771); 6 petits duos, 2 vn, op.6 (1771); Sonate, vn, b acc. (1782); 1 op. of [?6] qts, lost [cited in P. Leduc's posth. catalogue of S. Leduc's works]; 5 divertimenti à 4, *D-Bsb* according to *EitnerQ* [? = preceding work]

Sonate, vn solo, 1760, *F-Pc*

(2) **Pierre Leduc** [le jeune] (*b* Paris, 17 Oct 1755; *d* Bordeaux, 18 Oct 1826). Violinist, publisher and seller of musical instruments, brother of (1) Simon Leduc. He made his début as a violin soloist at the Concert Spirituel in the spring of 1770 and appeared frequently thereafter, receiving consistently favourable reviews. He studied with his brother Simon, whose works made up the bulk of Pierre's concert repertory. The brothers sometimes appeared together, on which occasions Simon yielded the first violin part to Pierre.

In March 1775 Leduc first advertised as a publisher, not as his brother's partner but as an independent businessman. (Although Simon had published works under the Leduc name, these were exclusively his own.) Pierre published works by contemporary composers and thus founded the Leduc publishing house as an enduring enterprise. In 1782 Pierre enlarged his firm by acquiring the stock of Preudhomme and in 1784 took over La Chevardière. Many sources say that he also absorbed Venier in 1781 or 1782, but this is not correct; Venier was active until late 1782 at least, and his stock was acquired by Charles-Georges Boyer in 1784. Leduc published a great variety of music, particularly orchestral and serious chamber music at first, then a quantity of less weighty material for amateurs during the 1790s. He did not completely stop playing the violin; his name continued to appear in the lists of violinists in the Concert Spirituel, although he seems to have devoted most of his attention to publishing from about 1776. By January 1804, after a brief but disastrous experiment in making pianos, he had turned the business over to his son (3) August Leduc. From 1808 until at least 1811, however, he was again active in Paris as a music seller and a publisher, especially of music periodicals, in partnership with his youngest son Pierre-Jean-Jacques Leduc (1792–1855). By 1819 he had moved to Bordeaux where he may have taught music but was no longer active as a publisher, and where he died in poverty in 1826.

Pierre Leduc composed nothing of consequence, although he may have contributed an occasional arrangement to his publication *Journal de harpe*. His wife, born Marie-Madeleine-Claude Henry, wrote a few harp accompaniments published under the name Mme Leduc in that periodical. An *Essai sur la mélioration de la guitare ou lyre-guitare à clavier* by Pierre Leduc survives (in *F-Pc*).

(3) **(Antoine-Pierre) Auguste Leduc** (*b* Paris, 1779; *d* Paris, 25 May 1823). Music publisher, son of (2) Pierre Leduc. He probably assumed the directorship of his father's publishing house at some time between April 1803 and January 1804. He established his business in Paris at 267 rue de la Loi, but in 1805–6 the house was renumbered 78, and in 1807 the street reverted to its pre-Revolutionary name of rue de Richelieu. After his death the firm was run by his second wife, Augustine-Julie Bernier, as Mme Veuve Leduc. In August 1830 one Pierrot advertised as her successor, and in 1831 she was bankrupted; but from 1835 to 1837 she was again in business, at 47 rue Neuve-Vivienne, before selling out to Janet Frères. Finally, in 1846, she was listed at 19 rue Vivienne.

Whereas Pierre Leduc had been active both in soliciting interesting new works and in reprinting from the plates acquired from other publishers, Auguste was comparatively unenterprising and not very prolific. He, and later his widow, published full scores of a handful of operas, including three by Carafa in the 1820s; each week he continued to issue (at least until 1821) the *Journal hebdomadaire*, a periodical collection of vocal music which had been started by La Chevardière in 1764. But the contents of the *Journal*, like most of Leduc's output, tended to be second-rate. Among his more significant publications were Choron's *Principes de composition des écoles d'Italie* (1808) and a reprint of the full scores, edited by Choron, of the 26 Haydn symphonies that his father had published in 1802–3. He must also be credited with a rare flash of enlightenment for putting out the song *Le dépit de la bergère* (*c*1820), probably Berlioz's first appearance in print. Almost all Leduc's publications were printed from engraved plates, but in about 1807 he flirted briefly with lithography – one of the earliest French publishers to do so.

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B.S. Brook: 'An Eighteenth Century Paradox', *Simon Le Duc (1742–1777): Five Symphonic Works*, ed. B.S. Brook and D. Bain, The Symphony 1720–1840, ser. D, iv (New York, 1983), xi–xxx

JEAN HARDEN (1, 2), RICHARD MACNUTT (3)

Leduc, Alphonse. French firm of music publishers. It was founded in Paris in 1842 by Alphonse Leduc (*b* Nantes, 11 March 1804; *d* Paris, 17 June 1868), who was not a blood relation of Pierre and Auguste Leduc. He studied harmony at the Paris Conservatoire under Reicha and became an excellent player of the bassoon, flute and guitar as well as a prolific composer. Pougin estimated his output to be at least 1300 works, including an elementary piano method (op.130, frequently reprinted), 960 piano solos (632 of them in dance forms), 94 songs and 103 works for bassoon, flute or guitar. On his death he was succeeded by his son, Alphonse-Charles (*b* Paris, 29 May 1844; *d* Paris, 4 June 1892), whose widow, Emma, daughter of the pianist Henri Ravina, directed the firm from his death until 1902, when their son, Alphonse-Henri, called Emile (*b* Paris, 17 Nov 1878; *d* Paris, 24 May 1951), and Paul Bertrand took over. Emile's two sons, Claude-Alphonse and Gilbert-Alphonse, became his partners in 1938 and succeeded to the business in 1951. Since 1985 their nephew, Basile Crichton and Claude's son, François, have directed the firm. Trade has been carried on under the name Alphonse Leduc except for a brief period (1902–*c*1915) when the firm was styled 'Emile Leduc, Paul Bertrand & Cie'; about 1915 Bertrand (*d* 1953) left to join Heugel.

The firm's first premises were at 14 rue Chabanais; by November 1842 they had moved to 8 rue Vivienne and by August 1844 to 78 passage Choiseul. In 1846 or 1847 the business of Auguste Leduc was acquired, and by May 1847 the firm had moved to 18 rue Vivienne. In 1852 it moved to 2 rue de la Bourse, in 1862 to 4 rue Ménars, in 1866 to 35 rue Le Peletier, and in November 1874 to 3 rue de Grammont; in February 1929 it moved to 175 rue St-Honoré.

Although the firm's output has probably amounted to some 30,000 publications over a period of nearly 170 years, few significant works by major composers were acquired until 1934, when Leduc started publishing Messiaen's compositions – at first intermittently, but almost exclusively from 1961. The chief importance of the firm lies rather in its contribution to music teaching in France by the publication of numerous elementary and advanced instrumental and vocal methods and studies as well as a vast quantity of instrumental music. In December 1883 Leduc took over the weekly journal *Art musical* from Girod (who had acquired it from its founder Léon Escudier); its final appearance was in September 1894, after which it was absorbed by Maurice Kufferath's *Guide musical*. Important developments in recent years have been the acquisition of Heugel (1980) and Hamelle (1993), both of which are now subsidiaries of Alphonse Leduc.

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RICHARD MACNUTT

Leduc, Jacques (Pierre Edouard) (*b* Jette, nr Brussels, 1 March 1932). Belgian composer. He studied at the Brussels Conservatory and later took composition lessons with Absil; in 1961 he won the Belgian second Prix de Rome with the cantata *L'aventure* op.8. He taught harmony, counterpoint and fugue at the Brussels Conservatory (1957–97). Since 1976 he has been rector of the Chapelle Musicale Reine Elisabeth, Waterloo. A member of the Belgian Royal Academy (1983), Leduc has also been president of Société Belge des Auteurs, Compositeurs et Editeurs since 1992. Leduc's music is distinguished by its rhythmic vitality, contrapuntal textures and by a respect for classical forms. *CeBeDeM directory*

WORKS

(*selective list*)

Stage: Nous attendons Sémiramis (comédie lyrique, G. Sion), op.38, 1972, Belgian TV, 6 Feb 1973

Orch: Antigone, sym. poem, op.5, 1960; Ob Concertino, op.10, 1962; Divertissement, fl, str, op.12, 1962; Le printemps, sym.

sketch, op.25, 1967; Ouverture d'été, op.28, 1968; Sym., op.29, 1969; Pf Conc., op.31, 1970; 5 croquis, op.34, 1971; Instantanés, op.37, 1972; Dialogue, cl, chbr orch, op.39, 1972; Suites de danses, op.57, 1976; 3 esquisses concertantes, op.62, 1978
Choral works, songs, many chbr and inst pieces

MSS in *B-Bcdm*

Principal publishers: CeBeDeM, Leduc, Maurer, Schott

HENRI VANHULST

Le Duc, Philippe. *See* DUC, FILIPPO.

Led Zeppelin. English rock group. It was formed in 1968 by Jimmy Page (James Patrick Page; *b* Heston, Middx, 9 Jan 1944; guitar and production) with Robert (Anthony) Plant (*b* West Bromwich, 20 Aug 1948; vocals and harmonica), John Paul Jones (John Baldwin; *b* Sidcup, 3 June 1946; bass guitar and keyboards) and John (Henry) Bonham (*b* West Bromwich, 31 May 1948; *d* Windsor, 25 Sept 1980; drums). Page, like Jones, had been a session musician in London in the mid-1960s, and played the guitar for such artists as the Who, Jackie DeShannon, Them, the Stones, the Kinks and Joe Cocker, before joining the Yardbirds in 1966. When they disbanded, Page formed the New Yardbirds, which became Led Zeppelin, to fulfil concert obligations and develop ideas he had worked on with the Yardbirds. They released nine studio albums, one live album and a documentary film, *The Song Remains the Same* (1976). When Bonham died in 1980, the group disbanded. The band's manager, Peter Grant, negotiated unprecedented fees for the group in their contract with Atlantic Records and for their concert appearances and insured that the band retained creative and financial control to an unprecedented degree.

There are a number of characteristics for which the band was particularly known. Bonham's drumming (notably in his use of a single bass drum), in combination with Jones's bass guitar, produced a large, bottom-heavy sound. The bass line was frequently mirrored by the electric guitar, sometimes distorted, playing an octave higher, creating a monolithic and powerful effect. Many songs were based around distinctive angular riffs composed mainly by Page, though also by Jones: these include metrical complexities such as those found on *Black Dog*, *The Ocean*, *Kashmir*, *The Crunge* and *Four Sticks*. Page's melodic style was firmly footed in the blues; his main concern was with timbre: he fulfilled the function of both rhythm and lead guitar, and played electric and acoustic instruments as well as pedal steel guitar and mandolin. In one section of *Dazed and Confused* he used a violin bow to play the instrument and in live performances also used a theremin, both of which became his trademarks. In the studio Page was fond of overdubbing multiple guitar parts to enrich the sound; *Achilles Last Stand* is probably the best example of this. Many of the songs benefited from Jones's exceptional skills as an arranger (e.g. *Thank you* and *Ramble on*). Plant's powerful voice was also a hallmark of the band's sound: he had remarkable flexibility as a rock singer, capable of conveying a wide range of emotion with his control of volume, timbre and dissonance. His powerful, exaggerated blues-shouter style has been particularly influential. The band's sound can be attributed partly to Page's innovatory production, notably his positioning of microphones, particularly when recording the drums.

These characteristics, found in such songs as *Communication Breakdown*, *Whole Lotta Love*, *Immigrant Song* and *Black Dog*, have defined Led Zeppelin for many critics who have, as a result, labelled them as the progenitors of heavy metal. They have also exerted enormous influence on the course of hard rock and heavy metal, imitated by such bands as AC/DC, Deep Purple, Iron Maiden, Rainbow, Aerosmith and Nirvana. Assessment of the band is frequently limited to the first four albums. The last of these, which includes the epic *Stairway to Heaven*, is often viewed as the group's defining moment. Its album cover was pivotal in shaping their mythical status with the press and public, as it included no title or identifying information: instead each member was represented by a symbol. Later albums, however, continue to demonstrate the group's stylistic diversity: *Physical Graffiti* (Swan Song, 1975) contains some of the band's hardest rock in such songs as *Custard Pie* and *The Wanton Song*, as well as *Kashmir*; *Coda* (Swan Song, 1982) includes the punk-inspired *Wearing and Tearing*.

In addition to the group's explosive electric sound, acoustic music was always important, beginning with the opening of *Babe I'm gonna leave you* from the first album, *Led Zeppelin* (Atl., 1969). This piece is an example of Page's fondness for juxtaposing acoustic and electric music, also found in such songs as *Stairway to Heaven*. The influence of those involved in the British folk revival of the 1960s can be heard in such songs as *Black Mountain Side*, *White Summer* and the Celtic-folk beginning of *Over the Hills and Far Away*. All their studio albums, except *Presence* (Swan Song, 1976), include acoustic music, especially *Led Zeppelin III* (Atl., 1970). Following the release of the latter, an acoustic set became part of most live performances. This was later replicated by other heavy bands and MTV's 'Unplugged' concert series.

While blues was always an important influence for the group, they drew inspiration from many other musical sources. Apart from *I can't quit you babe* and *You shook me* (both from *Led Zeppelin*), they rarely covered blues material verbatim. Instead they composed their own blues-derived songs, such as *Since I've been Loving you* and *Tea for One*, or radically altered existing blues songs, as in *The Lemon Song*. This draws lyrics and melody from Howlin' Wolf's *Killin' Floor* and further lyrics from Robert Johnson's *Travelling Riverside Blues*, combining these with a new opening riff that alternates with that of *Killin' Floor*. In addition to blues and folk music, traditional Arabic and Indian music were important influences, found in such works as *Friends*, *In the Light*, *Four Sticks* and especially *Kashmir*, which pushed musical boundaries and lyrically captured something of the band's wanderlust. The Eastern influence in these pieces consists of structural devices such as the use of modes, vocal ornamentation, the heterophonic doubling of melody lines and the shape of melodic gestures. The extraordinary *Kashmir* was based on one of Page's open tunings and featured a hemiola between the riff (in 3/4) and the drums (in 4/4) and the use of real and synthesized orchestras. For lyrics, Plant sometimes drew on Tolkien and Celtic or other history and mythology in such works as *Stairway to Heaven*, *Immigrant Song*, *Ramble On* and *Misty Mountain Hop*.

After Led Zeppelin, Plant released a number of solo albums. *Shaken 'n Stirred* (Es Paranza, 1985) was the most experimental, while *The Honeydrippers* (Es Paranza, 1984) set new standards with songs such as *Sea of Love*. *Now and Zen* (Es Paranza, 1988) included samples from the Led Zeppelin repertory. Page's first post-Zeppelin

project was a soundtrack for the film *Deathwish II*. In the mid-1980s he released two albums with Paul Rodgers, formerly of Free and Bad Company, as The Firm. In addition he recorded one solo album, *Outrider* (Geffen, 1988), and collaborated with the singer David Coverdale (formerly of Whitesnake) for *Coverdale/Page*. Page and Plant reunited in 1994 for a live album and tour entitled *No Quarter*, playing mostly reworked Led Zeppelin songs with a band that included Egyptian and Moroccan musicians and the Indian singer Najma Akhtar. They released an album of original material called *Walking into Clarksdale* in 1998 (AH.). Jones produced *Music from the Film Scream for Help* in 1985, but has worked most successfully as a producer with artists such as the Mission, the Butthole Surfers and Diamanda Galas with whom he toured in 1995. He has also released the album *Zooma* (Discipline Global Mobile, 1999).

In 1991 *Led Zeppelin*, two volumes containing transcriptions of 52 of the band's songs, was published by Chappell Music.

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SUSAN FAST

Lee, Dai-Keong (*b* Honolulu, HI, 2 Sept 1915). American composer. He was a pupil of Frederick Jacobi at the Juilliard Graduate School (1938–41) and also studied with Sessions, Copland, and at Columbia University (MA 1951) with Otto Luening. Among his awards are two Guggenheim fellowships (1945, 1951) and many commissions. His works have been performed by major orchestras and conductors throughout the USA, and several of them have been recorded, including the *Prelude and Hula*, the *Polynesian Suite* and the Symphony no.1.

Lee writes in a variety of styles. His Polynesian background is reflected in the use of percussion instruments such as the Tahitian wood block, the use of the Polynesian tetratonic scale in *Prelude and Hula* and *Hawaiian Festival Overture*, the quotation of Hawaiian chants in *Mele olili* and the borrowing of native dance styles (Tahitian dance, hula) in the *Polynesian Suite*, written to celebrate Hawaii's statehood in 1959. Other less exotically tinged works, such as the neo-classical Symphony no.1, are modal but freely dissonant. Throughout his career Lee has been interested in music for the stage; in 1951 he wrote *Open the Gates*, an opera based on the life of Mary Magdalene, and he has since produced a number of short operas in the tradition of Weill, such as *Ballad of Kitty the Barkeep*. Among his best-known stage works is the incidental music for *Teahouse of the August Moon*.

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Stage: Open the Gates (op, R. Payne), 1951; Waltzing Matilda (ballet), 1951; Phineas and the Nightingale (op, R. Healy), 1952, withdrawn; Teahouse of the August Moon (incid music, J. Patrick), 1953, arr. orch suite, 1954; Speakeasy (Healy), 1957, withdrawn; 2 Knickerbocker Tales (op, 1, Healy, Lee), 1957; Noa Noa (musical play), 1972; Ballad of Kitty the Barkeep (op, Healy, Lee), 1979 [based on Speakeasy]; Jenny Lind (musical play, after P.T. Barnum: *Recollections*), 1981 [based on Phineas and the Nightingale]; other early works, withdrawn
Orch: Prelude and Hula, 1939; Hawaiian Festival Ov., 1940; Golden Gate Ov., 1941; Introduction and Scherzo, str orch, 1941; Sym. no.1, 1941–2, rev. 1946; Pacific Prayer, 1943, rev. as Canticle of the Pacific (Lotus sutra), chorus, orch, 1968; Vn Conc., 1947, rev. 1955; Sym. no.2, 1948–9; Polynesian Suite, 1958; Mele olili (Joyful Songs) (ancient Hawaiian chants), solo vv, chorus, orch, 1960; Conc. grosso, str orch, 1985; other works, withdrawn
Other works: chbr pieces, incl. Pf Sonatina, ?1943, Introduction and Allegro, vc, pf, 1947, Incantation and Dance, vn, pf, 1948; film scores; songs

Principal publisher: Belwin-Mills

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ALLAN B. HO

Lee, George Alexander (*b* London, 1802; *d* London, 8 Oct 1851). English composer. He began his career as a tenor singer at Dublin in 1822 and became composer and director of music at the Theatre Royal. For performances there of Tom Cooke's *Malvina* he added the song 'Awake, awake, brave Scots to glory' to the tune of *La marseillaise*. In 1826 he returned to London, where his first engagement was at the Little Theatre in the Haymarket. The following year he began to write incidental music for plays at Covent Garden; his opera *The Sublime and the Beautiful* was produced there in 1828, and another, *The Nymph of the Grotto, or A Daughter's Vow*, written in collaboration with Giovanni Liverati, in 1829. Lee became involved in managerial ventures, at the Tottenham Theatre (1829–30), Drury Lane (1830–31) and the Strand Theatre (1832). He was also involved in a publishing concern, probably with a relative, that brought out some of his own works. He adapted two of Auber's operas for the English stage: *Fra Diavolo* as *The Devil's Brother* (Drury Lane, 1831) and *Le lac des fées* as *The Fairy Lake* (Drury Lane, 1839). In 1831 he directed the Lenten oratorios at Drury Lane. In 1834 his comic opera *The Dragon*, a one-act work, was performed at the English Opera House (Lyceum). Later he was composer and musical director at the Olympic Theatre (1845) and Vauxhall (1849). During his career he composed many songs and ballads; several, such as *The Macgregors' Gathering*, were published a number of times.

About 1830 Lee established a liaison with the popular ballad singer Mrs Waylett, to whom he was devoted and whom he married about 1840, after Waylett died.

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ALFRED LOEWENBERG/GEORGE BIDDLECOMBE

Lee, Louis. German cellist and pianist, brother of SEBASTIAN LEE.

Lee, Maurice. German pianist and composer, brother of SEBASTIAN LEE.

Lee, Noël (*b* Nanjing, 25 Dec 1924). American pianist and composer. He studied piano and harmony from an early age and in 1948 received an artist's diploma from the New England Conservatory in Boston as well as a degree from Harvard University, where he studied with Irving Fine, Tillman Merritt and Walter Piston. He then settled in Paris, studying composition with Nadia Boulanger. His numerous awards include the Prix de Composition Lili Boulanger (1953), the Louisville Orchestra Young Composer's Award (1954), the National Academy of Arts and Letters Award (1959) and commissions from the French Cultural Ministry and the French National Radio. He has composed more than 150 works in many genres; his style combines neo-classical, dodecaphonic and freely atonal idioms, and is characterized by ingenious use of rhythm and colour.

As a pianist Lee has performed throughout Europe, Australia, South America and the USA. He has made some 200 recordings, several of which have been awarded the Grand Prix du Disque; they include the complete piano works of Debussy and Ravel, the first complete recording of all the piano sonatas of Schubert, much two-piano and piano duet music (with Christian Ivaldi) and major works for violin and piano (with Gérard Poulet). Lee has also prepared a critical edition of Debussy's music for two pianos and edited selected piano works of Hummel.

WORKS
(*selective list*)

Orch: Caprices on the name Schoenberg, pf, orch, 1975; Triptyque, vn, pf, orch, 1986

Chbr: Dialogues, vn, pf, 1958; Convergences, fl, hpd, 1972; Variations antiques, fl, pf, 1981; Three Fantasy Pieces, fl, gui, 1992

Pf: Sonatine, 1959; Four Etudes, set I, 1961; Four Etudes, set II, 1967; Chroniques, 1977; Diversions, 4 hands, 1979; Five Preludes Prolonged, 1992; Distances, 1996

Many songs with orch, insts, or pf

Principal publisher: Schott

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H. Pollack: *Harvard Composers* (Metuchen, NJ, 1992), 245–52

CHARLES TIMBRELL

Lee, Peggy [Egstrom, Norma Dolores] (*b* Jamestown, North Dakota, 26 May 1920). American popular singer, songwriter and actress. She began singing in a church choir, then on the radio, and from 1936 toured with dance bands. Her first hit was *Why don't you do right?* (1942) with Benny Goodman's band. In 1943 she married the guitarist Dave Barbour, with whom she wrote the song *Mañana* (1947), and in 1944 she left the swing bands and began a career on her own. Through the 1950s she had several hit songs, notably with *Fever* (1958), and recorded many successful albums for Capitol. She had a successful film début in a remake of *The Jazz Singer* (1953) and portrayed an alcoholic blues singer in *Pete Kelly's Blues* (1955). She continued to make recordings and perform in concert until the late 1980s but was increasingly troubled by ill-health.

Lee's voice was small, with a compass of little more than an octave and a half; her distinction lay in her characterization of songs, achieved through vocal colour and inflection with careful attention to the subtleties of language, to musical arrangements and to stage manner and presentation. Though she was first a singer in the swing style, unlike many of her colleagues she did little improvisation. She wrote or collaborated on over 500 songs, including the song score for Disney's animated feature *Lady and the Tramp* (1955). She published the autobiography *Miss Peggy Lee* (New York, 1990).

HENRY PLEASANTS/R

Lee, Samuel (*b* ?Dublin; *d* Dublin, 21 Feb 1776). Irish publisher, music seller and violinist. He was one of the most prominent and active musicians in Dublin during the 1750s and 60s. In 1745 he was admitted to the City Music, of which he was appointed bandmaster in 1752 at a salary of £40, increased to £60 in 1753. During this period he was appearing regularly as principal violinist at the summer open-air concerts at Marlborough Green between 1750 and 1756 and as conductor of the annual performance of Handel's *Messiah* at the Great Musick Hall in Fishamble Street. In July 1751 he became violinist and musical director in the syndicate which leased Crow Street Musick Hall for the six years before it was taken over, rebuilt and opened as a theatre.

Samuel Lee was founder of the music shop and publishing firm which carried out business at Little Green, off Bolton Street (1752–63), the Harp and Hautboy, Fownes Street (1764–8), and 2 Dame Street (1769–1821). From Samuel's death in 1776 his widow Anne had charge of the firm, with their son Edmond as assistant; Edmond himself carried on the business thereafter until John Aldridge took it over in 1821. The business operated under the name Walker & Lee in 1781 and John Lee in 1789. John, another son of Samuel, traded as a publisher, music seller and instrument maker at 64 Dame Street (1775–8) and 70 Dame Street (1778–1803).

BRIAN BOYDELL

Lee, Sebastian (*b* Hamburg, 24 Dec 1805; *d* Hamburg, 4 Jan 1887). German cellist. He studied with J.N. Prell and made his début in Hamburg in 1831. He gave acclaimed performances in Leipzig, Kassel and Frankfurt en route to Paris, appearing with great success at the Théâtre des Italiens in April 1832. He continued to tour for the next five years, performing in London in 1836. In 1837 he returned to Paris to join the Opéra, where he was solo cellist from 1841 to 1843. After that, he devoted himself to teaching and composition, returning to his native city of Hamburg on his retirement in 1868. He published a cello method op.30 and four sets of solo and duo studies. His many concert works are largely forgotten, but he produced useful editions of Classical works for the cello and an edition of the *Méthode* of Baillot, Levasseur, Catel and Baudiot.

Lee had two younger brothers who became musicians. Louis Lee (*b* Hamburg, 19 Oct 1819; *d* Lübeck, 26 Aug 1896), a cellist and pianist, made his first tour at the age of 12, playing in northern Germany and Copenhagen, then settled in Hamburg, where he became a cellist in the theatre orchestra, organized chamber music recitals with Hafner (later with Boïe), taught at the conservatory from

1873 to 1884 and was principal cellist of the Philharmonic Society; he composed chamber music and symphonies and wrote incidental music to Schiller's *Die Jungfrau von Orleans* and *Wilhelm Tell*. Maurice Lee (*b* Hamburg, Feb 1821; *d* London, 23 June 1895), a pianist, spent the latter part of his life teaching in London, where he won a reputation as a composer of popular salon music.

LYNDA MACGREGOR

Lee, Vanessa [Moule, Ruby] (*b* London, 18 June 1920; *d* London, 15 March 1992). English soprano. She secured the role of understudy to Jessica James, who was playing Maria Ziegler in Ivor Novello's *The Dancing Years* at the London Casino in 1947. When James injured her throat, Lee sang the role from the wings, her voice convincing Novello to write his next show for her (*King's Rhapsody*, 1949). Her crystal-clear soprano voice, shown to best effect in 'Someday my heart will awake' from that show, combined with her film-star looks gave her instant public success. Her stage name was coined by Novello who, having invented the stage name of Vivien Leigh, decided to stay with the same initials. Novello also paid for cosmetic surgery to reduce the size of her nose, and there was mixed opinion as to whether this had adversely affected her singing voice. Had Novello not died during the run of *King's Rhapsody*, he would have consolidated her reputation with another lead role. After a well-received performance as Lady Windermere in Coward's unhappy musicalization of Wilde's play (*After the Ball*, 1954) and tours in the title role of *Die lustige Witwe* and as Maria in *The Sound of Music*, she retired from the stage having married another of Novello's regular performers, Peter, later Lord, Graves.

PAUL WEBB

Lee Chan-Hae (*b* Seoul, 8 Oct 1945). Korean composer. She studied composition at Yonsei University (BA) and the Catholic University of America in Washington, DC (MM); she was later appointed professor of composition at Yonsei University. Her works are typically contrapuntal and favour progressive structural developments over strict forms. In music that is simple and direct, Lee chooses subject matters that reflect her Christianity and her interest in music education. *Glorification* (1991), for three percussionists, is her fifth piece based on John Bunyan's *The Pilgrim's Progress*. It presents the pitch sequence D–E–B♭–G, gradually opening with central snare drums and moving outwards to low timpani and high tom-toms; halfway through, gongs, cymbals and bells take over as metal triumphs over wood and skin. Though the subject is Christian, the reference is to the East Asian philosophical system of music classification according to instrument materials.

Lee's teaching at Yonsei has restricted the time she can devote to composition. Her output includes *Hyesang* [Bestowing] (1980) and *Ch'ŏsaeng* [Newborn] (1981), both for two solo voices with chamber ensemble, two works for solo wind, Kalp'iri [Leaf Oboe] (clarinet, 1986) and *Three Fragments* (flute, 1989), *The Cross*, for mixed chorus (1988), and *Martyr*, for string orchestra (1990). Her music has been performed in Europe, the USA and Australasia. She has been a visiting scholar at Wayne State University and Oakland University; in 1989 she presented a seminar course on the Kodály method in Hungary.

KEITH HOWARD

Leeds. City in England. It is one of the most active centres of music in Britain, and has become widely known for the Leeds International Pianoforte Competition, held there every three years since 1963, the Leeds Musical Festival with its strong choral tradition, and (since 1978) the productions of Opera North. In the 19th century the parish church became a focal point for reform and enterprise in sacred music. Citizens of Leeds have been involved in cultural activities at every level, and the city's wealth of musical opportunity testifies to a long tradition of community responsibility.

1. Concert life, choirs and church music. 2. Orchestral music. 3. Opera. 4. Music publishers and instrument makers. 5. Education.

1. CONCERT LIFE, CHOIRS AND CHURCH MUSIC. The first publicly supported musician in Leeds, John Carr, was appointed organist of the parish church of St Peter on the installation of an organ (built by Robert Price of Bristol) in 1714. During Carr's term, which ended in 1756, occasional concerts were given by visiting virtuosos, mainly in the Assembly Room (seating 400). From 1757 regular subscription concerts were arranged by Carr's successor, John Crompton. At the peak of these were performances of Handel's *Messiah* and *Judas Maccabaeus* in the parish church in 1770, of which the proceeds went to Crompton's benefit. For three years from 1762 William Herschel, the Hanoverian bandmaster, oboist and violinist previously active in Halifax and later famous as an astronomer, conducted annual subscription concerts. The improved standard of choral music by 1768 was marked in the chapel at Holbeck by the patriotic offering of 'Purcell's grand Te deum and [Handel's] grand Coronation Chorus' for the anniversary of the accession of George III. The popularity of Handel's music in Yorkshire at that time was enhanced by the publication of the oratorio texts by T. Lesson of Doncaster. After 1771, when the infirmary was opened, the fact that oratorio was thought to have a beneficial influence on the sick very much contributed to its popularity as a form. In 1769 a two-day Handel festival took place in Trinity Church. As elsewhere in England there was a Handel festival in 1784; benefits went to the hospital. Handel festivals in 1793 and 1795 were less successful. As the Assembly Room was too small and the interior of the parish church too awkward for the large-scale performances considered necessary, oratorio musicians of Leeds took part in the festivals in York which were organized primarily for the benefit of the hospitals of the county.

The organist of the parish church from 1791 to 1807 was David Lawton, who in 1795 performed the first (unspecified) piano concerto heard at a subscription concert. The Music Hall (built 1794) in Albion Street was replaced in 1825 by a more ambitious New Music Room, designed in Grecian style by John Clark of Edinburgh. In 1827 an Amateur Society was formed for the purpose of 'cultivating a more extensive taste for music and ensuring the frequency and success of public concerts' (*The Harmonicon*, v, 1827, p.161).

Rapid increase in population, greater prosperity and growing religious tolerance led to the building of many churches and chapels. New organs were installed: in St Paul's (1820) and Zion Chapel (1826) by Greenwood of Leeds; in St John the Evangelist (1828) by Robinson of Leeds; and in Brunswick Chapel by J. Booth of Wakefield. The specification for the latter was ambitious in tonal design; the congregation approved its installation only

after a ballot. Samuel Wesley played three inaugural recitals. After the removal of legislation restricting Catholic worship an organ was installed in the new St Patrick's Chapel.

In 1837 W.F. Hook (1798–1875) became vicar of Leeds and immediately began a campaign of reform and reconstruction. Between 1839 and 1841 the parish church was rebuilt in Perpendicular style by a local architect, R.D. Chantrell, in accordance with the liturgical requirements of the high church party to which Hook belonged. Though unmusical, Hook was concerned for the proper performance of church music; he invited John Jebb to give a series of lectures in the Church Institute, and on Jebb's advice appointed James Hill, a lay clerk from St George's Chapel, Windsor, to train the choir. In the following year Hook instituted a system of payment for choristers and appointed Wesley organist. The standards sustained at Leeds parish church influenced the musical life of the whole community. After publishing his brilliant and revolutionary pamphlet, *A Few Words on Cathedral Music and the Musical System of the Church, with a Plan of Reform* in 1849, Wesley left for Winchester. His work in Leeds was carried on by his former articled pupil William Spark, who had followed him from Exeter and had become organist of St George's Church, and by Robert Burton, Wesley's successor at the parish church. In the middle of the century business and professional citizens began to exert a beneficial influence on the arts. In 1848 'Soirées musicales' encouraged a small and distinguished membership to read through unfamiliar music: at the first meeting, for example, a 'selection from Purcell's King Arthur and Tempest pieces but little known in the country'. The next year, on Spark's proposal, a Madrigal and Motet Society (from 1867 the Choral Society) was founded.

A new chapter in the musical history of Leeds began with the opening in 1858 of the town hall, designed in classical style by Cuthbert Broderick, with an organ – built to Spark's specification and at which he presided for more than 40 years – by Gray & Davison. In the same year the first of what was intended to be a series of triennial festivals took place. Complex rivalries between choirs meant that the second festival, conducted by Michael Costa, was not held until 1874. Arthur Sullivan was appointed conductor of the next festival in 1880, after which it was held every third year (from 1970 every second year). Sullivan conducted on seven occasions, and resigned the appointment only when his health demanded it. During his era the Leeds Festival assumed international status with new works commissioned from such composers as Raff, Dvořák, Massenet, Humperdinck, Parry, Stanford, Elgar and Sullivan himself. Sullivan included unfamiliar works by the madrigalists and by Palestrina, Bach, Handel and Mozart, and ensured they were interpreted according to the latest ideas of performing practice. At the 1880 festival the progress of science was marked by the electric lighting of the town hall and – even more – by the transmission of some of the performance to neighbouring towns over land-line by the National Telephone Company.

From the turn of the century choral performance suffered as a result of complacency; an irascible Stanford, after conducting the festival of 1901, wrote a powerful criticism of chorus and chorus master to the Lord Mayor. Stanford conducted two more festivals. Thereafter came a succession of virtuoso conductors, none, however, with full organizational responsibility. Elgar's *Caractacus* (1898) and Walton's *Belshazzar's Feast* (1931) both had their premières in Leeds, the latter conducted by Malcolm Sargent. The centenary festival in 1958 was directed by the Earl of Harewood. The festival chorus, which draws members from all over West Yorkshire and on which much of the success of the festival has traditionally depended, has had many fine chorus masters, among them Herbert Bardgett, who achieved a wide reputation.

In the late 19th century musical institutions became more numerous. The Leeds Philharmonic Society, founded by T. Dobbs in 1870, was first conducted by James Broughton and then by his brother Alfred (both were chorus masters for the festival at different times). In 1896 Adolph Beyschlag, previously engaged in Mainz, Frankfurt, Belfast and Manchester, was appointed conductor of what the *Allgemeine musikalische Zeitung* at the time described as 'the famous Yorkshire choir'. He was succeeded by Stanford, who conducted the society from 1897 to 1909, during which time performances were given in London and Paris; later conductors included Fricker, Bairstow and Sargent. In 1895 there was a choral contest, adjudicated by C.H. Lloyd, under the aegis of the Leeds Prize Musical Union. Alfred Benton, organist of the parish church, assisted by H.C. Embleton, a wealthy amateur and friend of Elgar, formed in 1886 the Leeds Choral Union, which travelled widely in England and visited France and Germany before being disbanded in 1939; Henry Coward, the most notable choral director of his day, was among its conductors. In 1950 Melville Cooke, organist of the parish church, established the Leeds Guild of Singers, comprising 26 members, so that the Bach bicentenary performances could bear some relation to authentic standards.

In the 19th century chamber music soirées and musical evenings were organized by George Haddock, owner of a famous collection of historic violins, and his brother Thomas. Recitals and concerts are regularly given in the art gallery and in the town hall under the aegis of the city council, and also in the summer in the Long Gallery of Temple Newsam House. In 1963 the International Pianoforte Competition was established through the enterprise of a local teacher, Fanny Waterman, and Marion Thorpe (then Countess of Harewood). Winners have included Michael Roll, Radu Lupu and Murray Perahia.

2. Orchestral music. From its inception the Leeds Festival depended on London for its orchestra, a fact reflecting the somewhat chequered history of orchestral music in what was for so long a choral stronghold. An amateur West Riding Orchestral Union was active in the 1840s but after the town hall had been opened it was considered that the magnificent organ, built at a cost of £5000, should do all that an orchestra could for normal occasions, and less expensively. The organists of Leeds, however, had their own ideas: Spark instituted Saturday evening orchestral concerts in the town hall, and Robert Burton 'Saturday Pops' at the Coliseum. The social necessity of musical recreation had been pointed out in 1853 by the 'Rational Recreation Society'. This body had sought to arrange cheap concerts for the workers of the area, but found that support came from the more prosperous middle class, and later provided Herbert Fricker, the city organist, with audiences for his Saturday

Orchestral Concerts, begun in 1903. By that time competition for the talents of more modest music-makers came from the brass bands of the neighbourhood, prominent among which was the Leeds Forge Band, founded by Samson Fox of Harrogate, benefactor of the Royal College of Music. Fricker's organization merged into the Leeds SO, and in 1928 this became the Northern PO (conducted 1933–7 by John Barbirolli). In 1945 the city council and certain neighbouring authorities began to consider maintaining a full-time professional orchestra at an estimated cost of £50,000 a year. Two years later the Yorkshire SO (conductor Maurice Miles) was founded; despite high aims and promising beginnings, the enterprise came to an end in 1955, largely through local rivalries and loyalties to other organizations such as the Hallé Orchestra, which had a long involvement in Yorkshire musical life. Throughout that period the Leeds Symphony Society (founded in 1890), successor to the Amateur Orchestral Society, maintained a high standard of amateur competence; since 1970 its conductor has been Martin Blake. In 1977 David Lloyd-Jones, artistic director of the newly-formed Opera North (see §3 below), established the English Northern Philharmonia as its resident orchestra.

3. OPERA. The Grand Theatre, at the time one of the largest in the country, with seating for 2600, opened in 1878 to accommodate such touring companies as the Carl Rosa and D'Oyly Carte. The first *Ring* cycle given in the English provinces was staged in Leeds by the Denhof Opera Company in 1911. The British National (1923) and Covent Garden (1955) opera companies included the city on their tours. West Riding Opera, an ambitious amateur company, was founded in 1954, giving an annual production in the Civic Theatre conducted from 1978 by Martin Blake, conductor of the Leeds SO. In 1977, with the support of the city (which had taken over the Grand Theatre in 1971) and the Arts Council, Opera North (initially English National Opera North) was founded and given the Grand Theatre as its base. The first artistic director and conductor was David Lloyd-Jones; he was succeeded as music director by Paul Daniel. The company's success has helped to encourage other cultural institutions to move from London. By 1995 Opera North had staged more than 100 operas. Many modern works have been introduced by, among others, Berg, Britten, Delius, Krenek, Stravinsky, Tippett and Walton. In 1994 the company had a spectacular success with Benedict Mason's *Playing Away*, an opera set in the world of contemporary soccer.

4. MUSIC PUBLISHERS AND INSTRUMENT MAKERS. From the early 18th century music publishers abounded in Leeds, at first publishing mostly sacred music. John Penrose published *The Psalm-tunes in 4 Parts* (4th edn., rev. A. Barker) in 1700, John Swale *A Collection of Psalm Tunes* in 1718 and Thomas Wright *A Book of Psalmody* by John Chetham (11/1787). The works of the Leeds composer Henry Hamilton were engraved by Christopher Livesley, who was active from about 1790 to 1810. Other publishers include Joseph Ogle (*c*1736), Griffith Wright, father of Thomas, and in the 19th century Joshua Mutt, W. Clifford, John Swallow and William Jackson; in the 20th century much educational music and music literature has been published by E.J. Arnold & Son. There were several string instrument makers active in Leeds during the 19th century, and the firm of J. & J. Hopkinson, piano makers, had its main branch there from about 1835. The organ in the town hall was renovated by Abbott & Smith in the 19th century, and rebuilt to the design of Donald Hunt, then organist of the parish church, by Wood & Wordsworth in 1971.

5. EDUCATION. Vocal music in schools grew out of religious instruction and from about 1850 led to marathon performances of 'sacred choruses'. After 1886 there were Leeds School Board Concerts in which the choir of 1000 voices was conducted by W. Goodson. The demands of more specialized musical education were met for a time by the Leeds College of Music, active from 1874 to 1904. A new dimension was brought into the musical life of the city by the establishment of a music department in the university before World War I; this prospered under Professor James Denny and during the vice-chancellorship of Lord Boyle. Through the initiative of Alexander Goehr, professor of music from 1971 to 1976, works outside the conventional limits have been included in university programmes. Ian Kemp was professor of music from 1976 to 1981, succeeded by Julian Rushton. In 1961 the education committee set up the Leeds Music Centre, which in 1965 came under the control of a full-time director and resumed the title of Leeds College of Music. A division of the college specializes in experimental compositional procedures and music technology. The Brotherton Library of the university has the Cowden Clarke Collection; the music and local history sections of the city library hold manuscripts and early editions formerly owned by the Irwin family of Temple Newsam, and the city museum has a collection of instruments.

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PERCY M. YOUNG

Leedy, Douglas (*b* Portland, OR, 3 March 1938). American composer, conductor and musicologist. He studied at Pomona College and the University of California, Berkeley (MA 1962); in 1958 he was a Crofts Fellow at the Berkshire Music Center. After playing the horn in the Oakland SO and San Francisco Opera and Ballet orchestras (1960–65), he travelled to Poland (1965–6) on a joint US-Polish government grant to investigate contemporary Polish music. He subsequently designed the electronic music studio at UCLA, where he taught and directed two ensembles (1967–70); later teaching appointments included positions at the Centro Simón Bolívar, Caracas, and Reed College. In 1980, after turning to private teaching, he became involved in early music performance, serving as the first music director of the Portland Baroque Orchestra (1984–5) and the coordinator of the Portland Handel Festival (from 1985). He has written extensively

on intonation and alternative tunings, as well as on the performance of ancient Greek and Latin verse.

Leedy's music of the 1960s is lyrical and often highly theatrical. During the early 1970s, following Harry Partch and Lou Harrison, and influenced by La Monte Young, Terry Riley and the Carnatic singer K.V. Narayanaswamy (1974, 1979–80), he abandoned 12-note equal-tempered tuning. Using mean-tone temperament as the basis of a modal, rhythmic style, he imagined a different evolution for Western music. Towards the end of the 1980s, however, he found himself increasingly at odds with what he saw as the West's cultural and economic imperialism; little remains in his later music, therefore, of traditional Western methods and values.

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(selective list)

Dramatic: Decay (dir. R. Moran), tape collage, actors, pf(s), insts, tape, 1965, collab. I. Underwood; Music for Perc, 2 actors, large battery, 1965; Teddy Bears Picnic, actors, elecs, 1969; Sebastian (chbr op, Leedy, after J.S. Bach documents), 1971–4; Is This a Great Country, or What?, multimedia, 1995

Inst: Early works, 1953–9; Pieces, pf 4 hands, 1960; Trio, fl, hn, pf, 1960; Perspectives, hn, 1964; Qnt 1964, cl, bn, tpt, db, org, 1964; Antifonia, 2 tpt, 2 trbn, 1695; Exhibition Music, 4 or more insts/vv, 1965; Octet 'Quaderno rossiniano', fl, cl, bn, hn, vn, vc, pf, perc, 1965; Str Qt, 1965–75; Usable Music for Very Small Insts with Holes, 1966; Usable Music II, B♭, chbr ens, 1966; The Entropical Paradise: 6 Sonic Environments, synths, 1969; 88 is Great, pf 18 hands, 1969; Music for Meantone Hpd, 1974–86; Canti, fl, va, gui, mar, vib, db, 1975; Sur la couche de miettes, chbr ens, 1981; Toccata, Utremifasolla and Chorale, hpd, 1982; Goldberg Canons, str, cont, 1984 [after J.S. Bach: Verschiedene Canones, BWV1097]; Music for Meantone Org, 1984; Fantasia 'Wondrous Love', org, opt. chorus, 1990; Triste encuentro, pf/insts, 1992; 3 Syms., orch, 1993; Pf Sonata, 1994; Str Qt no.2 'White Buffalo', 1995; Sym. no.4 'The Dreaming Attention' (Leedy), vv, orch, 1996; Sym. no.5 'Apām napāt' (Rig Veda), vv, shawms, natural hns, perc, 1997; Sym. no.6 'Helios' (Homeric hymns), vv, hps, zithers, mbiras, rebab, perc, 1997; Sym. no.7 'Selene' (Homeric hymns), vv, hps, zithers, mbiras, rebab, perc, 1997

Vocal: Early works, 1953–9; Dulces exuviae (Dido's Lament) (Vergil), SSAATTBB, 1969; Electric Zodiac, vv, synth, 1969; Gloria, S, SATB, orch, 1970; Ps xxiv, 6 S, SATB, orch, 1971; Chorale Fantasy 'Wie schön leuchtet der Morgenstern', 1v/vv, org, 1972; Symphoniae sacrae (Bible, J. Frank), Mez, viol, hpd, 1976; 4 Hymns (Rig Veda), chorus, gamelan, 1982–3; Pastorale (Horace), SATB, pf 4 hands, 1988; Celilo (random text), vv, hp, perc, 1996; No More Beethoven!, 1v/vv, opt. elec gui, 1997; realizations of Rigvedic hymns, Upanishads and Greek/Latin lyric and epic verse, 1v, drone/hp, lyre; see also Inst

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Principal recording companies: Seraphim, Capitol

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'Some Experiments in Singing Ancient Greek and Latin Verse', *Music in Performance and Society: Essays in Honor of Roland Jackson*, ed. M. Cole and J. Koegel (Warren, MI, 1997), 3–35

CHARLES SHERE

Leedy Manufacturing Co. American firm of drum makers. It was established in Indianapolis in 1900 by Ulysses G. Leedy and Samuel L. Cooley as Leedy & Cooley, and made 'everything for the band and orchestra drummer'. Leedy (*b* Fostoria, OH, 1867; *d* Indianapolis, IN, 7 Jan 1931), a professional musician and amateur drum maker, became sole owner in 1903 and expanded the firm's production to include over 900 items, among them orchestral bells, vibraphones and numerous sound-effect instruments to accompany silent movies. Most important were the timpani designed by the factory superintendent Cecil Strupe and patented in 1923. These used a foot pedal with a ratchet-and-pawl system clutch, linked to cables connected to the tensioning screws; the copper bowls were formed in a specially designed hydraulic press rather than hammered over wooden moulds. This design served as the model for the first English pedal timpani manufactured by the PREMIER Drum Co. Leedy drums were exported to England during the 1920s, but later only the parts were shipped and the drums themselves assembled by the Hawkes firm. Used mainly by smaller symphonic as well as school orchestras, they were never as popular as the Ludwig model, owing to the rather awkward necessity of lifting the knee in order to reach the high horizontal pedal and resealing the clutch before raising or lowering the pitch. Leedy was purchased by C.G. Conn in 1927 and its production combined with that of Ludwig & Ludwig, which was acquired by Conn in 1930 (*see* LUDWIG). The Leedy-Ludwig division continued to operate until its sale to the Slingerland Drum Co. in 1955; production of Leedy instruments ceased in 1958.

EDMUND A. BOWLES

Leef, Yinam (*b* Jerusalem, 21 Dec 1953). Israeli composer. He studied at the Rubin Academy of Music, Jerusalem with Kopytman, and at the University of Pennsylvania, where his teachers included Wernick, Crumb and Rochberg. A senior lecturer at the Rubin Academy of Music, he is one of Israel's prominent young composers. Early pieces such as *Gilgulim* (1976–8) and *Scherzos and Serenades* (1989) reflect a modern, internationally-oriented posture characterized by post-serial materials and techniques, and a strong sense of colour. Later works, such as the Symphony no.2 'Visions of Stonecity' (1995) and the Viola Concerto (1998), blend serial techniques with modal, Jewish and Middle Eastern elements and textural echoes of Bartók and Messiaen. This style can be traced back to earlier vocal pieces such as *The Invisible Carmel* (1982). His works have been performed in Israel, East Asia, and throughout Europe and the USA; the First Symphony and the Violin Concerto have been recorded.

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(selective list)

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ODED ASSAF

Leemans, Hébert [Aybert] **Philippe Adrien** (*b* Bruges; *d* Paris, 10 June, 1771). Flemish cellist and composer, resident in Paris. According to Vannes he was 'fils probable d'Adrien Pierre', presumably referring to the

Adrien Leemans who was organist at St Donatien in Bruges from about 1738 to 12 October 1750. Leemans probably arrived in Paris in the 1750s. In the dedication of his op.3 quartets (1769) to the Marchioness of Lestang, he stated that he had long been in the service of a Parisian patron; but his name appears in contemporary periodical literature only between 1765 and 1771, and all of his known compositions date from this brief period. In the *Mémoire signifié du Sieur Peters* (1767), he is listed as 'professeur de chant et de violoncelle', and a publication announcement in the *Mercure de France* of March 1769 referred to him as a virtuoso, but did not specify his instrument. The dedication to his ariette *Que l'attente me tourmente* (1768) indicates that he was music teacher to the Countess of Polignac; further dedications show that he frequented other fashionable salons, particularly that of the Marquis and Marchioness of Seignelai. He had no official position with any of the Parisian orchestras, nor is he ever mentioned as a soloist. In 1767 Leemans began to publish his works using movable type, a process which was rare in Paris, then the centre of engraving in Europe; it resembled the system invented in Leipzig by J.G.I. Breitkopf and was equally unsuccessful.

Leemans devoted his talents to teaching titled students and composing works appropriate to their taste. His symphonies are well constructed, employing the prevailing italo-Mannheim style infused with French lyricism; all but two contain four movements including a minuet. The smaller chamber pieces are charming works which, to expand their sales, allow for the substitution of instruments: this flexibility, which obviously inhibited idiomatic instrumental writing, reveals much about the nature of his clientèle. Leemans's modest gifts are heard to excellent advantage in his ariettes, attractive little songs with simple and deft orchestral accompaniments.

WORKS

all printed works published in Paris; detailed list with partial thematic catalogue in BrookSF

Inst: 6 sinfonie, op.1 (*c*1765); 3 simphonies [op.2] (1766); 1ère [–2e] symphonie à grand orchestre (1767); Trio, 2 vn, bc/vc (1767); 6 qts, op.3 (1769), 3 for fl, bn, vn, vc, 3 for ob, vn, bn, vc or 2 vn, 2 vc or 2 vn, va, vc; 3 simphonies à grand orchestre, op.4 (1771); 1er recueil de 6 quatuors d'airs choisis [Grétry, Philidor], str qt, op.5 (1771)

Vocal: Recueil de duos, 2vv (1765), lost: 1er[–2e] recueil d'airs (1771), lost; La constance, cantatille (1767), lost; La vaine promesse, romance (*c*1768); 14 ariettes with insts, pubd singly (1766–71); 5 airs, 2vv, *F-Pn*; Air, 1v, hp, *Pn*

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BARRY S. BROOK, RICHARD VIANO

Leero [leerow] **viol.** *See* LYRA VIOL.

Lees, Benjamin (*b* Harbin, China, 8 Jan 1924). American composer of Russian parentage. When very young, Lees moved with his parents to the USA and took American citizenship through their naturalization. He was educated in California. After military service (1942–5) he studied at the University of Southern California (1945–8) under Halsey Stevens (composition), Kanitz and Dahl. Impressed by his compositions, Antheil undertook to teach him, and after some four years' study recognition came with a Fromm Foundation Award in 1953. In 1954 Lees received a Guggenheim Fellowship allowing him to work in Europe. His aim was to remain uninfluenced by the turbulent American scene and to create his own style. He worked away from the academic centres where many American composers had studied, living at Longpont-sur-Orge, France (1954–5 and 1957–61), Vienna (1955–6) and Helsinki (1956–7). He returned to the USA in 1961 with many mature and impressive works, thereafter dividing his time between composition and teaching, at the Peabody Conservatory (1962–4, 1966–8) and in New York at Queens College (1964–6), the Manhattan School (1972–4) and the Juilliard School (1976–7). He has fulfilled many commissions, notably the String Quartet no.3 (for the Tokyo String Quartet), the Concerto for Brass Choir and Orchestra (for the Dallas SO), the String Quartet no.4 (for the Aurora String Quartet) and a Horn Concerto for the Pittsburgh SO. He has had many works played by major American symphony orchestras. In 1981 he received an award from the NEA.

Lees's music is basically traditional in approach; his musical development, comparatively free from the influence of avant-garde fashions and schools, has been steady and consistent. From an early interest in the bittersweet melodic style of Prokofiev and the bizarre and surrealist aspects of Bartók's music, he progressed naturally under the unconventional guidance of Antheil. He extended the tonal system with semitonal inflections, both harmonic and melodic, around not only the 3rd, but also the root, 5th and octave of the major and minor chords. Rhythmically his music is active, with frequent changes of time signature and shifts of accent present even in his early works, particularly the award-winning String Quartet no.1 and Sonata for two pianos, and his masterly Second Quartet. Having refined his style, he embarked on a series of large-scale works in which his secure command of orchestral technique and form is everywhere apparent. The Second Symphony with its recurring motifs and slow-movement finale (also a feature of the Third Symphony) is particularly notable. Of comparable stature are the Concerto for Orchestra (influenced by Bartók's), the virtuoso Violin Concerto and the cantata–oratorio *Visions of Poets*. The ironic musical juxtapositions found occasionally in these earlier works dominate the Third Symphony and the bizarre *Medea of Corinth*. In the 1970s Lees concentrated on orchestral and chamber music, returning to writing songs at the end of the decade. His interest in orchestral and chamber music continued thereafter with a group of symphonies, concertos (some with multiple soloists) and other orchestral pieces and the moving Fourth Quartet.

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(*selective list*)

STAGE AND VOCAL

Ops: The Oracle (1, Lees), 1956; The Gilded Cage (3, A. Reid), 1970–72, withdrawn; Scarlatti Portfolio (ballet), 1978

Other works: Songs of the Night (J.R. Nickson), S, pf, 1952; 3 Songs (Nickson, W. Blake), A, pf, 1959; Cyprian Songs (Nickson), Bar, pf, 1960; Visions of Poets (W. Whitman), S, T, chorus, orch, 1961; 3 Songs (Nickson), A, pf, 1969; Medea of Corinth (R. Jeffers), S, Mez, Bar, B, wind qnt, timp, 1970; The Trumpet of the Swan (E.B. White), nar, orch, 1972; Staves (Nickson), S, pf, 1979; Omen (Nickson), S, pf, 1980; Paumanok (Whitman), Mez, pf, 1980

INSTRUMENTAL

5 syms.: 1953; 1958; 1968; 'Memorial Candles', Mez, vn, orch, 1985; 'Kalmar Nyckel', 1986

Other orch: Profile, 1952; Declamations, pf, str, 1953; Pf Conc. no.1, 1955 ; Divertimento-burlesca, 1957; Interlude, str, 1957; Vn Conc., 1958; Conc. for Orch, 1959; Concertante breve, 1959; Prologue, Capriccio and Epilogue, 1959; Ob Conc., 1963; Conc. for Str Qt and Orch, 1964; Spectrum, 1964; Conc., chbr orch, 1966; Fanfare for a Centennial, brass, perc, 1966; Pf Conc. no.2, 1966; Silhouettes, 1967; Etudes, pf, orch, 1974; Labyrinths, wind band, 1975; Passacaglia, 1975; Conc. for Ww Qnt and Orch, 1976; Variations, pf, orch, 1976; Mobiles, 1980; Double Conc., vc, pf, orch, 1982; Conc. for Brass Choir and Orch, 1983; Portrait of Rodin, 1984; Hn Conc., 1992; Borealis, 1993; Echoes of Normandy, 1994

Chbr: Sonata, hn, pf, 1951; Str Qt, no.1 1952; Evocation, fl, 1953; Sonata no.1, vn, pf, 1953; Movement da camera, fl, cl, pf, vc, 1954; Str Qt no.2, 1955; 3 Variables, ob, cl, bn, hn, pf, 1955; Invenzione, vn, 1965; Duo, fl, cl, 1967; Study no.1, vc, 1969; Collage, wind qnt, perc, str qt, 1973; Sonata no.2, vn, pf, 1973; Soliloquy Music for King Lear, fl, 1975; Dialogue, vc, pf, 1977; Str Qt no.3, 1980–81; Sonata, vc, pf, 1981; Pf Trio, 1983; Str Qt no.4, 1989; Sonata no.3, vn, pf, 1991

Pf: 4 sonatas, 1949, 1950, 1956 (Sonata breve), 1963; Sonata, 2 pf, 1951; Toccata, 1953; Fantasia, 1954; 10 Pieces, 1954; 6 Ornamental Etudes, 1957; Kaleidoscopes, 1959; Epigrams, 1960, withdrawn; 3 Preludes, 1962; Odyssey, 1970; Fantasy Variations, 1984

Principal publisher: Boosey & Hawkes

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EwenD
D. Cooke: 'The Music of Benjamin Lees', *Tempo*, no.51 (1959), 20–29
D. Cooke: 'The Recent Music of Benjamin Lees', *Tempo*, no.64 (1963), 11–21
D. Cooke: 'Benjamin Lees's Visions of Poets', *Tempo*, no.68 (1964), 25–31
N. O'Loughlin: 'Benjamin Lees's String Quartet Concerto', *Tempo*, no.82 (1967), 21–5
N. O'Loughlin: 'Two Works by Benjamin Lees', *Tempo*, no.93 (1970), 19–24
N. Slonimsky: 'Benjamin Lees in Excelsis', *Tempo*, no.113 (1975), 14–21
B. Johnson: 'Benjamin Lees, Quo vadis?', *Tempo*, no.175 (1990), 11–17

NIALL O'LOUGHLIN

Leeuw, Cornelis (Janszoon) de (*b* Edam, *c*1613; *d* Amsterdam, *c*1660). Dutch publisher, composer and editor. He gave up his musical career for that of publisher, joining the Amsterdam booksellers' guild in about 1648. He edited and published both musical and non-musical books, often for the Remonstrant Church where he was precentor, until 1658 when he went bankrupt. He had little success with his polyphonic settings of Joost van den Vondel's psalms and Diederik Camphuysen's *Stichtelycke rymen* or with his own songbook *Christelycke plichtrymen*, but his editions of the Dutch version of the Genevan Psalter, with all melodies for the first time in the same (alto) clef, enjoyed great popularity. In fact, his method of editing the psalms soon became the standard and remained so for several centuries.

WORKS

printed works published in Amsterdam unless otherwise stated

Een kindeken is ons gebooren, 3vv (1644[3])
[12] Stichtelycke rymen (D. Camphuysen), 3–8vv, bc (1646)
Davids tranen, of boetepsalmen (J. van den Vondel), 4vv, bc (1646)
Traen ooghen traen, 4vv, in D. Camphuysen: Stichtelycke rymen (1647); authorship doubtful
Wie kan die op aerde woonen, song, 3vv; 19 canons: in Christelycke plichtrymen (1648–9); song ed. in Enschedé (1903)
Psalm xli.7, 4vv, *c*1651; Psalms xxiii, cxxviii, 4vv; 12 canons, 1658–; 2 canons, 1661: in De CL Psalmen Davids (Datheen) (several edns, *c*1650–*c*1661)
Psalms i, viii, 4vv, in Uytbreydingh over de psalmen Davids (Camphuysen) (1652, 1662–97)
9 lofzangen, 4vv, in C. le Jeune: De CL Psalmen Davids (Schiedam, 1665)

LOST

[6] Wegh-wijser (Camphuysen), 4vv (1638)
Hollandtsche vreughd' (C. Wittenoom and others), 4vv, bc (1642–*c*1644) [2 vols.]
Vierdagen (H. Grotins and others), 3vv, bc (1640–42): Lofsangen op de geboorte Christi; 't Leven Christi; Christelycke betrachtinge op het lijden Christi op Goede Vrijdagh; Sondagh, ofte geestelijcke nut des verrijsenis Christi; Olijf-bergh, ofte vertooningh des hemelvaerts Christi; Pinxter, ofte zendingh des Heyligen Geestes op d'apostelen Christi

EDITIONS
published in Amsterdam

G.G. Gastoldi: Balletten met drie stemmen (1648) [with 4th voice part added by Leeuw]
Christelycke plichtrymen (1648–9)
De CL Psalmen Davids (Datheen) (several edns, 1650–*c*1661)
Uytbreydingh over de Psalmen Davids (Camphuysen) (1652)
Davids Psalmen (H. Bruno) (1656)

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JoãoIL
J.W. Enschedé: 'Cornelis de Leeuw', *TVNM*, vii/2 (1902), 89–148; vii/3 (1903), 157–232
D.F. Scheurleer: *Nederlandsche liedboeken* (The Hague, 1912–23)
R.A. Rasch: 'The Balletti of Giovanni Giacomo Gastoldi and the Musical History of the Netherlands', *TVNM*, xxiv/2 (1974), 112–45
R.A. Rasch: 'Cornelis de Leeuw (ca.1613–ca.1661)', *TVNM*, xxvii/1 (1977), 1–27

RANDALL H. TOLLEFSEN/RUDOLF A. RASCH

Leeuw, Reinbert de (*b* Amsterdam, 8 Sept 1938). Dutch composer, conductor and pianist. After studying Dutch for two years at the University of Amsterdam, he studied piano (with Jaap Spaanderman) and music theory at the Muzieklyceum in Amsterdam starting in 1958. In 1962 he passed the final examination in music theory with distinction, and in 1964 gained the diploma in solo piano. From 1963 he was employed as a lecturer in music theory at the Conservatory in The Hague, where he unofficially studied composition with van Baaren.

In his various capacities as a pianist, composer, conductor and also as programme planner and organizer, de Leeuw has given decisive impetus to innovations in musical practice in the postwar Netherlands. In 1966 he was involved in the campaign to persuade the artistic directors of the Concertgebouw Orchestra to put more contemporary music into its programme, and in 1969 he formed part of the Aktiegroep De Notenkrakers (Nutcrackers Action Group) which argued in favour of making Dutch musical life more democratic. The 'Rondom-Concerten' (round-about concerts), which de Leeuw himself organized starting in the 1970s, encouraged well thought-through and thematic programming, particularly for 20th-century music.

De Leeuw became internationally known as an interpreter of the piano works of Satie and late Liszt. De Leeuw has been the conductor of the Schönberg Ensemble since it was founded in 1974. As a pianist and composer he produced exemplary interpretations of the work of the composers of the Second Viennese School, and also those of Antheil, Messiaen, Kagel, Kurtág, Reich, Ligeti, Vivier, Ustvol'skaya, Gubaydulina and the Dutch composers Louis Andriessen and Jan van Vlijmen. His fascination with Satie, Liszt, Ives and Messiaen had previously been apparent from his publications. From 1965 to 1968 de Leeuw worked on the cultural journal *De gids*. A number

of essays written for this periodical were published in one volume under the title *Muzikale anarchie* (1973). He had previously written the first Dutch biography of Charles Ives in collaboration with J. Bernlef (1969).

From 1968 to 1971 de Leeuw was a member of the Arts Council, the Advisory Board of the Ministry of Cultural Affairs and a member and chairman of the Amsterdam Arts Council (1967–75). He was chairman of GeNeCo, the Netherlands Composers' Association (1979–83) and the Fonds voor de Scheppende Toonkunst (1986–92). He was guest artistic director of the Aldeburgh Festival (1992) and since 1994 has been artistic director of the Tanglewood Contemporary Music Festival.

De Leeuw is the composer of a small but much discussed output, which developed from serialism (String Quartet, 1963) gradually towards a more neo-romantic idiom (*Abschied*, 1973). Together with Louis Andriessen, Schat, van Vlijmen and Misha Mengelberg he composed *Reconstructie*, an anti-imperialist opera with a libretto by Mulisch and Claus. With van Vlijmen he composed *Axel* (1977), based on a text by Mulisch after Count Villiers de l'Isle-Adam.

De Leeuw received the Sikken Prize in 1991 and in 1992 was awarded the 3M Muzieklaureaat, the most prestigious Dutch music prize. In 1994 the University of Utrecht presented him with an honorary doctorate for his work as a pianist and as a conductor of the Schönberg Ensemble.

WORKS
(*selective list*)

Op: Reconstructie (Mulisch and Claus), Amsterdam, 29 June 1969, collab. L. Andriessen, Schat, van Vlijmen and M. Mengelberg; Axel (Mulisch, after Count Villiers de l'Isle-Adam), Amsterdam, 1977, collab. van Vlijmen

Other: Solo I, vc, 1961; Str Qt, 1963, Music for Pf I, 1964; Interplay, orch, 1965; Music for Pf II, 1966; Hymns and Chorals, wind, elecs, 1970; Abschied, sym. poem, orch, 1973; Etude, str qt, 1985

WRITINGS

with J. Bernlef: *Charles Ives* (Amsterdam, 1969)
Muzicale anarchie (Amsterdam, 1973)

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E. Schönberger: 'Reinbert de Leeuw', *Key Notes*, i (1975), 3–18
R. Koopmans: 'On Music and Politics: Activism of Five Dutch Composers', *Key Notes*, iv (1976), 19–36
T. Szántó: 'Round-About Music with Reinbert de Leeuw', *Key Notes*, vii (1978), 15–16
P. Peters: 'Reinbert de Leeuw: uiteindelijk klinkt de ideale uitvoering alleen in je hoofd' [Ultimately the ideal version can be heard only in your head], *Mens en melodie*, xlv (1990), 6–11

EMILE WENNEKES

Leeuw, Ton [Antonius Wilhemus Adrianus] **de** (*b* Rotterdam, 16 Nov 1926; *d* Paris, 31 May 1996). Dutch composer, teacher and writer on music.

1. Training and career. 2. Works. 3. Ideology and style.

1. TRAINING AND CAREER. His youth spent in Breda was culturally rather isolated, the radio being his main access to music. Nevertheless his interests ranged wide including medieval, Renaissance, contemporary and non-Western styles. In his teenage years a leaning towards philosophy and religion was fostered through personal contact with the Dutch writer Pieter van der Meer de Walcheren, who was himself connected to the French Roman Catholic revival which centred around Jacques Maritain. After private music lessons with Louis Toebosch (1946), he studied composition privately with Badings (1947–9). He was in Paris from 1949 to 1950, where he took analysis with Messiaen at the Conservatoire and orchestration privately with Thomas de Hartmann; five years of ethnomusicology with Jaap Kunst followed. In 1954 he started work as a music producer for the Nederlandse Radio Unie, where he stayed until 1959 playing an important role in bringing contemporary and non-Western traditions to the Dutch public. He was next appointed head of composition at the Amsterdam Conservatory (1959–86), of which he became general director (1971–3) and artistic director (1973–86). He was also senior lecturer of contemporary music in the musicology department of the University of Amsterdam (1963–83), and in 1981 he was composer-in-residence at UCLA, Berkeley.

Throughout most of his professional life de Leeuw gave guest lectures and guided workshops internationally, speaking in particular about interaction between different cultures. Of particular significance to his own music were visits made to Iran and India in 1961, at the invitation of the Dutch ministry of education, to assess the possibilities of cultural exchange. He was the chief organizer and chairman of the Musicultura meetings (1974–84) in the Netherlands, devoted to bringing into contact composers, musicians and musicologists from across the world.

They continued under his guidance as international composers' workshops (1984–96), organized by the Gaudeamus Foundation. His book *Muziek van de twintigste eeuw* has contributed significantly to music education in the Netherlands and abroad and many of his composition students have played, and continue to play, a prominent role in musical life, among them Jos Kunst, Straesser, Keuris, Janssen and Hoenderdos. After 1986 de Leeuw devoted himself entirely to composition, living in Paris and Vétheuil. His various prizes include the Prix Italia (1956, radio oratorio *Job*), the Prix des Jeunesses Musicales (1958, String Quartet no.1), Prize of the City of Amsterdam (1970, *Lamento pacis*), and twice the Matthijs Vermeulen Prize (1982, *Car nos vignes sont en fleur*, and 1997, posthumously, complete output).

2. WORKS. As a student of Badings and for a while after, de Leeuw was influenced by Bartók, Hindemith and Pijper, for example in the Sonata for two pianos (1950), which exhibits Pijper's germ cell technique. However, after hearing Webern at the Darmstadt summer courses in 1953, he rapidly turned to an exploration of total chromaticism and serialism, one of the first Dutch composers so to do. *Mouvements rétrogrades* (1957) typifies de Leeuw's careful approach, each of its ten movements twice presenting a rhythmic mirror form. Based on a pan-chromatic harmonic grid of four augmented triads, the music is related by the composer to the image of a revolving crystal that remains the same in itself, but continually reflects light in different ways. In the same year as the *Mouvements*, de Leeuw wrote the serial *Electronic Study*, and, as with serialism, his electronic work played an important introductory role to the medium for many in the Netherlands. The String Quartet no.1 (1958) still employs a strict serial technique, applied to durations (including rests) and dynamics. However, allied to Webern and Japanese traditional music – especially through the surrounding of note patterns by silence – it is consciously distant from, as de Leeuw saw it, the latent Expressionism in serialism. A meeting with Cage at the 1958 World Exhibition in Brussels helped to distance de Leeuw further from serial thought, though he

was not entirely sympathetic to Cage's concepts of chance and indeterminacy.

De Leeuw's visit to India in 1961 led to his hearing the *dhrupad* singers Ustad Moinuddin and Ustad Aminuddin Dagar in Delhi; they made a lasting impression and provoked a deep interest in melodic, rhythmic and timbral sophistication. The opening of *Symphonies of Winds* (1963) reflects this Indian experience: it is a cumulative presentation of a fixed field of melodic formulas, modelled upon the classical Indian *ālāp*, which was to inspire the opening of many later compositions too, e.g. *Mountains* (1977) and *Résonances* (1984–5). However, *Symphonies of Winds* also presents a quotation from *Symphonies of Wind Instruments* by Stravinsky, to whom the piece is dedicated, the work thus marking the start of a period in which de Leeuw turned to past Western music, as well as to non-Western traditions.
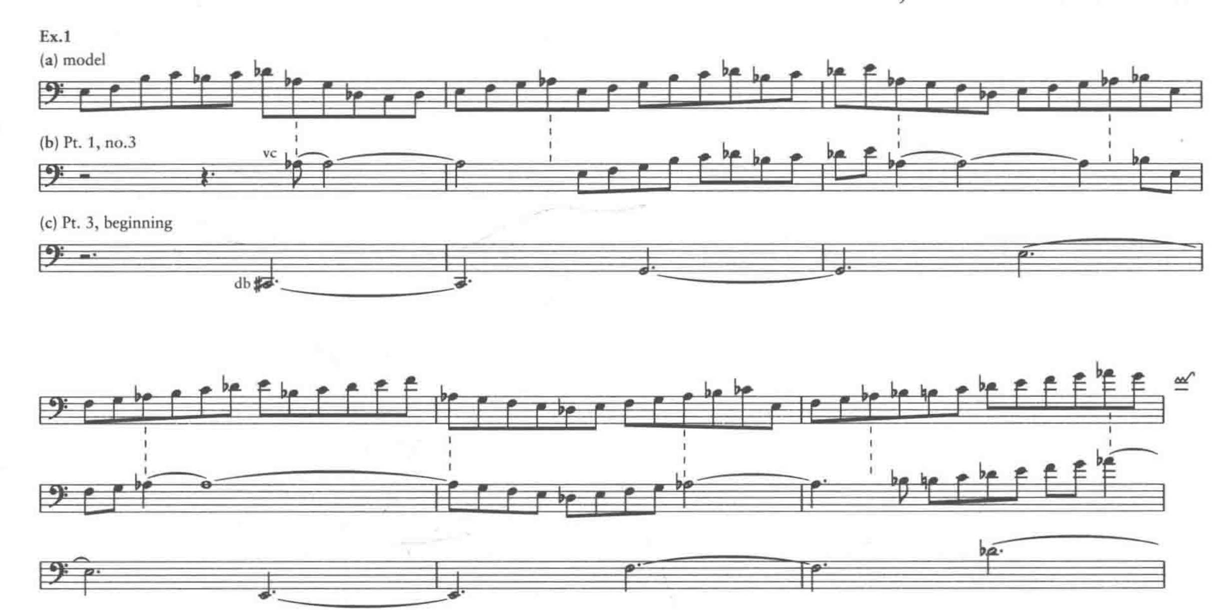
The 1960s were years of intense experimentation in many areas, including the use of chance, automatic writing, open forms, multiple layering, guided improvisation, and new explorations of the performance space and physical and social aspects of music-making. In many of these cases Japanese traditional arts served as a reference. The fact that haiku-texts permit many possible readings was taken by the composer as a starting point for several different musical interpretations of the sounds of a particular text within one piece, as in *Men Go their Ways* (1964), the one-act opera *De droom* (1963), and *Haiku II* (1968). In the last of these, the lines of a haiku are fragmented into single words and sounds out of which new combinations of words and sounds are made as fresh 'interpretations' of the original haiku. In this piece space also plays a structural role: the soprano sings at six different positions, connected by promenades. Other compositions displaying an important spatial element are *Spatial music I-IV* (1966–8) and *Lamento pacis* (1969), to texts from Erasmus's *Querela pacis*. This piece exemplifies de Leeuw's preoccupation in the late 1960s with mental disorientation and socio-political disintegration; in the third part spatial dispersion serves to transform the vocal-instrumental ensemble into unrelated individual musicians. The dedications of *Lamento's* three movements also reflect other interests of de Leeuw at the time: Gesualdo, Zeami (the co-founder of *nō* theatre) and Ockeghem. One of the concepts derived from *nō* is the simultaneity of autonomous musical layers, employed in part 2; there are also concrete sound references to *nō* and gagaku. Controlled improvisation modelled on non-Western practices such as in Arabic and Indian classical music, is found in, for example, *Spatial music* IV; a fund of patterns is specified which the players are invited to individualize by means of free decoration.

In the 1970s de Leeuw moved towards the use of elementary melodic and rhythmic units, with the wish to 'rebuild' music after serialism. While diatonic patterns are present within the pan-chromaticism since the early 1960s (e.g. in *Symphonies*), language becomes substantially diatonic and modal from the 1970s on. As well as reference to modality in the titles of *Mo-Do* (1974) and *Modal music* (1978–9) modal practice is manifest in the use of 'selective' scales, specific melodic patterning and guided performer ornamentation in these works, as well as in *Music for Oboe* (1969), *Sweelinck Variations* (1973), and *Gending* for Javanese gamelan (1985). Inspired by Javanese music, the first part of *Gending* is cyclic in nature. The beginning and ending of the cycles are marked by specific acoustic means which de Leeuw called 'colotomic marking', after a term used by his teacher Kunst to denote the punctuation of phrase structure in Javanese gamelan music using the larger gongs. This colotomic practice remained characteristic until the end of de Leeuw's life. In his last 15 years, he composed prolifically, fully developing a concept of extended modality in works such as *Invocations* (1983), *Résonances* (1985), *Les chants de Kabir* (1985) and his last composition, *3 Shakespeare Songs* (1994–5). The opera *Antigone* (1991) is a fine example of both extended modality and de Leeuw's metaphysics; human existence is seen as part of a divine play, in which the individual functions as an actor, not as a director. The fundamental musical structure is essentially undramatic, all parts derived from the same pitch-duration cycle.

3. Ideology and style. During much of de Leeuw's career, the idea of interaction between cultures – most specifically as a West–East relationship – was a powerful creative incentive. However, such compass points are not confined to geographical or cultural entities, but stand for ideas about complexes of attitudes and musical structures: the West, a goal-oriented music of 'becoming' rooted in dynamism, tension and development particularly since the 19th century; the East, a music of 'being', oriented towards balance, with an endlessly varied potential for activity. Leeuw himself at first identified strongly with those composers whom he viewed as standing apart from 19th-century Western mentality such as Debussy, Stravinsky ('the first true anti-romantic') and Webern, as well as with pre-tonal European and non-Western styles. One important characteristic for him was the use of silence, implying an absence of intention, with Cage and Japanese traditional arts serving as points of reference during the 1960s.

However, from the 1970s on, there began a long process of reconciliation between occident and orient with modality at its core. Structurally, modal practices were attractive as possible means by which to transcend the tonal-atonal debate, as an antidote to the expansionist tendency of postwar serialism, and, more generally, as a stimulus to set aside equal temperament. At the same time he saw modality as the common historic source of Western and Eastern traditions: de Leeuw's writings frequently compare medieval Western mode to the Indian concept of *rāga*, Arabic *maqām*, and Javanese *paṭēt*. His work participated in the 'universalist' discussions by musicologists and composers during the 1970s, and he saw confirmation of his own concentration on modality in the re-emergence of certain modal characteristics in the early 20th century (Debussy, Stravinsky) and later (Messiaen). However, such technical aspects were always viewed as one side of a coin, the other side of which was spiritual. In his later writings de Leeuw refers to 'trans-subjectivity', a concept influenced by Hindu and Buddhist texts, which involves liberation from cultural and ego-oriented conditioning, as the basis for creativity. He stresses the importance of an 'ecology of sound', inviting the rediscovery of an 'ethics' of music-making and listening.

With the development of 'extended modality' in the 1980s 'becoming' and 'being' became aspects of an integrated compositional approach. A fundamental aspect of de Leeuw's thought is the use of fixed series of pitches, usually diatonic and with characteristic focal notes,



termed by the composer a 'model'. The model is constantly looped – a musical reflection of natural cycles – though usually not sounded in its entirety. Rather it is subjected to various means of selection, through the application of pitch or duration structures which act as filters, the overall duration nevertheless remaining intact. In ex.1 from *Résonances*, (a) is the model; (b) is a selection according to pitch, the A flat serving as a trigger, alternately sustained or 'releasing' interim pitches; (c) selects through duration, changing note every six beats. Such a dialectic between pitch and duration results essentially in a monodic music. However, where a denser weave is required, heterophony results through simultaneous multiple selection, while harmony is achieved through parallellism and resonance (by sustaining pitches); drones are omnipresent.

The essential paring down of de Leeuw's final period was the outcome of a style which always had a tendency towards textural transparency and severity, together with a refined sense of timbre. The involvement of the repeating model also reveals a long-term connection with his early employment of serialism. However, it is treated as a pool of possibility, not, as with a series, stated whole. As such it is analagous to the idea of 'being', while the selection process suggests 'becoming'. It is the heart of de Leeuw's philosophy: nothing need be sought, everything is already present.

WORKS

DRAMATIC

Alceste (TV op, 3, de Leeuw, after Euripedes), 1962, TV, 13 March 1963

De droom [The Dream] (op with ballet, 3 scenes, de Leeuw, after East Asian legend, incl. Jap. haiku, trans. H.G. Henderson), 1963, Amsterdam, Stadsschouwburg, 16 June 1965

De bijen [The Bees] (ballet), 1964

Krishna en Radha (ballet), 1964

Litany of Our Time (TV incid music), 1970

Antigone (music drama, 2 pts, de Leeuw, after Sophocles), 1989–91, Amsterdam, Westergasfabriek, 25 June 1993

ORCHESTRAL AND LARGE ENSEMBLE

Conc. grosso, str, 1946; Treurmuziek in memoriam Willem Pijper, 1946; Sym., str, perc, 1950; Sym., str, 1951; Plutos Suite, 1952; Vn Conc. no.1, 1953; Suite, youth orch, 1954; Mouvements rétrogrades, 1957; Nritta, 1961; Ombres, 1961; Vn Conc. no.2, 1961; Symphonies of Winds, 1963; Spatial Music I, 1966; Syntaxis II, 1966; Spatial Music IV, 12 insts, 1968; Music for Str, 1970; Music for Org and 12 players, 1970–71; Spatial Music V, 1971; Canzone, 10 brass, 1973–4; Gending, gamelan, 1975; Alba, chbr conc., small orch, 1982, rev. 1986; Résonances, 1985; Conc., 2 gui, str, 1988; Danses sacrées, pf, chbr orch, 1989–90

CHORAL

Missa brevis, SATB, 1952; 4 koorliederen (anon., medieval Dutch), SATB, 1953; Prière (Qur'an), SATB, 1953; Psalm 118, 3-pt mixed chorus, 2 trbn, org ad lib, 1966; Lamento pacis I-II-II (Erasmus), mixed chorus, insts, 1969; The Magic of Music I (Indian music theory text), 2-pt chorus, 1970; Cloudy Forms (Shitao), male vv, 1970; The Birth of Music (American-Indian myth), mixed vv/male vv, 1975; Car nos vignes sont en fleur (Bible: *Song of Songs*), 12-pt mixed chorus; Invocations (Lat., Pss), Mez, 4-pt mixed chorus, ens, 1983; Chimères (G. de Nerval), 2Ct, T, 2Bar, B, 1984; Les chants de Kabir, 2Ct, T, 2Bar, B, 1985; Transparence (Fr., Arab mystics), 18-pt mixed chorus, (3 tpt, 3 trbn)/(tpt, 2 hn, 2, trbn, tuba), 1986; 5 hymnes (Kabir), mixed chorus, 2 pf, 2 perc, 1987–8; A cette heure du jour (Old Sumerian, Fr. trans. by P. Selk), 4-pt mixed chorus, 1991–2; Elégie pour les villes détruites (Bible), 4-pt mixed chous, 1994

CHAMBER AND SOLO INSTRUMENTAL

Str Trio, 1948; Introduzione e passacaglia, org, 1949; Sonata, fl, pf, 1949; Sonata, vn, pf, 1951; Trio, fl, cl, pf, 1952; 5 Sketches, ob, cl, bn, va, vc, 1952; Sonatine, vn, pf, 1955; Str Qt no.1, 1958; The Four Seasons, hp, 1964; Schelp [Shell], fl, va, gui, 1964; Str Qt no.2, 1964; Nightmusic, fl, 1966; Music for Vn, 1967; Music for Ob, 1969; Reversed Night, fl, 1971; Spatial Music II, perc ens, 1971; Midare, mar, 1972; Sweelinck-variaties, org, 1972–3; Music for trbn, 1973–4; Mo-du, amp clvd/hpd, 1974; Rime, fl, hp, 1974; Modal music, accdn, 1978–9; Interlude, gui, 1984; Apparences I, vc, 1987; Apparences II, cl qt, 1987; Hommage à Henri, cl, pf, 1989; Trio, fl, b cl, pf, 1990; Music for Db, 1989–91; Fauxbordon, fl, cl + b cl, pf, synth, mar, mand, vn, va, 1991–2; rev. 1993; Music for Mar, Vib and Jap. Temple Bells, 2 players, 1993; Sax Qt, 1993; Str Qt no.3, 1994

Pf: Scherzo, 1948; Sonatine, 1949; Sonata, 2 pf, 1950; Variations sur une chanson populaire française, pf/hpd, 1950; 4 Preludes, 1950; 5 études, 1951; 4 ritmische etudes, 1952; 3 Afrikaanse etudes, 1954; 6 dansen, 1955; Men Go their Ways, 1964; Linkerhand en rechterhand, 1976; Les adieux, 1988

SOLO VOCAL

With pf: Berceuse presque nègre (P. van Ostaijen), medium v, pf, 1948; Diablerie (J. Engelman), S, pf, 1948; Goden en zangers [Gods and Singers] (A. Roland Holst), S, pf, 1948; Die Weise von Liebe und Tod (R.M. Rilke), high v, pf, 1948; De ueren van de

bittere passie Jesu Christi (anon., medieval Dutch), medium v, pf, 1949; 5 liederen (F. García Lorca), high v, pf, 1952; 2 liederen (G. Mistral), S, pf, 1953; 8 europese liederen, medium v, pf, 1954; Haiku (Eng. trans. by H.G. Henderson), S, pf, 1963

Other: De toverfluit [The Magic Flute], S, fl, vc, pf, 1954; Brabant (H. Laurey), medium v, orch, 1959; Haiku II (Eng. trans. by H.G. Henderson), S, orch, 1968; Vocalise, solo v, 1968; 4 liederen, medium v, 3 rec, 1955; And they shall reign for ever (Bible: *Revelations*), Mez, cl, hn, pf, perc, 1981; Natasja (vocalise), B, 1990; 3 Shakespeare Songs, Mez, large ens, 1994–5

ELECTRO-ACOUSTIC

Job (radio orat, Bible: *Job*), solo vv, mixed chorus, orch, elecs, 1956; Electronic Study, 1957; Antiphony, ww qnt, 4-track tape, 1960; Syntaxis I, tape, 1966; Spatial Music III, 4 inst groups, tape, 1967; Mountains, cl, tape, 1977; The Magic of Music II (Indian music theory text), v, tape, 1977; Chronos, tape, 1980; Clair obscur, tape, 1982

Principal publisher: Donemus

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ROKUS DE GROOT

Lee Young-ja (*b* Wŏnju, Kangwŏn province, 4 June 1931). Korean composer. She studied with La Un-Yong at Ewha Women's University in Seoul (BA 1954, MA 1956), with Aubin and Noël Gallon at the Paris Conservatoire (1958-61), with Marcel Quinet at the Conservatoire Royal de Musique in Brussells (1969–72), at the Manhattan School of Music (1969) and at Sorbonne University (diploma 1989). She was professor and director of the composition department at Ewha Women's University (1961–83), occasional lecturer at Seoul National University and other universities in Korea and guest lecturer at the Sorbonne (1989). She was awarded the 8th Korean National Composer's Prize (1986) and, for her Cantata, the National Grand Prize (1995). The most senior of Korean women composers, her works have been performed in the Americas, Asia, Australasia and Europe as well as in Korea.

Lee's works retain a French influence. Her Sonatine for piano (1972) starts with a fluid *andantino* that quickly develops oscillating bass ostinatos and blocks of descending chord clusters. The three-movement Piano Sonata (1985) begins with dissonant clusters coupled to rhythmic patterns imitating traditional percussion bands. The second movement describes *han*, Korean repression, using high block chords without vertical harmonic support. The finale emphasizes a regular oscillating bass reminiscent of a country blacksmith. Stylistically similar is *Auto-Portrait* for harp and piano (1990), first performed in Seoul by its dedicatees, her two daughters. Two six-note scales are distributed on the two instruments, each unfolding like a monologue or in rapid glissandos and melodic flurries like a waterfall. Other representative works include the Piano Concerto (1973) and *Mouvements concertante* for violin and orchestra (1973).

WORKS

Orch: Suite, 1971; Movements symphoniques, 1972; Mouvements concertante, vn, orch, 1973; Pf Conc., 1973; Festival Ov., 1975; Gaech'ŏnjŏl Sym., 1991

Chbr and solo inst: 2 Preludes and Bagatelle, pf, 1952; Qnt, cl, vn, vc, db, pf, 1953; Trio, cl, bn, pf, 1955; Sonata, vc, pf, 1956; Sonata, vn, pf, 1956; 2 Poems, pf, 1958; Theme and Variations, pf, 1961; Trio, ob, bn, pf, 1967; Suite, vc, pf, 1967; Suite Romantic, pf, 1967; Ballade, cl, pf, 1970; Sonatine, pf, 1972; Sonata 'Requiem', fl, 1983; Sonata 'Yeol' [Rank], pf, 1985; Sonata 'Jong' [Bell], pf, 1985; Reflections, cl, fl, 1986; Reminiscence, pf, 1988; Music for Ob and Pf, 1989; Auto-Portrait, hp, pf, 1990; Qnt 'Chant d'amour d'un papillon', fl, hp, vn, va, vc, 1992; Aquarelles, hp, 1995; 6 Variations, cl, vn, pf, 1996; 8 Variations on a Korean Childrens' Song 'Om-ma-ya, Nu-na-ya', pf, 1996

Vocal (1v, pf, unless otherwise stated): 5 Art Songs, 1955; 2 Art Songs, 1967; 3 Love Songs, S, hp, 1991; 3 Melodies (Chŏn

Sangbyŏng), SATB, 1995; Cant. 'Taehan min'guk ch'an'ga kwangbok 50-nyŏn' [50-Year Independence of the Republic of Korea], S, T, SATB, orch, 1995; 2 Melodies: Ch'orok norae [Green Song], Naehone purŭl noha [Set Fire to my Soul], 1995; 4 Melodies (Yi Haein), S, pf, 1996; 5 Melodies (Chŏn Sangbyŏng), S, pf, 1996; Ps cl, SATB, pf, 1998

WRITINGS

Strict Counterpoint (Seoul, 1974)
Orchestral Works of Olivier Messiaen (diss., Sorbonne U., 1989)
Strict Counterpoint, Inverted Counterpoint, and Canon (Seoul, 1992)

KEITH HOWARD

LeFanu, Nicola (Frances) (*b* Wickham Bishops, Essex, 28 April 1947). English composer of Irish descent, daughter of ELIZABETH MACONCHY. She studied music at Oxford University (BA 1968), at the RCM (1968–9) and with Earl Kim in the USA as a Harkness Fellow and Mendelssohn Scholar (1973–4); she also studied with Jeremy Dale Roberts. While establishing herself as a composer, she taught at Francis Holland School (1969–72), Morley College (1972) and St Paul's School for Girls (1975–7); she also taught composition at King's College, London (1977–94), sharing a post with her husband David Lumsdaine. She became professor of Music at York University in 1994. One of the founding members of Women in Music, which she helped to launch with a lecture investigating the neglect of women composers in contemporary Britain (*Contact*, 1987), she has been a long-standing member of many professional bodies, including the SPNM and the Arts Council. Her honours include a DMus from London University (1988), an honorary fellowship from St Hilda's College, Oxford (1993), certification as an FRCM (1995) and an honorary DMus from Durham University (1995).

LeFanu's highly organized music is characterized by a keen attention to musical line and space, a fascination with instrumental timbre and a desire to communicate. Opera and music theatre have played a pivotal role in her output. Her first critical successes, *Soliloquy* for solo oboe (1966) and Variations for oboe quartet (1968, winner of a Cobbett Prize and a BBC competition) came while she was still a student. Her first theatrical piece, *Anti-World* (1972), which sets *samizdat* Soviet texts, explores issues of freedom and control, themes echoed in some of her later works.

Landscape, whether that of England, Ireland or the Australian outback, has proved to be an important creative stimulus for LeFanu. Her first large-scale orchestral work, *The Hidden Landscape* (1973), commissioned by the BBC for the Proms, was followed in 1975 by *Columbia Falls*, inspired by the hills and moors of the state of Maine. Both works demonstrate her effective use of instrumental colour, and her use of gestures to provide foreground detail against a seemingly distant horizon of harmonic structures. Later works that emphasize this sense of space include *Deva* (1979), the solo cello part of which LeFanu has described as stream becoming river becoming sea as it moves from the top to the bottom of its register against the landscape of the instrumental accompaniment. *Moon Over Western Ridge, Mootwingee* (1985) for saxophone quartet, written after a month in the outback of Western New South Wales, uses quarter-tones to create a vividly atmospheric sense of distance, clearly evoking a distinctive landscape. A number of later instrumental compositions explore microtonality, notably the Saxophone Concerto (1989) and *Lament 1988* (1988), a work that marked both Nelson Mandela's 70th birthday and the 200th anniversary of Australia's invasion by European settlers.

LeFanu's vocal works set a wide range of texts, including traditional poetry from Europe, the USA and Asia. Her song cycle *The Same Day Dawns* (1974), on a collection of short Eastern texts, shares a central monodic line between a soprano voice and accompanying instruments. Both intimate and dramatic, the work directly conveys its themes of love, loneliness and death. Communicating social and humanist issues through storytelling is an important aspect of LeFanu's operatic works. *Mary O'Neill* (1986), a radio opera for 17 unaccompanied voices (commissioned by the BBC), tells the story of an Irish émigré and her descendants in Argentina, exploring issues of tolerance, dispossession and Empire. The three full-scale operas of the 1990s, *The Green Children* (1990), *Blood Wedding* (1992) and *The Wildman* (1995), continue, in very different musical ways, to explore themes of community and difference. *The Green Children*, involving children both during the compositional process and in performance, uses a relatively simple modal language. A number opera, it tells of two green children who are gradually accepted into an initially suspicious community. *Blood Wedding*, after the play by Lorca, is the story of unsanctioned love set against the rigid, matriarchal society of southern Spain. Here LeFanu employs a highly chromatic musical language with planes of microtonality and modality centred around a strong melodic line to convey the dusty intensity and passion of Lorca's world. *The Wildman* is based on the East Anglian myth of the merman, a tale that allows for an exploration of basic questions of tolerance and the human condition. The ambiguous central character, who re-learns human speech over the course of a commanding series of soliloquies, gradually re-discovers the human world through his interaction with other characters.

The Old Woman of Beare (1981), a powerful monodrama for soprano and 13 instruments, successfully unites many of the central concerns of LeFanu's work, in particular her exploration of character and her evocation of place. The text, after a 10th-century Irish poem, uses the distinctly female imagery of the ocean's tides to convey an aging courtesan's reflection on the passing of her life and sexuality. The complex vocal line, ranging from speech to song and often accompanied by a talking drum, together with finely crafted instrumental lines, clearly depicts the dramatic coast of Western Ireland, the old woman's tempestuous life and her regret at its passing.

WORKS

STAGE

first performed in London in year of composition unless otherwise stated Anti-World (music-theatre piece, 1, N. Gorbanevskaya, A. Voznesensky), 1972; The Last Laugh (ballet), 1972, London, 1973; Dawnpath (chbr op, 1, LeFanu, after Amerindian texts), 1977; The Old Woman of Beare (monodrama, LeFanu, after 10th-century Irish), S, ens, 1981; The Story of Mary O'Neill (radio op, LeFanu and S. McInerney), 1986, BBC broadcast, 1989; The Green Children (children's op, 2, K. Crossley-Holland), 1990; Blood Wedding (op, 2, D. Levy, after F.García Lorca), 1992; The Wildman (op, 2, Crossley-Holland), 1995, Aldeburgh, 1995

VOCAL

Choral: Christ Calls Man Home (Eng. medieval), 2S, 3 SATB, 1971; The Valleys Shall Sing (Pss), SATB, 2 bn, 2 tpt, 3 trbn, 1973; The Little Valleys, SSSS, 1975; For We are the Stars (Amerindian texts), 4S, 4A, 4T, 4B, 1978; Verses from Ps xc, S, 2 SATB, 1978; Like a Wave of the Sea (trad. Hindi, L. Carroll, Bible), SATB, early insts, 1981; Rory's Rounds (trad.), children's vv, 1983; Stranded on my Heart (nursery rhymes, R. Tagore, J. Fuller and others), T,

SATB, str, 1984 [rev. as The Silver Strand, SATB, 1989]; The Spirit Moves (Pss, Upanishads), SATB, 1992; On the Wind: a Lament (LeFanu, A. le M. Hartigan), lament, SATB, 1997

Other vocal: Il cantico dei cantici II (Bible), S, 1968; But Stars Remaining (C. Day Lewis), S, 1970; Rondeaux (Fr. medieval), T, hn, 1972; Paysage (G. Apollinaire), Bar, 1973; The Same Day Dawns (various), S, fl + a fl, cl + b cl, vn, va, perc, 1974; A Penny for a Song (Jap. and Irish texts, W. de la Mare), S, pf, 1981; Trio II: Song for Peter (E. Dickinson, T. Hughes, A. Chekhov), S, cl, vc, 1983; I am Bread (B. Kennelly), S, pf, 1987; Wind Among the Pines: 5 Images of Norfolk (S. Takahashi), S, orch, 1987; Sundari and the Secret Message, nar, fl + pic, vc, sitar, tabla, elec kbd, 1993; La cancion de la luna (Lorca), Ct, str qt, 1994; A Travelling Spirit, S, rec, 1997

INSTRUMENTAL

Orch: Preludio I, 1967 [rev. as Preludio II, 1976]; The Hidden Landscape, 1973; Columbia Falls, 1975; Farne, 1980; Variations, pf, orch, 1982; Conc., a sax, str, 1989; Concertino, cl, str, 1997; Duo concertante, vn, va, orch, 1999

Chbr and solo inst: Soliloquy, ob, 1966; Variations, ob, vn, va, vc, 1968; Chiaroscuro, pf, 1969; Abstracts and a Frame, vn, pf, 1971; Songs and Sketches, 6 or more vc, 1971; Omega, org, 1972, rev. 1984; Collana, solo perc, fl + a fl, cl + b cl, vn, vc, db, 1976; Deva, solo vc, a fl, cl, bn, hn, vn, va, db, 1979; Trio I, fl + pic, vc, perc, 1980; SPNM Birthday Fanfare, 2 tpt, 1983; Moon over Western Ridge, Mootwingee, sax qt, 1985; Invisible Places, cl qnt, 1986; Lament 1988, ob + eng hn, cl + b cl, va, vc, 1988; Lullaby, A-cl, pf, 1988; Nocturne, vc, pf, 1988; Str Qt no.1, 1988; Ervallagh, a sax, 1993; Dawn's Dove, rec, 1995; Sextet: A Wild Garden – Fásach, fl + a fl + pic, cl + b cl, vn, vc, pf, perc, 1997; Str Qt no.2, 1997; Gathering paths, installation, perc, tape, 1998, collab. B. Freeman and D. Lumsdaine

Principal publisher: Novello

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N. LeFanu: 'Master Musician: an Impregnable Taboo?', *Contact*, xxi (1987), 4–8
N. LeFanu: [Interview], *CMR*, xi (1994), 183–5

SOPHIE FULLER

Lefébure. *See* LEFÈVRE.

Lefebure, Louis Antoine [André]. *See* LEFEBVRE, LOUIS ANTOINE.

Lefébure, Yvonne (*b* Ermont, 29 June 1898; *d* Paris, 23 Jan 1986). French pianist and teacher. She received a *premier prix* in Cortot's class at the Paris Conservatoire in 1912, followed by *premiers prix* in harmony, accompaniment, counterpoint and fugue. Her early performances included concertos with the Lamoureux and Colonne orchestras and recitals throughout Europe. In 1950 Casals invited her to perform at the first Prades Festival. Throughout her career she championed French music, especially the works of Dukas, Fauré, Ravel and Maurice Emmanuel. A renowned pedagogue, she taught at the Ecole Normale de Musique (1924–39), the Paris Conservatoire (1952–67) and at the Conservatoire Européen (1971–85). She also founded a summer festival at Saint-Germain-en-Laye, where her masterclasses drew pianists from around the world. Her students included Catherine Collard, Imogen Cooper and Samson François. An international competition was established in her name in 1990. Her recordings include searching accounts of Fauré's *Thème et variations*, Dukas's *Variations, interlude et finale sur un thème de Rameau* and Mozart's Concerto in D minor, with Furtwängler conducting the Berlin Philharmonic.

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C. Timbrell: *French Pianism* (White Plains, NY, and London, 1992, 2/forthcoming)
Y. Carbou: *La leçon de musique d'Yvonne Lefébure* (Paris, 1995) [incl. discography]

CHARLES TIMBRELL

Lefébure-Wély, Louis (James Alfred) (*b* Paris, 13 Nov 1817; *d* Paris, 31 Dec 1869). French organist and composer. At the age of 15 he succeeded his father as organist at St Roch. In 1835 he won a *premier prix* for organ at the Paris Conservatoire, where he studied with Benoist. His exceptional pedal technique led Franck to dedicate his *Final* to him, and Alkan his *12 études pour les pieds seulement*. He then studied composition at the Conservatoire with Berton and Halévy. From 1847 to 1858 he was organist at the Madeleine, and then at St Sulpice from 1863 to his death. He also gave harmonium recitals in France and abroad, and often played at organ inaugurations, including a notable occasion with Franck on the new Cavaillé-Coll organ at Ste Clotilde. Lefébure-Wély's popular appeal may well have helped raise public awareness of the French Romantic organ, exemplified by the work of Cavaillé-Coll.

Lefébure-Wély's 200 compositions include works for piano, chamber ensemble, orchestra (including three symphonies) and the theatre (an *opéra comique Les recruteurs*, 1861). His organ pieces, many of which have recently become available in modern editions, include *pastorales*, *versets*, *élevations* and communions, which were sentimental, lyrical works, and offertories, marches and *sorties*, which were louder and more akin to the operetta choruses then in vogue. He was awarded the Légion d'Honneur in 1850.

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H. de Rohan-Csermak: 'Lefébure-Wély symphoniste: aspects instrumentaux et techniques de son oeuvre d'orgue', *Orgues méridionales*, xxxii (1988), 14–31

DAVID SANGER

Lefebvre. *See* LEFÈVRE.

Lefebvre, Charles Edouard (*b* Paris, 19 June 1843; *d* Aix-les-Bains, 8 Sept 1917). French composer. A son of the celebrated painter Jules Lefebvre (1805–82), he studied law before enrolling at the Paris Conservatoire, where he was taught by Ambroise Thomas and Gounod. In 1870 he shared the Prix de Rome with Henri Maréchal for his cantata *Le jugement de Dieu*. After his stay in Italy he toured Greece and the orient, returning to Paris in 1873. Twice awarded the Prix Chartier, in 1884 and 1891, he replaced Benjamin Godard in 1895 as professor of the ensemble class at the Conservatoire. He spent most of his life in Paris, where he devoted himself to composition as well as teaching. His article 'Les formes de la musique instrumentale' is published in *EMDC*, II/v (Paris, 1930), 3121–3129.

As a composer Lefebvre was highly regarded by French critics during the late 19th century. They recognized, however, that his contribution, comprising virtually all the important musical genres, was not up to the level of the leading French composers of the time. The style and texture of his instrumental pieces might be compared to those of Mendelssohn, whom he admired greatly. In *Judith* he anticipated the 20th-century French predilection

for opera-oratorio typical of Les Six, particularly Milhaud and Honegger.

WORKS
(*selective list*)

all printed works published in Paris

STAGE
operas unless otherwise stated

Lucrèce (3, E. Blau), 1877–8
Le trésor (oc, 1, F. Coppée), op.53, Angers, 1883 (?1884)
Zaïre (4, P. Collin, after Voltaire), op.66, Lille, 1887 (1887)
Djelma (3, C. Lormon), Paris, Opéra, 25 May 1894 (1894)

OTHER VOCAL

Solo vv, chorus, orch: Le jugement de Dieu (H. Dutheil), 1870, cant. [Prix de Rome]; Psaume xxiii [Domini est terra], op.25, 1871 (1876); Judith, biblical drama (Collin), op.31 (1877); Melka, légende fantastique (Collin), op.53 (1880); Eloâ, lyric poem (Collin, after A. de Vigny), op.70 (1888); Sainte-Cécile, lyric poem (E. Guinand), op.99 (1896); La fille de Jephté, lyric poem (de Vigny), op.120 (1908)
Unacc. chorus: Au bord du Nil (V. Hugo), op.49, 1879 (?*c*1879); Divine Hébé (C.-M.-R. Leconte de Lisle), op.69, 1886 (?*c*1886); Choeur d'Esther (R. Racine), op.74, 1888 (n.d.); Sombre nuit (Racine), op.127 (1912); Les anges gardiens (Collin) (n.d.); Isis (n.d.)
35 songs

INSTRUMENTAL

Orch: Sym., d, op.50, 1879 (?*c*1879); Ouverture de Fiesque, 1866; Le jugement de Dieu, ov., 1873; Ouverture dramatique, g, 1875; Ouverture Toggenburg (1905); Dalila, op.40 (1875); [2] Suites, opp.57, 59 (n.d.); Une sérénade, op.65 (1884); Cortège villageois, op.75, 1890 (n.d.); Suite, op.116 (n.d.); Andante et choral, hp, op.117 (1906); Prélude dramatique (1912); Cortège nuptial (1924); Esquisses pastorales, suite (n.d.)
Other works: Pieces for org, solo pf, pf 4 hands

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H. Imbert: *Profils d'artistes contemporains* (Paris, 1897) [with catalogue of works]
Orbus: 'La vie intime d'un grand musicien: Charles Lefebvre', *Revue des deux mondes*, c/lviii (1930), 346–76

ELAINE BRODY/CORMAC NEWARK

Lefebvre, Claude (*b* nr Le lac d'Ardres, Pas-de-Calais, 11 Nov 1931). French composer. He studied composition at the Paris Conservatoire with Milhaud (1958–9), then at the Basle Musikakademie with Pierre Boulez (1960–61). He was professor of analysis and composition at the Metz conservatory for 30 years (1966–96); in Metz, he founded the Centre Européen pour la Recherche Musicale in 1978, and the Rencontres Internationales de Musique Contemporaine, of which he was artistic director 1972–93. He taught courses in contemporary music at Metz University, 1978–96. In 1996 he became artistic director of the Rendez-vous Musique Nouvelle at Forbach. In 1980 he received the SACEM Grand prix for chamber music. As well as being a composer with a particular interest in harmonic experimentation, Lefebvre is also a prolific poet who has set a number of his own texts.

WORKS
(*selective list*)

Orch: Cheminements, 16 str, 1969; Etwas weiter, 24 insts, 1972; Tourbillonnements, youth orch (21 insts, 2 perc), 1979; L'insoumise, 2 tpt, pf, str orch, 1991
Vocal: Océan de terre (G. Apollinaire), S, fl, cl, tpt, vc, tape, 1981; Oregon (G. Lefebvre), S, brass qnt, 1984; Virage . . . (Lefebvre), mixed vv, 1987; Sur le lac . . . la main (Lefebvre), children's chorus, 1989; Sur le seuil . . . l'enfant (Lefebvre), Bar, pf, 1990; X . . . (Lefebvre), Bar, 12 insts, 1990; Vertigo (Lefebvre), S, str sextet, 1993; Mort"!" (P. Verlaine), Bar, pf, 3 brass insts, 1996
Chbr and solo inst: D'un arbre de nuit, fl, vc, pf, 1971; Naissances, ob, str trio, 1971; Verzweigungen-Ramifications, org, 1976; Mémoires souterraines, fl, cl, amplified vc, 1980; D'un arbre-océan, pf, 1991; L'homme et la mer, org, 1997; Musique pour René Char, hn, vc, 1998

JEAN-NOËL VON DER WEID

Lefebvre, Denis (*fl* 2nd half of the 17th century). French composer. The only fact known about him is that he was *maître de musique* at Roye, Picardy, before going about 1660 to Paris, where he was perhaps associated with the Jesuits. He may have been related to the Denis Lefebvre, a native of Péronne, who was a singer and chaplain at the Ste Chapelle early in the century. His three sets of *Cantiques spirituels et hymnes de l'église* for two voices (Paris, 1660, 1666, 1674; 2/1710) have texts translated from the Latin (perhaps by Jean Rotrou), and some of their melodies are paraphrased from Gregorian chant. Gastoué regarded these pieces as the real source of popular religious song in France. Lefebvre also published a book of 19 four-part *Airs à boire* and the *Premier livre d'airs à quatre parties* (both Paris, 1660).

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A. Gastoué: 'Sur quelques vieux cantiques', *Variations sur la musique d'église* (Paris, 1912), 19–24
A. Gastoué: *Le cantique populaire en France* (Lyons, 1924)

DAVID TUNLEY

Lefebvre [Le Fevre], **Jacques** (*fl* early 17th century). French composer. He was a composer to the king until 1619. The 36 vocal pieces constituting his *Meslanges de musique* are in the polyphonic tradition of the previous century. The one extant copy is incomplete, but, to judge by the few works that can be restored from the four partbooks remaining, he was a fine exponent of the light and witty Renaissance chanson. His few *airs*, two of which are printed in La Borde, include one or two in the more progressive medium of voice with basso continuo.

WORKS

Meslanges de musique, 2–6, 8vv (Paris, 1613)
2 airs in 1615[11], 1 in 1626[11]; 1 in *Airs de cour pour voix et luth (1603–1643)*, ed. A. Verchaly (Paris, 1961)
Airs de cours et airs à boire, lv, bc, *F-Pn*
Various edns of individual songs in 18th- and 19th-century anthologies; 2 chansons, 3vv, ed. in Tunley

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D. Tunley: 'Jacques le Fevre and his "Meslanges de Musique"', *MT*, cxv (1974), 381–2

DAVID TUNLEY

Lefebvre [Lefebure, Lefevre], **Louis Antoine** [André] (*b* Peronne, *c*1700; *d* La Ferté-sous-Jouarre, 20 July 1763). French composer. He was organist at the royal church of St Louis-en-l'Isle (Paris) and from about 1756 at Blancs-Manteaux. He composed almost exclusively vocal music, mainly motets, *airs* and *cantatilles*, through which he seems to have made a considerable name in Paris, for when reporting the publication of his third *cantatille*, *L'absence*, the *Mercure de France* (June 1747, p.137) commented on his growing reputation. Lefebvre wrote 23 such works and a cantata *Atalante et Hippomène* (1759) in which, as in some of the *cantatilles* written towards the end of his life, the Rococo characteristics of the form give way to those of the nascent Classical style, not only in the phrase structure of the melodic lines but also in the instrumental writing of the accompaniments. His later *cantatilles* thus mark a new trend in French vocal chamber music; indeed the publisher Le Clerc contracted him to provide new accompaniments to some

60 *cantatilles* by Louis Lemaire, but he died before carrying this out. He also composed some sacred music, his motets being performed fairly regularly at the Concert Spirituel for a period from 1749 onwards.

WORKS

all printed works published in Paris

23 cantatilles, most for 1v, insts (*c*1745–59)
Atalante et Hippomène (cant.) 2vv, insts (1759)
Divertissements: L'amour justifié, 2vv, insts (?1761); Le réveil de Flore, 3vv, insts (n.d.)
12 motets, 4 pubd (n.d.), 8 in MS collections; airs, duos etc.; TeD, lost

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DAVID TUNLEY

Lefèbvre, Louise-Rosalie. *See* DUGAZON, LOUISE-ROSALIE.

Lefebvre, Marie-Thérèse (*b* Montreal, 16 May 1942). French-Canadian musicologist. She studied musicology at the University of Montreal, Quebec (BMus 1975), where she also pursued her graduate studies (MA 1977, PhD 1981) and in 1981 was appointed professor of musicology. She teaches romantic, modern and Canadian music history as well as analysis and methodology and her teaching and research specialities are Canadian music, 20th-century Quebec music, and women and music in Quebec. An active contributor to the musical life of Quebec, she was, from 1983 to 1986, president of the Association pour l'Avancement de la Recherche en Musique du Québec (ARMuQ), the only Canadian association whose goal is the advancement of research into Quebec music. From 1986 to 1988 she was adviser to the State Minister for Culture in the Gabon Republic where she taught at the University of Omar Bongo. Author of numerous articles on Canadian music, she received in 1988 a prize from the Quebec Music Council for her book *Jean Vallerand et la vie musicale au Québec*. In 1997 she became dean of the music faculty at the University of Montreal.

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'Le rôle de l'Eglise dans l'histoire de la vie musicale du Québec', *Thèmes canadiens*, vii (1985)
Serge Garant et la révolution musicale au Québec (Montreal, 1986)
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ed., with D. Olivier: 'Gilles Tremblay: Réflexions', *Circuit*, v/1 (1994), 5–99
'La musique de Wagner au Québec au tournant du vingtième siècle', *Canadian University Music Review/ Revue de musique des universités canadiennes*, xiv (1994), 60–76
ed.: 'Gilles Tremblay: Analyses', *Circuit*, vi/1 (1995), 9–55
Jean Vallerand et la vie musicale au Québec (Montreal, 1996)
'Pour débusquer l'inconnu: chronologie de Serge Garant', *Circuit*, vii/2 (1996), 57–73
'Formation musicale de Serge Garant à Sherbrooke, 1941–1951', *Cahiers de la société québécoise de recherche en musique*, i/1–2 (1997), 19–24

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EMC2 (S. Galaise)

SOPHIE GALAISE

Lefebvre, Philippe (*b* Roubaix, 2 Jan 1949). French organist. After studying with Jeanne Joulin at Lille, then with Pierre Cochereau, he was organist at Arras Cathedral at the age of 19, entered the Paris Conservatoire and gained *premiers prix* in organ and improvisation (1971), counterpoint (1972) and fugue (1973). He was appointed cathedral organist at Chartres in 1976, director of the Conservatoire National de Région at Lille in 1980, and organist at Notre Dame, Paris, in 1985. A great improviser, he has moved from a neo-Romantic language close to that of Cochereau to a much more dissonant contemporary style. Lefebvre commands a solid technique and exceptional virtuosity, qualities shown to advantage in his performances of the organ repertory from Franck to Dupré, with special emphasis on the works of Vierne and Liszt.

FRANÇOIS SABATIER

Lefebvre, Xavier. *See* LEFÈVRE, XAVIER.

Lefèvre [Lefebvre, Fêvre, Lefeure, Lefébure]. French 16th- to 19th-century organ builders. The name belonged to at least 23 builders from several families, each possibly related. The first important member of the family that was based mainly in south-west France was Antoine Lefèvre (i) (*fl c*1524–60), who was first apprenticed to an organ builder in Arras, and from about 1510 worked with his brother-in-law, the Parisian organ builder Pierre Dugué. Antoine settled in Paris and married Jeanne Cointerel d'Aubervilliers. In 1524 he built an organ for St Mathurin, Paris. From 1528 he worked in the provinces: he is known to have been in Sens, where he made a will, and Auxerre, where he built the cathedral organ. While in Auxerre his wife died, and he subsequently returned to Paris where his two daughters married; he continued to build smaller instruments (e.g. St Sulpice), before retiring to work in the timber trade in 1559.

His son, Jean Lefèvre (i) (*b* ?Paris, *c*1550; *d* Toulouse, after 1598), was working for Gabriel D'Argillières in 1580, and is recorded as being in Burgundy sometime before 1590, when he was in Avallon. In 1593 he was in Lyons with his son, Antoine (ii). Jean's masterpiece, built in 1596, was the organ at Toulouse Cathedral, the specification of which shows the influence of D'Argillières.

Antoine Lefèvre (ii) (*b* Paris, *c*1571; *d* Toulouse, April 1651) studied with his father and later with Jean de Segré. He worked for his father in Lyons and Toulouse, and was organist at St André, Bordeaux, 1619–24. There is evidence that he was at Lourdes in 1644. He seems to have introduced the style of organ building associated with Titelouze to south-west France. Another Antoine Lefèvre (iii) (*b* ?*c*1660; *d* Toulouse, 1709) worked in Bagnères de Bigorre in 1695, later settling in Bordeaux where he maintained the cathedral organ until his death. The nature of his relationship to the family has not been established.

Another family by the name of Lefèvre was based in Normandy. Hector Lefèvre (*b c*1575; *d* Rouen, before 1629) was the second son of a metal-founder from Rouen who had moved to the Monnaie in Paris. Hector was trained by his uncle on his mother's side, the Parisian organ builder Dabenet, later working for Nicolas Pescheur and then for Carlier. His work on the organ at St Esprit-en-Grève led to a trial and his imprisonment. Freed on bail paid by Pierre Pescheur, he obtained a post in Rouen and lived there quietly with his son, Nicolas (ii) (*d* Rouen, 1635/40). Hector's brother, Nicolas (i) (*b* Petit-Andely, *c*1580; *d* Mantes, after 1630), was an organist as well as an organ builder, working at Angoulême (1606–8), Rouen (1609), Mantes and then Chevreuse (St Martin, 1610). Clément (*b* Rouen, 1630; *d* Rouen, 29 Sept 1709), son of Nicolas (ii), was organist of Notre-Dame-la-Ronde in

1663. He rebuilt the organ of St Nicaise, Rouen, in 1684. From 1681 he worked with his son Germain (*b* Rouen, bap. 6 Oct 1656; *d* Rouen, 1694), until the latter's death; together they built a four-manual and pedal organ at St Herbland, Rouen (1685–8), and an almost identical organ at St Denis, Rouen (1688–97). The St Herbland organ is now at Bolbec. On the completion of this organ Germain became organist at St Herbland, remaining there until his death. Another son of Clément, Claude (*b* Rouen, bap. 29 Dec 1667), crossed the Atlantic in 1707 after a financial scandal. His letters from Cartagenas, where he built three organs, and Caracas, where he built one or two others, are printed in Dufourcq (1934–5, p.394). Charles (i) (*b* Rouen, bap. 22 May 1670; *d* 8 Sept 1737), a third son of Clément, worked as an organ builder with his father after his brother Germain's death. He restored the organ of St Maclou (1696–1707) and built that at St Vivien (1710–12, enlarged 1719). His last organ was for St Nicolas, Rouen (1730–31). He was organist of St Vivien from 1698 to 1735.

Jean-Baptiste Nicolas (*b* Rouen, bap. 6 Feb 1705; *d* Rouen, 26 March 1784), son of Charles (i), was the most famous of the Lefèvres, of comparable importance to F.-H. Clicquot and Riepp. Characteristics of his style were an extension of the manual compass up to *e‴* but a curtailment of the upper range of the pedal from the old *e′* to *c′* only; an extension of some of the Cornets from *c′* down to *f*; an increase in the number of ranks of the Fournitures and Cymbales, often up to five each; the addition of 8′ flutes to both *Grand orgue* and *Positif* of narrow-scale leaded metal from *c*; the addition of extra Trumpets (frequently in large numbers), his normal arrangement being two on the *Grand orgue* and one each on the *Positif* and *Récit*, besides those on the *Pédale* and *Bombarde* (on organs having one); the use of a Bombarde 16′; up to five Cornets, one on each manual; and the addition on the *Pédale* of a Nazard and a 16′ Trompette.

A list of the principal organs of Jean-Baptiste Nicolas Lefèvre is given in Dufourcq (1934–5, p.305f). Chief among these were the instruments at Caudebec-en-Caux (1738–40; including a new Flûte allemande dessus); St Etienne, Caen (1743–7); Abbaye de Montivilliers (1746); St Maclou, Rouen (1761); St Martin, Tours (1761; the largest French classical organ, with St Sulpice, Paris, showing it has the following specification: *Grand orgue*: 32, 32, 16, 16, 8, 8, two 8′ flutes, 4, 2, VI, V, IV, Gros nazard, Grosse tierce, Nazard, Quarte de nazard, Tierce, Larigot, Cornet, two Trompettes, two Clairons; *Positif*: 8, 16, 8, two 8′ flutes, 4, 2, V, IV, Nazard, Quarte, Tierce, Larigot, Cornet, Trompette, Cromhorne, Voix humaine, Clairon; *Bombarde*: 8, 4, Cornet, Bombarde, two Trompettes, Clarion; *Récit*: Cornet, Trompette; *Echo*: Cornet; *Pédale*, 36 notes: 16, 8, 8, 4, 4, Gros nazard, Grosse tierce, Nazard, Quarte, Tierce, Bombarde (24′), two Trompettes, two Clairons); Evreux Cathedral (1774); St Pierre, Caen (1753, 1778; including a new Bombarde on the *Grand orgue*, a new Flûte of three octaves, Quarte and Hautbois on the *Positif* and a new Bombarde on the *Pédale*); Verneuil (1779). Jean-Baptiste Nicolas was also organist of St Nicaise, Rouen, in 1737, at which time he appears to have succeeded his father at St Vivien, Rouen, where he was organist until 1782.

Another son of Charles (i), Louis (bap. 23 May 1708; bur. Rouen, 23 Dec 1754), worked alone or with his brother Jean-Baptiste Nicolas. In 1739 he restored the organ of St Vivien, Rouen, and together with his brother he restored and reconstructed the organ of Notre Dame, Caudebec-en-Caux, Normandy (1738–40; four manuals and pedal, the keyboards with bone naturals and ebony accidentals). The inventory of his possessions made on 17 January 1755 is printed in Dufourcq (1934–5, pp.390–92).

Other organ builders bearing the name Lefèvre were apparently not related to the main Lefèvre family. Jacques Liévin (*b* Hesdin, 1621; *d* ?Rouen, after 1665), son of a half-brother of the De Héman nephews, was their pupil in Paris and later their colleague. He married a sister of Pierre Desenclos, with whom he worked at Mitry and at St Médard, Paris. He later went to Rennes, where he built the organ of the abbey of St Georges in 1654 (now in St Sauveur), and to Dôle (1657), and built the organ at Voeu Abbey, Cherbourg (1661). Jean (*fl* 1650–66) was an organist and Carmelite priest; as an organ builder he restored the instrument at St Vivien, Rouen. Pierre (*b* Troyes, *c*1678; *d* Paris, 1737) was an employee of Alexandre Thierry from 1689, and set up on his own account from 1693, working between Paris and Troyes. It was probably he who worked at Joinville and Verdun about 1697. He also made mechanical organs. Charles (ii) (*fl* Abbeville, mid-19th century) built the organ at St Sépulchre, Abbeville.

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GUY OLDHAM/PIERRE HARDOUIN, KURT LUEDERS

Lefevre, André. *See* LEFEBVRE, LOUIS ANTOINE.

Le Fèvre, François (*fl* Paris, 1558–60). French composer. He seems to have specialized in occasional pieces for the court of Henri II. His chanson *Que dira l'on du noble advenement de ce vainqueur*, celebrating the return of Duke François de Guise after the capture of Calais from the English, was printed in 1558 along with panegyric verses by François Habert. Its musical style is reminiscent of Janequin's *Bataille*. Two years later Du Chemin's 14th book of chansons included a piece by Le Fèvre entitled *Le roy boit*, based on the popular refrain *J'ay veu le cerf du bois saillir*; it is also possible that the same composer was responsible for an unascribed piece celebrating the siege and capture of Calais, *Hardis Français et furieulx Normans* from the same book. Eitner identified Le Fèvre with 'Lefe' to whom Attaingnant attributed two four-voice chansons – *Puisque ton dard m'a mis soubz ta puissance* and *Troys mois y a que j'attens ung bonjour* (1548[8-9]).

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FRANK DOBBINS

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Lefevre, Louis Antoine. *See* LEFEBVRE, LOUIS ANTOINE.

Lefèvre [Lefèbvre, Lefévre, Le Févre, Lefévre], **(Jean) Xavier** (*b* Lausanne, 6 March 1763; *d* Paris, 9 Nov 1829). French clarinettist and composer of Swiss birth. He studied the clarinet with Michel Yost in Paris, joined the Gardes Françaises in 1778 and was a member of the Garde National from 1789 to 1795. Between 1783 and 1791 he performed at the Concert Spirituel; he also played in the Opéra orchestra from 1791 to 1817 and was principal clarinettist in the Imperial Chapel (later the Royal Chapel) from 1807 until 1829. In 1814 he was made Chevalier de la Légion d'Honneur.

Lefèvre taught at the Paris Conservatoire from its foundation (1795) until 1824. Many of his pupils became well-known performers and composers including César Jannsen, Claude-Gabriel Péchignier, Claude François Buteux and Bernhard Crusell. His thorough clarinet method (1802) was used there for many years, and translated into German and Italian. He was the first to use the now standard range from *e* to *c''''* and trill fingerings from *e* to *e'''*, and played with the reed against the upper lip. His compositions include concertos, symphonies concertantes and chamber music, all of which use the clarinet prominently. Lefèvre noted in his method that he had the Parisian maker Jean-Jacques Baumann add a *c♯'/g♯''* key to the standard five-keyed clarinet; this happened in about 1790, although the fingering chart in the method was intended for a five-key instrument. It was added to clarinets during the early 19th century by the use of a pillar attached to a metal base by Baumann, Simiot and other French makers.

It is not known whether Lefèvre was related to the woodwind maker François Lefèvre (*d* 1856) or to Lefèvre of Nantes, a manufacturer of clarinet mouthpieces during the first half of the 19th century.

WORKS

most published in Paris

Vocal: Vive le roi, 3vv; Canon; Les frères La Rochejaquelin, 1v, pf; La ronde anglaise

Orch: 7 cl concs., nos.4, 6 ed. S. Dudley (Paris, 1975); 2 symphonies concertantes, solo cl, bn (after 1801), lost; Symphonie concertante, solo ob, cl, bn (after 1801), lost

Wind band: many minor works, incl. marches, Pas de manoeuvre, Hymne à la victoire

Chbr: 3 airs variés, cl; at least 6 qts, cl, vn, va, b, no.4 ed. D. Harman (Monteux, 1986); at least 6 trios, 2 cl, bn, 1 pubd (Zürich, 1974); at least 54 duos in 9 sets, 2 cl, 6 pubd (Molenaar, 1966); 6 duo concertants, ed. G. Dobrée, op.9, nos.1–2 (London, 1988); 6 duos, ed. J. Lancelot (Paris, 1976); 12 petits duos très faciles, 2 cl, in 2 sets, as 6 petits duos (Paris, *c*1970), 6 petits duos faciles (Paris, 1995); 80 airs en duo in 2 bks, 2 cl; 6 duos in 2 sets, cl, bn; 3 sonates, cl, bc, op.12, 3 ed. G. Dobrée (Oxford, 1987); 12 sonates from the *Méthode de clarinette*, no.3 ed. E. Borrel (Geneva, 1951), no.5 ed. R. Viollier (Geneva, 1949), no.6 ed. P. Harris (London, 1988), no.7 ed. F. Robert (Paris, 1973), no.9 ed. P. Harris (London, 1988), 5 Sonatas ed. P. Harris (Oxford, 1988), 2 Sonatas ed. H. Ruf (Mainz, 1987); Sonata, vn, b (Paris, 1923)

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ALBERT R. RICE/FRÉDÉRIC ROBERT

Lefèvre d'Etaples, Jacques. *See* FABER STAPULENSIS, JACOBUS.

Leffloth, Johann Matthias [Löffeloth, J. Matthäus] (*b* Nuremberg, bap. 6 Feb 1705; *d* Nuremberg, bur. 2 Nov 1731). German organist and composer. Leffloth was the son of Johann Matthias Leffloth, organist at St Margaretha in Nuremberg, from whom he received his first musical training; he probably also received some instruction from W.H. Pachelbel. Some time after 1722 he became organist at St Leonhard. Schubart presents the only noteworthy biographical sketch, an extravagant account which lauds Leffloth as a genius of marked musical individuality, particularly in the Adagio, who might have changed the course of music but for his early death.

Leffloth's tonal and thematic materials are firmly rooted in Baroque tradition, but his keyboard style frequently calls for hand crossing and a degree of dexterity unusual for this period. Although he is often mentioned as a composer of keyboard concertos, only two of his works designated concerto remain, both written for solo violin and obbligato keyboard. They are more properly considered as early duo sonatas rather than as keyboard concertos in the usual sense. A sonata for viola da gamba and obbligato keyboard published in Handel's collected works, vol.xlviii, has often been attributed to Leffloth (also ed. in HM, cxii, 1953). The title-page of the manuscript (in *D-Bsb*) indicates Leffloth as composer; Handel's name has been added in pencil and then crossed out by a different hand. Einstein described another manuscript in Darmstadt to which Leffloth's name has been added below Handel's, but he stated that this is a copy by Christoph Graupner of an original Handel sonata. Leffloth's keyboard style is generally much more progressive than that revealed here, and the sonata should not be counted among his works.

WORKS

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Conc., F, vn/fl, hpd, *c*1730, *Mbs*; ed. in Karpel

Conc., D, vn/fl, hpd, *c*1734, *Bsb*; ed. in NM, clxxxiv (1955)

Lost: Sonata e fuga, kbd (Nuremberg, *c*1726); 6 sonatas, vn/fl, bc (Nuremberg, *c*1729); Conc., G, hpd, ob, str, cited in Breitkopf catalogue (1763); 2 sonatas, G, A, vn, hpd, cited in Breitkopf catalogue (1763)

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A.M. Karpel: *A Comprehensive Project in Piano Performance and an Essay on the Works of Johann Matthias Leffloth* (diss., U. of Iowa, 1974)

DOUGLAS A. LEE

Lefkowitz, Murray (*b* Mineola, NY, 20 April 1924). American musicologist. He studied the violin at the University of South California and received the BMus in 1950; the following year he took the MMus in musicology, and in 1963 the PhD under Raymond Kendall and Pauline Alderman with a dissertation on Lawes. Between 1951 and 1953 he studied with Jack Westrup and Egon Wellesz

at St Antony's College, Oxford, He taught in the school systems of Los Angeles and Hollywood from 1954 to 1964 and was on the staff of San Fernando Valley State College from 1964 to 1967. He was professor of music, chairman of the departments of music history and musicology, and director of music at the graduate school of Boston University from 1967 to 1986. He retired in 1989.

Lefkowitz has performed and taught as a violinist and viola da gamba player. His scholarly interests are English music of the 16th and 17th-centuries; and the music of the English masque and theatre; he is particularly noted for his publications on William Lawes, including a biography and editions of his masques and consort music.

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PAULA MORGAN

Le Flem, Paul (*b* Radon, Orne, 18 March 1881; *d* Tréguier, Côtes d'Armor, 31 July 1984). French composer. Of Breton origin, his earliest musical experiences were hymns and story-tellers heard in his grandmother's house. His first teacher was Joseph Farigoul, chief bandmaster to the French fleet at Brest. After an undistinguished sojourn at the Paris Conservatoire under Lavignac (1899–1902), he obtained the licence de lettres at the Sorbonne and left for Russia as a private tutor (1902–3). On his return he enrolled at the Schola Cantorum, where he took courses in composition (d'Indy), counterpoint (Roussel) and plainsong (Gastoué), remaining until 1909. His first important works date from this period: the Violin Sonata (1905), the Symphony in A (1906–7), *Aucassin et Nicolette* (1908) and the piano works *Par landes*, *Par grèves*, *Avril* and *Vieux Calvaire* (1907–10). After World War I his composing career marked time while he turned to other activities, as critic (*Comoedia*, 1921–37), choral director (Chanteurs de St Gervais, 1925–39), and teacher (counterpoint at the Schola Cantorum, 1921–39). His chance to resume composition came with the Paris World Fair of 1937 (*La fête du printemps*). For the next few years his work lay mainly in the theatre, with *Le rossignol de St Malo* (1938), *La clairière des fées* (1943) and *La magicienne de la mer* (1946), but from 1958 onwards he returned to symphonic forms, including Symphonies nos.2 (1956–8), 3 (1967) and 4 (1971–4) and the *Concertstück* for violin and orchestra (1965). The onset of blindness prevented him from completing more than three of his Preludes for orchestra (1975).

Over a period of nearly 80 years, Le Flem's work evolved from an aesthetic blending d'Indy's formal rigour with a harmonic language steeped in a modality inherited from Fauré and Debussy, towards a more freely tonal language, the formal aspect of which favoured a series of sections which gradually excluded thematic repetition and development. In the second half of his career (1938–75) he increasingly used harmonies of superimposed 4ths, the language constantly oscillating between a modal diatonicism based essentially on pentatonic scales and a pronounced chromaticism. The scenery, scents, stories and legends of Brittany were deeply stamped on his entire output, yet Le Flem rarely used authentic folk material, preferring to recreate his own images of a reinvented folk culture.

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STAGE

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ORCHESTRAL

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VOCAL

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PHILIPPE GONIN

Le Franc, Martin. *See* MARTIN LE FRANC.

Le Froid de Méreaux. *See* MÉREAUX family.

Le Gallienne, Dorian (Léon Marlois) (*b* Melbourne, 19 April 1915; *d* Melbourne, 27 July 1963). Australian composer and critic. His father was French, and his

mother Australian. He studied composition at Melbourne University Conservatorium and at the RCM (1938–9). In 1951, as a British Council Commonwealth Jubilee Music Scholar, he returned to England to study with Gordon Jacob. In 1950 he became music critic for Melbourne's *Argus* and in 1957 for *The Age*. His career was marred by poor health, from 1951 seriously affecting his heart, but he continued to compose. He was subject to diverse influences: the English lyrical style popular in Australian instrumental music of the 1930s, light French wit and buoyancy, and the bitonality of early Stravinsky and later Bartók. This eclecticism is evident in the engaging Sinfonietta and the Symphony, a work of impressive drive and rigorous intellectual argument which Covell believed to be 'the most accomplished and purposive symphony written by an Australian'. From 1961 to his death Le Gallienne was working on a second symphony; only the first movement, known as the Symphonic Study, was completed. Its material, with its sparse ascetic lines, tonal friction, sharp colour and thin texture, shows the new direction in which he was moving.

Le Gallienne also wrote a number of significant film and TV scores. His film music is an important part of the resurgence of the Australian film industry. His first film score, for Tim Burstall's *The Prize* (1959), won a bronze medal at the Venice Film Festival of 1960. *The Dance of the Angels* (1962), *The Crucifixion* (1962) and the children's TV series *Sebastian and the Sausages* demonstrate a confident, eclectic style perfectly matched to the filmed images.

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(*selective list*)

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NOEL NICKSON/JEFF BROWNRIGG

Legány, Dezső (*b* Szombathely, 19 Jan 1916). Hungarian musicologist. After completing his studies at the University of Pécs (LLD 1937) he studied with Kodály, Viski, Bartha and Szabolcsi at the Liszt Academy of Music, where he began teaching and was professor (1951–8). He was later professor at the Béla Bartók Conservatory of Music (1958–73). He was also a lecturer at the Free University courses (1954–8) and a teacher at the Bartók High School (from 1958) before being appointed to the Institute of Musicology of the Hungarian Academy of Sciences (1972), where he was head of the department of Hungarian music history (1973–83). His main areas of research are Hungarian music history and European Romanticism; he has written extensively and has translated much of the west European and Russian literature. In 1973 he took the *kandidátus* degree with a dissertation on Erkel's works in their historical context and in 1981 he gained the DMusSc. He joined the musicological committee of the Hungarian Academy of Sciences (1973) and became a board member of the Liszt Society (1974). In 1982 he was elected an honorary member of the American Liszt Society.

Legány's wife Erzsébet Hegyi (*b* Nagykanizsa, 4 Nov 1927) studied with Kodály, Bárdos, Forrai and Gárdonyi at the Liszt Academy of Music, where she has taught harmony and solfège from 1951; she is also visiting professor in harmony and form analysis at the Zoltán Kodály Education Institute for foreign music teachers in Kecskemét (opened in 1975), and in 1971 began giving regular summer courses at the Kodály Institute in Wellesley, Massachusetts. Her writings include a two-volume collection of examples from Bach's cantatas (Budapest, 1971–4), two books on solfège according to the concept of Kodály (Kecskemét, 1975 and Budapest, 1979) and *Énektanárképzés Kodály pedagógiai művei alapján* ('The training of music teachers, based on Kodály's works', Budapest, 1977).

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VERA LAMPERT

Legar [Legare, Legard], Mr. *See* LAGUERRE, JOHN.

Légat de Furcy [Furci, Fursy; Legal Defurcy], **Antoine** (*b* Maubeuge, *c*1740; *d* after 1789). French composer, harpsichordist and organist. Directed towards an ecclesiastical career, he studied philosophy in Paris, where he also took lessons in harmony and keyboard playing from Charles Noblet, befriended Rameau and took part in the concerts of the Prince of Conti. Between 1759 and 1769 he served as organist at St-Germain-le-Vieil. He was organist at the Carmelite monastery in the Place Maubert from 1770 at least until 1787, by which time he had also

become organist at Sainte-Croix-de-la-Bretonnerie. He was primarily active as a singing and harpsichord teacher and as a composer of charming keyboard pieces and of many light *cantatilles* and *ariettes*. Gerber, who wrote of him in 1790 as still living, praised the taste of his earlier works, which he attributed to the influence of the Prince of Conti, but which he found lacking in his more recent efforts. Légat de Furcy also attempted a career as a theatrical composer, but none of his several operas was performed or published. According to Choron and Fayolle, he collaborated with La Borde in his *Essai sur la musique* (1780), and the rather long notice of him in that work may be autobiographical.

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all printed works published in Paris

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Les soirées de Choisy le roy, chansons, 3 vols. (1762, 1764, n.d.)
Mes loisirs, ariettes, etc (1774)
At least 13 cantatilles; ariettes with insts; numerous airs pubd singly, in *Mercure de France* (1757–78) and in contemporary anthologies
Solfèges (n.d.); Seconds solfèges (1784); Nouvelles solfèges (1787)
Ops, all unperf., lost: Le philtre (pastorale, 3, Poisinet de Sivry); Le saut de Leucade ou Les désespérés (oc, Mentelle); Palmire ou Le prix de la beauté (oc, after Voltaire); Les rendez-vous (oc); Le jardinier de Sidon (comédie, 2, Pleinchesne); Apollon et Daphné (tragédie, 3, Saint Marc), inc.

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Les leçons de Minerve, ariettes, hpd, 2 vols. (1779, 1785)
Ovs. to Prati's L'école de la jeunesse, Grétry's Andromaque and Evénements imprévus, arr. pf/hpd, vn ad lib
Airs, arr. kbd/other insts, in contemporary anthologies
6 sonates en duo, 2 fl, lost; pf pieces, MS, cited by *FétisB*

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ROGER J.V. COTTE

Legato [ligato] (It.: 'bound'; Fr. *lié*; Ger. *gebunden*). Of successive notes in performance, connected without any intervening silence of articulation. In practice, the connection or separation of notes is relative, and achieved through the presence or absence of emphasis, ACCENT and attack, as much as silences of articulation; degrees of connection and separation vary from legatissimo (representing the closest degree of connection), tenuto, portamento, legato, portato, non legato, mezzo-staccato, STACCATO (the natural antonym of legato), to staccatissimo, and some of these terms have connotations going beyond simple degrees of connection or separation.

In 20th-century notation, legato is generally indicated by means of the SLUR across a succession of notes; the beginnings and ends of slurs are now generally marked by articulations (of bowing or tonguing in string and wind instruments, and of phrasing in keyboard instruments). The slur often, however, had a vaguer general meaning of 'legato' in the 18th and early 19th centuries. Successions of notes in modern notation are seldom left without any indication of articulation, but if they are, the performer will normally presume that a legato style of playing is called for.

This notion, that legato playing represents an 'ordinary' style of performance rather than a special effect, perhaps originated in the cavatina style of early 19th-century Italian opera and its imitation in Romantic instrumental music, or before that in the cantabile slow-movement styles of the 18th century. In earlier centuries, both legato and staccato styles of playing were normally available as special effects, the normal style of playing and singing often being something between the two: in medieval and Renaissance music, the ligature seems sometimes to have been a prescription of a special legato effect. The degree of legato to be used also depended on repertory and instrument: for example, Diruta (*Il transilvano*, Venice, 1593, 1609) distinguished between a legato organ style and a detached harpsichord style for dance music. For Baroque and early Classical fast movements, a non-legato style was regarded as usual, whereas the legato was normally reserved for long notes and slow movements (C.P.E. Bach, *Versuch*, 1753; Quantz, *Versuch*, 1752, etc.; this style of performance is still called for by Türk, *Clavierschule*, 1804). In some 18th-century music, slurs over arpeggiated chords imply a kind of legatissimo, where all notes are to be held down until the chord changes.

For translations from relevant early authorities, see Donington; for useful general advice on legato and staccato in early music, see Badura-Skoda, Ferguson and Keller.

See also ARTICULATION AND PHRASING; ARTICULATION MARKS and BOW, §II, 3.

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GEOFFREY CHEW

Legatura (It.). *See* LIGATURE (i).

Legendary [passionary] (from Lat. *legendarius*; *passionarius*, *passionale*, *liber passionalis*). A liturgical book of the Western Church containing the Lives of the Saints to be read on their feast days at the night Office (Matins). Not always intended for liturgical use, portions of the lives could be omitted; the texts are often divided into 3, 6, or 9 lessons. The legendary is not to be confused with the martyrology, an expanded calendar with only brief notices of the saint's names and places of death or martyrdom. *See also* LITURGY AND LITURGICAL BOOKS, §II, 3(v).

Légende (Fr.). A piece intended to illustrate a legend, or to have a 'legendary' (i.e. narrative) character. In the 19th century the term was one of the many titles used for the character-piece. The most famous examples are Liszt's two *légendes* entitled *St François d'Assise: la prédication aux oiseaux* and *St François de Paule marchant sur les flots* (1862–3), composed for piano but arranged for orchestra soon afterwards; each of these has a preface recounting the legend illustrated by the music, and in their orchestral guises the pieces are effectively short symphonic poems. In most *légendes*, however, such as the two in Paderewski's pieces op.16, no specific legend is indicated. Schumann used the expression 'im legenden Ton' for the central section of the first movement of his C major

Phantasie for piano; here the varied repetitions of a chant-like theme in anapaestic rhythm are probably designed to suggest the intoning of an ancient fable.

KENNETH L. HAMILTON

Le Gendre, Jean (*fl* 1533–57). French singer, composer and theorist. He was a member of the royal chapel of François I and Henri II of France. Glarean called him 'Antuacensis', which may refer to his place of origin.

With the exception of *Laudate Dominum*, a motet appearing in Glarean's *Dodecachordon* (modern edition in MSD, vi/2, p.356), other compositions by Le Gendre are found only in Parisian editions. Between 1533 and 1547 Attaingnant printed five of his chansons in various collections and Du Chemin brought out eight more between 1549 and 1557. His many French settings of psalms and canticles, more syllabic than the chansons, were printed by Fezandat in 1552–3. A treatise, *Brieve introduction en la musique tant au plain chant que chose faites*, published by Attaingnant in 1545, is apparently lost. Le Gendre must have been well known in French circles by the middle of the 16th century, for Rabelais in the *Quart livre* listed him among the notable musicians, and in the *Discours* (1558) Gentillet praised the sweet sound of his motets.

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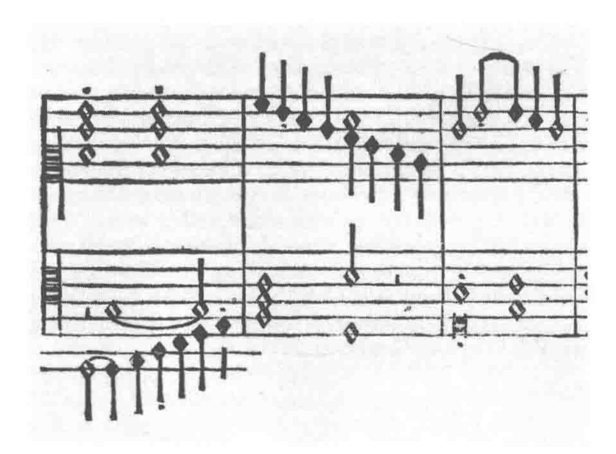
CLEMENT A. MILLER

Léger (Fr.: 'light'). As a tempo designation, particularly in its adverbial form *légèrement* (or *légérement*), a term widely used in the early 18th century by French composers. J.G. Walther (1732) defined it as a mark of expression to indicate a light performing style, but there can be little doubt that François Couperin, who used it along with *très légérement*, *d'une légéreté modérée*, *d'une légéreté gracieuse* and *d'une légéreté tendre*, regarded it as a fairly precise indication of tempo as well as of mood. So did Rousseau (1768), who placed it between *gai* and *vite* as the equivalent of the Italian *vivace*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Leger [ledger] **line** (Fr. *ligne postiche, ligne supplémentaire*; Ger. *Hilfslinie, Nebenlinie*; It. *linea d'aiuto*). In Western notation a short line drawn above or below the staff for notes that are too high or too low to be printed on the staff itself. Leger lines are occasionally found in manuscripts containing plainchant or early polyphony, but as clefs were placed on any line of the staff in the Middle Ages, scribes were usually careful to see that leger lines were unnecessary. M.A. Cavazzoni's *Recerchari, motetti, canzoni* for organ (1523) is an early example of their extensive use (see illustration).



Leger lines in M.A. Cavazzoni's 'Recerchari, motetti, canzoni' (1523)

Legge, Walter (*b* London, 1 June 1906; *d* St Jean, Cap Ferrat, 22 March 1979). English music administrator and writer. He received no formal musical training but from 1925 spent all his time attending rehearsals and musical performances and acquiring a fine ear, understanding of style and unusual linguistic prowess (Frank Walker's *Hugo Wolf* draws on Legge's research in Austria) as well as a capacious knowledge of the repertory. In 1927 the HMV record company engaged him to write literary material in connection with its classical records. Legge persuaded HMV to let him form subscription societies for producing limited recorded editions: sets of Haydn's string quartets, Sibelius's music, Wolf's songs and Beethoven's piano sonatas played by Schnabel were among his successes. In 1932 he formed the London Lieder Club to build audiences for masterpieces of German song; from then until 1937 he was a deputy music critic of the *Manchester Guardian*. In 1938–9 he was Beecham's assistant artistic director at the Royal Opera House, Covent Garden. During World War II he was in charge of ENSA concerts for troops and war workers.

Throughout these years Legge had worked for the Gramophone Company as manager for artists and repertory. In 1945 he toured Europe securing outstanding talent and in the following 19 years produced recorded performances of opera, song, orchestral and chamber music that have become classic examples of the medium: Columbia's 1951 Bayreuth recordings, the *Tosca* conducted by de Sabata, Verdi's *Falstaff* and Strauss's *Der Rosenkavalier* conducted by Karajan, Callas's many records, piano music played by Dinu Lipatti, the violin legacy of Ginette Neveu, the operetta series involving Elisabeth Schwarzkopf (Legge's second wife – he had formerly been married to the English mezzo-soprano Nancy Evans), and many records conducted by Klemperer, are particularly connected with Legge as producer.

Legge always worked to raise standards of musical execution and interpretative artistry. In 1945 he formed and coached unremittingly the Philharmonia String Quartet, then the eponymous string orchestra, and finally the Philharmonia Orchestra, an elite whose virtuosity transformed British concert life, at first under Beecham, later under Karajan, Cantelli, Toscanini, Klemperer and Giulini. He formed the Philharmonia Chorus in 1957, trained by Wilhelm Pitz, initially for Beethoven's Ninth Symphony under Klemperer; this too was immediately recognized as a choir without peer. Legge was from 1946 an associate director of the Gesellschaft der Musikfreunde in Vienna; from 1958 to 1963 he was a director of the Royal Opera House, Covent Garden. In 1964 he tried to dissolve the Philharmonia Orchestra and Chorus for commercial reasons, but it immediately re-formed on a self-governing basis as the New Philharmonia (the 'New' was dropped in 1977). He left his record company, by then EMI Ltd, to live on the Continent, whence he continued to promote

concerts and recitals and to produce records for other companies, as well as to write occasional articles about music. A man who set high standards and held forceful, uncompromising views, he did much to benefit standards of performance and especially recording in the post-war decades.

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WILLIAM S. MANN/R

Leggero [leggiero] (It.: 'light'). A performance direction which belongs characteristically to the 19th century and is also found in the adverbial forms *leggermente* and *leggiermente*, occasionally misspelt by Beethoven *leggeramente* (op.120) and *leggieramente* (opp.47, 74 and 95). Normally it called for a light, detached style of playing in rapid passages. But it can be interpreted more loosely: legato passages are marked *leggeramente* in the 25th of Beethoven's Diabelli Variations; the *forte* opening of the scherzo in Beethoven's E♭ Quartet op.74 is marked *leggieramente*; and Mendelssohn has *leggero* simultaneously with *forte* and legato in the finale of his G minor Piano Concerto. Verdi used the superlative form *leggerissimo*, e.g. for Alfredo in the 'Brindisi' from *La traviata* and for Preziosilla in Act 2 of *La forza del destino*; Elgar used the form *leggierissimo* in the second movement of his Cello Concerto.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Leggiadro (It.: 'pretty', 'graceful'). A performance instruction found as early as the 18th century. J.G. Walther (*Musicalisches Lexicon*, 1732) gave for *leggiodro* (presumably a misprint) and *leggiadramente* (the adverbial form) the entry: 'sehr schön, über die Massen annehmlich, mit einer artigen Manier' ('very beautiful, exceptionally charming, with a pleasing manner').

Leghorn (Eng.). *See* LIVORNO.

Legiensis, Johannes. *See* GALLICUS, JOHANNES.

Leginska [Liggins], **Ethel** (*b* Hull, 13 April 1886; *d* Los Angeles, 26 Feb 1970). American pianist, composer and conductor of English birth. She studied at the Hoch Conservatory in Frankfurt, with Leschetizky in Vienna for three years, and in Berlin. She adopted the name Leginska early in her professional career, and became widely known as the 'Paderewski of woman pianists'. She made her official début in London at the age of 16 and then gave concert tours in Europe before moving to the USA in 1913, where she achieved her greatest success in the 1916–17 season. A great favourite with the public, she was noted for her demanding programmes and her innovations, such as playing an entire Chopin programme without an interval. In 1914 she began to compose, studying with Bloch in 1918. Her relatively small output includes songs, piano and chamber music, symphonic poems, a fantasy for piano and orchestra and two operas. It is to her credit that Leginska was able to secure performances of her larger works at a time when women's compositions were rarely heard in public.

In 1926 Leginska retired as a pianist to concentrate on composition and conducting. After studying conducting with Goossens and Robert Heger in 1923 she established herself as one of the first female conductors, directing major orchestras in Munich, Paris, London and Berlin in 1924, and New York and the Hollywood Bowl in 1925. She also conducted the Boston PO, the Boston Woman's SO and the Woman's SO of Chicago. In 1930–31 she conducted at leading European opera houses, and in 1935 directed the première of her one-act opera *Gale* by the Chicago City Opera.

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CAROL NEULS-BATES

Legley, Vic(tor) (*b* Hazebrouck, 18 June 1915; *d* Ostende, 28 Nov 1994). Belgian composer. His early musical studies were in Ypres; in 1934 he went to the Brussels Conservatory, where he won prizes in counterpoint, fugue, chamber music and viola (1937). After his demobilization in 1941 he became a composition pupil of Absil and took the Belgian second Prix de Rome in 1943. He played the viola in a string quartet and in the Belgian radio orchestra (1936–48), activities which left their mark on his composition. On leaving the orchestra he became music producer for the Flemish department of Belgian radio; from 1962–76 he was head of serious music for the third programme, and this position enabled him to propagate new music from Belgium and elsewhere. He was also active as a teacher: he was appointed professor of harmony at the Brussels Conservatory in 1949, and of composition in 1959; he became professor of composition and analysis at the Chapelle Musicale Reine Elisabeth in 1950, retiring in 1980. Legley was made a member in 1965 and president in 1972 of the Belgian Royal Academy.

From 1980–90 he was president of SABAM (the Société Belge des Auteurs, Compositeurs et Editeurs). Although clearly influenced by Absil in his early music, Legley steadily developed an individual style in which highly charged emotion is kept in check by firm technique and refined taste. Most of his pieces are instrumental: his string quartets contain some of his best work, and the eight symphonies constitute landmarks in his career. The fourth and fifth were commissioned by the Festival of Flanders. Some of his works (e.g. *La cathédrale d'acier*) have been frequently performed outside Belgium; the Violin Concerto no.2 was the set work used in the finals of the 1968 Queen Elisabeth Competition. After 1952 he made particular efforts to reach the public, but without sacrificing his dignity and his individuality. Typical of this approach are *Middagmuziek*, the Serenade for strings, the *Kleine carnavalouverture* and *La cathédrale d'acier*. Legley often spoke and wrote in defence of Belgian music, sat on several competition juries and also represented his country at conferences and festivals. In 1987 he was awarded an honorary doctorate by the Brussels Vrije Universiteit.

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(*selective list*)

Orch: Sym. Variations on an Old Flemish Song, 1941; 6 syms.: 1942, 1947, 1953, 1964, 1965, 1976; Sym. no.7, sym. band, 1988; Sym. no.8, 1993; Suite op.18, 1944; Symphonie en miniature, 1945; Vn Conc. no.1, 1947; Pf Conc., 1952; Kleine carnavalouverture,

1954; Timp Conc., 1955; Serenade, str, 1957; La cathédrale d'acier, 1958; Ouverture pour une comedie de Goldoni, 1958; Hp Conc., 1966; Vn Conc. no.2, 1966; Paradise Regained, 1967; Espaces, str, 1970; Va Conc., 1971; Conc. d'automne, op.85, a sax, orch, 1974; Conc. grosso, op.87, vn, a sax, str, 1976; Before Endeavours Fade, 1977; Feest-ouverture, 1978

Chbr: 5 str qts: 1941, 1947, 1956, 1963, 1970; Sextet, pf, wind qnt, 1945; Middagmuziek, fl, cl, bn, hn, str qt, db, 1948; Conc., 13 insts, 1948; Serenade, 2 vn, pf, 1954, rev. fl, vn, pf, 1957; 5 Miniatures, sax qt, 1958; 2 hp suites, 1968, 1972; Pf Qt no.1, 1973; several sonatas, other chbr and solo inst works

Vocal: The Veil, 1v, str qt, *c*1945; De boer die sterft [The Dying Peasant] (radio drama, H. Teirlinck), 1950; De gevallen vriend [The Fallen Friend] (J. de Haes), double chorus, 1951; La farce des deux nues (op, 4 scenes, H. Closson), 1939–63; Mythologie, op.82, S, pf, 1973; La terra e la morte, op.83 (C. Pavese), female chorus, 1974; Mijn gegeven woord, op.90 (H.C. Pernath), T, pf, 1976

Transcrs. for brass band

Principal publishers: Metropolis, CeBeDeM

MSS in *B-Brtb*

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'Muziek en traditie', *Mededelingen van de Koninklijke Vlaamse academie voor wetenschappen, letteren en schone kunsten van België*, xxxvi (1974)

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Music in Belgium (Brussels, 1964)
C. Mertens: *Hedendaagse muziek in België* (Brussels, 1967)
C. Tessely: *In hulde aan Victor Legley* (Buren, 1980)

CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Legnani, (Rinaldo) Luigi (*b* Ferrara, 7 Nov 1790; *d* Ravenna, 5 Aug 1877). Italian guitarist, instrument maker and composer. Although trained from his earliest years as an orchestral string player, Legnani devoted himself to singing and especially to the guitar. He made his début as a tenor in Ravenna in 1807, and appeared there again from 1820 to 1826 in operas by Rossini, Pacini and Donizetti. He launched his career as a concert guitarist in Milan in 1819. In 1822 he appeared in Vienna with such sensational success that he was considered the worthy successor to Mauro Giuliani (who had left Vienna in 1819 to return to Italy). This city received Legnani with much praise again in 1833 and 1839.

In the intervening years, besides touring Italy, Germany and Switzerland as a guitarist, Legnani struck up a friendship with Paganini, who considered him 'the leading player of the guitar'. They planned to play together as a duo in a series of *accademie* to be held in Turin (stipulating three contracts, for 7, 16 and 23 August 1836); but, probably owing to Paganini's poor state of health, these were cancelled by mutual agreement on 30 October that year (the rescissory deed is in *US-Wc*). Contrary to what some biographers have reported, there is as yet no evidence to affirm that Legnani and Paganini appeared together in public. In about 1850 Legnani retired to spend his remaining years in Ravenna constructing fine guitars and violins. His famous 'Legnani model' guitar, with a screw-adjusted neck, was widely copied by guitar makers in central Europe between about 1830 and 1880 (notably by J.G. Staufer of Vienna).

Legnani composed over 250 works, which were published principally by Ricordi (Milan), Cipriani (Florence), Artaria, Cappi & Diabelli, Leidesdorf, Weinberger (Vienna), André (Offenbach am Main), B. Schotts Söhne (Mainz), Meissonnier, Pacini and Richault (Paris). They include works for solo guitar (a method, fantasias, potpourris, capriccios, variations on well-known operatic themes, cavatinas etc.), duets for flute and guitar and a concerto for guitar and orchestra (of which only the parts for guitar, first violin, viola and bass have survived). Of particular interest are the *Variations concertantes sur un thême original de Rossini* op.28 for guitar and piano, composed in collaboration with Marcus Leidesdorf (1787–1840) and also published in a version for guitar and piano with string quartet accompaniment.

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GIUSEPPE GAZZELLONI

Legni (It.). *See* WOODWIND INSTRUMENTS.

Legnica (Ger. Liegnitz). Town, now in Poland, ruled for part of the 17th century by GEORG RUDOLPH.

Legno (It.: 'wood'). *Strumenti di legno*, or simply *legni*, are woodwind instruments. In string-instrument playing COL LEGNO means setting the strings in motion with the bowstick. In some orchestral scores 'legno' denotes a woodblock.

Legouix, (Isidore) Edouard (*b* Paris, 1 April 1834; *d* Boulogne, Seine-et-Oise, 15 Sept 1916). French composer. His father was the founder of a Parisian publishing house whose management later passed to Edouard's brother Gustave (1843–1916) and Gustave's son Robert. Edouard studied at the Paris Conservatoire with Henri Reber (harmony) and Ambroise Thomas (composition), winning the *premier prix* for harmony in 1855 and an honourable mention in the Prix de Rome in 1860. He soon devoted himself to a career in light opera and operetta; his one-act *Un Othello* (1863) was the first of several successes. The craftsmanship of his works is notable and, according to Feschotte, some survived long after the composer's death in the French broadcast repertory. The operas tended to be fashionable and escapist; Clément and Larousse particularly noted the extravagance of the plot and incoherence of ideas in *Les dernières grisettes*.

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stage works first performed in Paris and printed works published in Paris, unless otherwise stated

Un Othello (?opérette, 1, C. Nuitter and A. Beaumont [A. Beaume]), Champs-Elysées, 1863, vs (?1863); Le lion de St-Marc (opéra-bouffe, 1, Nuitter and Beaumont), St-Germain, 24 Nov 1864 (1866); Ma fille (opérette, 1, A. Bouvier), Délassements-Comiques, 20 March 1866; Malbrough s'en va-t-en guerre [Act 2] (opéra-bouffon, 4, W. Busnach and P. Siraudin), Athénée, 13 Dec 1867, collab. Bizet, E. Jonas and Delibes

Le vengeur (opéra-bouffe, 1, Nuitter and Beaumont), Athénée, 20 Nov 1868, vs (1869); Deux portières pour un cordon (pochade, 1, Lucian [L. Dubuis and Lefèbvre]), Palais-Royal, 19 March 1869, vs (?c1869), collab. Hervé, Lecocq and G. Maurice; L'ours et l'amateur des jardins (bouffonerie musicale, 1, Busnach and Marquet), Bouffes-Parisiens, 1 Sept 1869, vs (1869); La tartane (opérette, 1), ? London, c1872, vs pubd as The Crimson Scarf (London, 1872)

Les dernières grisettes (opéra-bouffe, 3, Nuitter and Beaumont), Brussels, Fantaisies-Parisiennes, 12 Dec 1874; Le mariage d'une étoile (opérette, 1, V. Bernard and E. Grangé), Bouffes-Parisiens, 1 April 1876, vs (1876); Madame Clara, somnambule (folie, 1), Palais-Royal, March, 1877; Une nouvelle Cendrillon (opérette bouffe, 1, E. Adenis), 1885, vs (1885)

Unperf. [pubd in vs in *Magasin des demoiselles*]: Quinolette, c1870 (opérette, 1, P. Nac); La clef d'argent, c1870 (opérette, 1, Beaumont); La fée aux genêts (opérette)

Doubtful: Après la noce (1, P. Boisselot) [listed in *StiegerO*]

Other works: songs; pf works, many pubd

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DAVID CHARLTON

Le Grand. A number of French 18th-century musicians bore this name (or 'Legrand'), and the habit of omitting first names makes it difficult to distinguish one from another. The best-known is Jean-Pierre Le Grand (*b* Tarbes, 8 Feb 1734; *d* Marseilles, 31 July 1809), organist and composer. A son of Pierre LeGrand, organist of Lescar Cathedral (Béarn), he left Bordeaux for Paris, where he was appointed organist of St Germain-des-Prés (1 April 1758). The eccentricities that seem to have characterized his work there may also have caused his wife, whom he married in 1765, to leave him and sue for separate maintenance (1776–7). In 1770 he left Paris to return to his 'own country'. Certain documents connect him with Montpellier Cathedral in 1779; in 1780 he went to Marseilles, where he remained until his death, serving as *maître de musique* at the opera and the Concert. His career was crowned by his election to the Academy of Marseilles (1801).

A *premier livre* of six sonatas for harpsichord by 'J.-P. Le Grand, m^e de clavecin & organiste de l'Abbaye de S. Germain-des-Prés', advertised in 1763, is almost certainly the work to which Leopold Mozart referred in a letter of 1 February 1764: 'M. Le Grand, a French harpsichordist, has completely abandoned his *goût*, and his sonatas are completely in our style'. No copy of the work has been found, nor has any of the other music attributed to Jean-Pierre Le Grand been located: orchestral music, motets, masses, the cantata *L'hymne des Lys* (1783) and choruses for Racine's *Athalie* (1792).

Leopold Mozart's reference to a 'Le Grand' has drawn more attention to the name than it might otherwise have received. Louis-Alexandre Le Grand (*b* ?Châlons-sur-Marne; *d* Paris, 30 Nov 1773) was a pupil of Daquin and his successor as organist of the convent of the Cordeliers (July 1772). He was also organist at St Côme (from before 1759), St Nicolas-des-Champs (c1761–5, again from 1771) and the Premonstratensians in rue de Sèvres. Either he or a Louis Le Grand, an organist living in the rue de Grenelle on 28 November 1741 (Laborde), was probably the Le Grand recommended as among the best harpsichord teachers in Paris by Pascal Taskin in a letter of 6 October 1765. Another Le Grand, an organist at Bordeaux, was one of the experts invited to examine the new organ in Angoulême Cathedral in 1786. According to Fleury, 'The canons, charmed by the personal relations which they had with M. Le Grand ... proposed that he should become their organist ... which he accepted'. Mathieu and Etienne LeGrand were active as king's musicians in 1765. A LeGrand performed organ concertos of his own on at least three occasions at the Concert Spirituel between February 1763 and April 1764; *petits* and *grands* motets by a LeGrand were given there between 1771 and 1773.

The only substantial work bearing the name of LeGrand is a set of six *Pièces de clavecin en sonates avec accompagnement de violon* (Paris, c1755–8), whose author is identified as organist of the abbey church of Sainte-Croix and the parochial church of St Rémy in Bordeaux. The music, certainly inspired by Mondonville's like-named collection of 1734, is of high quality with imaginative themes and an independent and active violin part which everywhere engages in imitative and canonic dialogue with the harpsichord. The LeGrand who composed *L'amour à la mode, cantatille à voix seule avec symphonie* (Paris, after 1754) was a harpsichord teacher living in the rue Geoffroy L'Angevin. Nothing in the style of the music prevents it from being by the composer of the *Pièces de clavecin en sonates* (*RISM* attributes both publications to Louis-Alexandre LeGrand); but a long, busy, one-movement sonata by 'Le Grand' in *20 sonate per cembalo* (Paris, 1758) would need its incessant Alberti basses explained away by the hypothesis of its having been an experimental work in a new style. Somewhat better are two manuscript sets of variations by a 'Le Grand' (*F-Pn* D.14218). *Les trois roses, ou Les graces*, a three-act *comédie mêlée d'ariettes* with words by Rozoi and music by Le Grand, performed at Versailles on 10 December 1779 (Paris, 1780), is known only through an advertisement in the *Mercure de France* (17 January 1780, p.48).

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DAVID FULLER

Legrand, Michel (*b* Paris, 24 Feb 1932). French composer and arranger. A musical prodigy, Legrand enrolled at the Paris Conservatoire at the age of 11. He attended from 1943 to 1950, studied conducting with Nadia Boulanger and harmony with Henri Chaland, and graduated as a first-prize winner in composition. In the 1950s, he became a popular band leader, singer and songwriter, also writing and conducting ballets for Roland Petit. A brilliant orchestrator, he won a prize in 1953 from the Académie Charles Cros for his arrangements for a recital recording by Catherine Sauvage. In 1954, he became the band leader and conductor for Maurice Chevalier, and travelled with him to New York. That same year he issued the first LP, *I Love Paris*. In the late 1950s his arrangements for the album *Legrand Jazz* (Col., 1958) featured the playing of Miles Davis, Ben Webster and John Coltrane, and he also began writing film music, thereafter dedicating himself almost exclusively to the medium. His first important

collaborations were with some of the masters of French cinema, including Godard, Carné and Jacques Demy, with whom he worked on eight films. He achieved his greatest success with Demy's *Les parapluies de Cherbourg* (1964), which brought worldwide recognition to both the director and the composer. In the late 1960s, Legrand moved to the United States and for the next three decades divided his efforts equally between France and Hollywood, not always with the same measure of success.

Legrand's career has alternated between contemporary subjects and period pieces, and he has used many different styles in his scores. From an early age Legrand's style leaned towards light popular music and jazz, and he often emphasizes thematic unity, though many scores are often overshadowed by a central popular theme. *Les parapluies de Cherbourg*, with lyrics by Demy met with considerable critical acclaim. The director's vision was to make a musical film in a completely different vein from the Hollywood musical tradition, a 'mixture of poetry, colour and music'. The film is entirely sung, in free verse, the direction was regulated by the music, and all aspects of the productions were subordinate to the musical rhythm. The score contains a wide range of styles, from haunting ballads such as *I Will Wait For You*, to jazz, tangos, mambos and several light popular melodies. Thereafter, Legrand had a number of successes including *The Thomas Crown Affair* (1968), *Summer of '42* (1971), and his jazz score for *Lady Sings the Blues* (1972), the biographical film of Billie Holiday.

In recent years, Legrand has struggled to adapt his craft to contemporary musical styles. His popular idiom, well-received in the 1960s and 70s, subsequently lost some of its appeal, and has often been modified to reflect evolving aesthetics, though not always successfully. His recent achievements include the Streisand film *Yentl* (1983), the jazz score for *Dingo* (1992), co-written with Miles Davis, and the sweeping, dark music of *Les misérables* (1996). He has been nominated for Academy Awards for his contributions to *Les parapluies de Cherbourg*, *Les demoiselles de Rochefort*, *The Happy Ending*, *Pieces of Dreams*, *Best Friends*, *The Thomas Crown Affair*, *Summer of '42* and *Yentl*, winning Oscars for the last three. He is the son of musician and film composer Raymond Legrand (*b* 1908) and brother of singer Christiane Legrand (*b* 1930).

WORKS
(*selective list*)

Over 170 film scores, incl. Chien de pique (1960); Terrain vague (1960); Lola (1961); Une femme est une femme (1961); Eva (1962); Les sept péchés capitaux (1962); Cléo de 5 à 7 (1962); La baie des anges (1963); Les parapluies de Cherbourg (1964); Bande à part (1964); Les demoiselles de Rochefort (1967); The Thomas Crown Affair (1968); Ice Station Zebra (1968); The Happy Ending (1969); Peau d'âne (1970); Pieces of Dreams (1970); Les mariés de l'an deux (1970); Le Mans (1971); Brian's Song (1971); Summer of '42 (1971); Lady Sings the Blues (1972); Portnoy's Complaint (Lehman, 1972)

Impossible Object (Frankenheimer, 1973); A Doll's House (Losey, 1973); F for Fake (Welles, 1975); Ode to Billy Joe (Baer, 1976); The Other Side of Midnight (Jarrott, 1977); The Hunter (Kulik, 1980); Atlantic City (Malle, 1981); Best Friends (Jewison, 1982); Never Say Never Again (Kershner, 1983); Yentl (Streisand, 1983); Micki and Maude (Edwards, 1985); Dingo (de Heer, 1992); The Pickle (Mazursky, 1993); Prêt-à-Porter (Altman, 1995); Les misérables (Lelouch, 1996)

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MARK BRILL

Le Grand, Nicolas Ferdinand (*b* ?France, *c*1650–*c*1660; bur. Amsterdam, 27 July 1710). Dutch composer presumably of French extraction. He must have come to Amsterdam during the early 1680s. He served as a musician at the Stadsschouwburg, where he also sang in Dutch Singspiels. In 1697 he participated in a collegium musicum together with Carl Rosier, François Desrosier, Hendrik Anders and others. His compositions are exclusively vocal, with a fair number of surviving continuo songs on Dutch texts by contemporary Amsterdam poets such as Abraham Alewijn, Kornelis Sweerts and Frans Rijk. Like some of his Dutch contemporaries (e.g. Konink and Anders), he employed the expressive Italian style in alternation with the more subdued and balanced French style.

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published in Amsterdam unless otherwise stated

Tweede deel der mengelzangen (25 Dutch songs) (K. Sweerts), 1v, bc (1695)
1 song (Sweerts), 1v, vc, in *Mengelzangen en zinnebeelden* (1697)
Cantate e ariette, libro primo, 1v, inst, bc (1698), lost
Harderszangen (A. Alewijn), 1v, bc, op.2 (?1699), lost; 2nd edn (Haarlem, 1716)
Cantate e ariette, libro secondo, 1v, inst, bc (1702), lost
Triomf der Batavieren (Alewijn, F. Rijk and others), 1v, bc (1709)

RUDOLF A. RASCH

Le Grant, Denis [Dionysius Magni] (*d* March 1352). French composer. He was master of the French royal chapel in 1349 and Bishop of Senlis from 23 December 1350. His only identifiable composition is the chace *Se ie chans*, preserved in *I-IV* 115, f.52*v*; the piece is mentioned in Gace de la Buigne's *Roman des Deduis* (vv.6309–18). The beginning of *Se ie chans* – itself a textual quotation from the Ars Antiqua motet *Coument/Se ie chante/Qui prendroit* in *F-MO* H196, ff.310*v*–311*v*, and/or of a ballade text in *GB-Ob* Douce 308, f.225*r*) – reappears as the refrain of Guillaume de Machaut's ballade *Pour ce que tous mes chans fais*, suggesting both intimate links with Parisian musical milieus of the early 14th century and a homage of Machaut to a senior colleague. Under the latinized form of his name, Denis le Grant is mentioned after Johannes de Muris, Philippe de Vitry and Henricus Helene as one of the 12 masters listed in the triplum of the 'musician motet' *Apollinis/Zodiacum*. His identity with the Dionisius Normannus of the 'musician motet' *Musicalis/Scientia*, suggested by Hoppin and Clercx, remains to be verified.

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KARL KÜGLE

Legrant [Lemacherier], **Guillaume** (*fl* 1405–49). French composer. His true name was Guillaume Lemacherier. He is listed among the clerks in the Ste Chapelle, Bourges in 1405, and in 1407 was made a chaplain; he remained in Bourges until 1410. In October 1418 he entered the chapel of Pope Martin V and remained as a papal singer there until at least the summer of 1421. He possessed several church benefices in the diocese of Rouen, including one which he held as late as 1449. It is most unlikely that the 'Guillaume le Grain' listed as a singer in the chapel of Duke Charles of Orléans in 1455–6 was identical with this composer. One of his Credos was composed by 1426.

Guillaume Legrant's surviving compositions include sacred and secular works. His Gloria and two Credos are each alternately for two and three parts and are among the earliest compositions to distinguish between solo and choral polyphony. The four extant chansons by Legrant are all virelais and survive in only one source.

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4 virelais: La doulce flour, 3vv (acrostic: LE GRANT GUILLAUME), ed. in CMM, xi/4 (1969), pp.62–3; Ma chiere mestresse, 3vv, R 2; Or avant gentilz fillettes, 3vv, R 3; Pour l'amour de mon bel amy, 3vv, R 1

Lost composition, title unknown, keyboard arrangement in Paumann's 'Fundamentum organisandi', and in the Buxheim Keyboard Manuscript, R 4

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D. Fallows: *A Catalogue of Polyphonic Songs 1415–1480* (Oxford, 1999)

CRAIG WRIGHT/R

Legrant, Johannes (*fl c*1420–40). French composer. Biographical information on Legrant is scarce. He may be the 'Johannes le Grant', *bas vicaire*, mentioned in a pay record of 1423–4 from the collegiate church of St Vincent, Soignies. A 'Heer Jan le Grant' is recorded as a singer at Antwerp Cathedral between 1441 and 1443. The style of his extant compositions and their sources suggest that he was active during the first half of the 15th century. His rondeau *Les mesdisans ont fait raport* exhibits points of imitation in all three voices and is notable for its clearly directed melodies and extended sequences. Imitative entries are also abundant in the two-voice Gloria: in the concluding Amen a point of imitation is extended as a two-part canon. The rondeau *Se liesse est de ma partie* displays the type of melodic elegance and rhythmic interplay among voices associated with the early songs of Du Fay and Binchois. Legrant's authorship of the ballade *Entre vous* has been questioned on stylistic grounds (Reaney, 1959). Although attributed to 'Johannes legrant' in its unique source (*GB-Ob* 213), the song possesses features more characteristic of the music of another composer, Guillaume Legrant, five of whose six surviving works also appear in the Oxford manuscript.

WORKS

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M.K. Hanen: *The Chansonnier El Escorial IV. a.24* (Henryville, PA, 1983) [H]

SACRED

Gloria, 2vv, R

Gloria, 3vv, R (*I-Bc* Q15 has an 'alius Ct')

Credo, 3vv, R

Unicus dei filius [= Las, je ne puis oïr nouvelle], 3vv, *I-TRmp* 90

BALLADE

Entre vous, nouviaux mariées, 3vv, R, S

RONDEAUX

Las, je ne puis oïr nouvelle [= Unicus dei filius], 3vv, A, R, H

Layssies moy coy, 3vv, R, S

Les mesdisans ont fait raport, 3vv, A, R, W

Se liesse est de ma partie, 3vv, R, S

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CRAIG WRIGHT/SEAN GALLAGHER

Legrense, Johannes. Mistaken (but widely used) reading of 'Legiensis', one of the alternative surnames of JOHANNES GALLICUS.

Legrenzi, Giovanni (*b* Clusone, nr Bergamo, bap. 12 Aug 1626; *d* Venice, 27 May 1690). Italian composer and organist. He was one of the most gifted and influential composers of the latter half of the 17th century. Active in most fields of composition, he was an important force in the development of the late Baroque style in northern Italy.

1. LIFE. Legrenzi was a son of Giovanni Maria Legrenzi, violinist at the parish church in Clusone and a minor composer. Caffi's statement that he studied in Venice with Giovanni Rovetta and Carlo Pallavicino is neither supported by documentary evidence nor suggested by what is known about his early years. On 30 July 1645, newly arrived from Clusone, he became organist at S Maria Maggiore, Bergamo, and was elected a resident chaplain there on 2 May 1651, having been ordained earlier that year. On 6 September 1653 he sought and was granted the title of first organist. On 30 December 1654 he failed for some unstated reason to be reconfirmed as organist. After several inconclusive votes by the governing body he was reinstated on 23 February 1655 but left at his own request on 31 December of that year. He was, however,

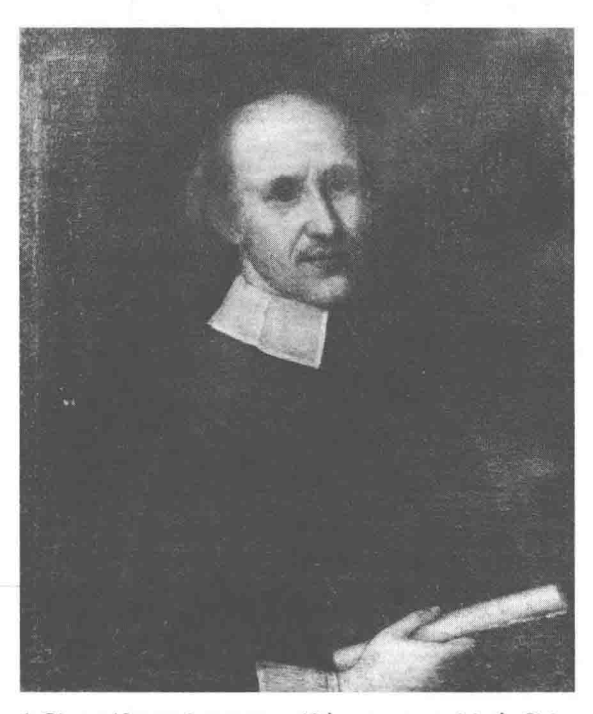
still serving there in some capacity in April 1656. His published output from this period consists primarily of church music.

Legrenzi's years at S Maria Maggiore, Bergamo, coincided with the final period of its musical glory. The three *maestri di cappella* with whom he served, G.B. Crivelli, Filippo Vitali and above all Maurizio Cazzati, were handsomely supported in their endeavours, as is indicated by the huge sums spent annually on music for the most important feast, the Assumption of the Blessed Virgin Mary. But by far the largest expenditure was in 1665 and 1666, when Legrenzi returned as visiting *maestro*. Musicians were assembled from such distant points as Venice, Ferrara, Mantua and Lucca, the total forces in 1665 comprising 43 musicians, only 11 of whom were attached to the basilica. Legrenzi's other activities in Bergamo included membership of the Accademia degli Eccitati.

Later in 1656, probably with the assistance of Cazzati, he became *maestro di cappella* of the Accademia dello Spirito Santo at Ferrara, an institution devoted, like the Scuola Grande in Venice, to the performance of sacred music and oratorios. Ferrara was a more vital musical centre than Bergamo and provided him with both the incentive and the opportunity to write operas and oratorios. His first opera, *Nino il giusto*, dates from 1662. Ferrara also provided him with indispensable aristocratic connections, which he cultivated assiduously. The most important of these was with Ippolito Bentivoglio, who was active in the affairs of the academy, a supporter of opera, librettist for at least two of Legrenzi's dramatic works and a lifelong patron and friend, who appears to have assisted him in obtaining first performances in Venice in 1664 and Vienna in 1665. Except for three operas, one oratorio and several *sonate da camera* and dances, Legrenzi's output during these years continued to be devoted to church music. He appears to have left Ferrara in June 1665 after the completion of his third opera, *Zenobia e Radamisto*. But strong ties with Ferrara continued, as is seen from his numerous letters to Bentivoglio up to 1685 and in the performance of five oratorios there between 1677 and 1678.

With his departure begins a period of almost five years in which there is no certain information on his positions, except for those he sought unsuccessfully or refused. These include many of the most important posts in northern Italy and several beyond. During these years he published only church music. From a letter of 14 April 1665 it is clear that he had been offered a post in Modena, probably as successor to Marco Uccellini as *maestro di cappella* of the cathedral. He refused it, as well as an offer he claimed in the same letter to have received from S Maria Maggiore, Bergamo, to return as *maestro di cappella* in succession to G.B. Pederzuoli. A letter of 17 July 1665 shows that Legrenzi had enlisted the help of Carlo II Gonzaga, Duke of Mantua, in a bold scheme to obtain the post of Kapellmeister at the Habsburg court in Vienna. His attempt was unavailing; the post was occupied by Antonio Bertali until 1669. According to his own account he was subsequently appointed a director of music at the court of Louis XIV but was unable to assume the position because of a grave illness that incapacitated him for a year. The post to which he had been named was probably that of *sous-maître* of the royal chapel, which since 1663 had been divided among four men, Henri du Mont, Pierre Robert, Thomas Gobert and Gabriel Expilly. The appointment probably dated from 1668, the year in which Gobert retired. Legrenzi is next found in 1669 competing for the post of *maestro di cappella* of Milan Cathedral as successor to Michelangelo Grancini, but G.A. Grossi was elected. In August 1670 he enlisted the aid of Cardinal Girolamo Buonvisi, a patron from his Ferrarese days, in obtaining a similar post with Ranuccio II Farnese, Duke of Parma; but there was no vacancy, the incumbent, Marco Uccellini, continuing in the post. These years also saw the staging in Venice of two of his operas: *L'Achille in Sciro* in 1664, and *Zenobia e Radamista* (with revised libretto and entitled *Totila*) in 1665.

By 1670 at the latest Legrenzi was living in Venice, where he began to hold posts in numerous religious institutions, always, it seems, with an eye on attaining a position in one of the major churches in northern Italy. In 1670 he was appointed *maestro di musica* of the Ospedale dei Dereletti. In September 1671 he was a candidate for the post of *maestro di cappella* of S Petronio, Bologna, in succession to Cazzati. During the protracted deliberations, which included four votes on the candidates, his prospects rose and fell, and at one point they were better than those of the ultimate winner in 1674, G.P. Colonna. Sometime in 1671 Legrenzi had also been appointed *maestro di coro* to the Congregazione dei Filippini at S Maria della Fava, a post he appears to have relinquished in 1680. In 1676 he abandoned his position at the Ospedale dei Derelitti in favour of one as *maestro di coro* of the Ospedale dei Mendicanti, to which he was elected on 7 June. In a letter seeking his release from the Derelitti that presumably dates from 1676, Legrenzi enumerated the works he had composed while serving that institution: four Masses, more than 70 psalms and 80 motets, five services of Compline, hymns, string sonatas and keyboard sonatas. It is not known whether any of these works survive,



1. Giovanni Legrenzi: anonymous 18th century portrait in the Civico Museo Bibliografico Musicale, Bologna

although it is conceivable that some of the motets were published in his opp.10 (1670) and 15 (1689), while some sonatas appeared in his second op.10 (1673).

On 30 April 1676 Legrenzi made his first attempt at becoming *maestro di cappella* of S Marco, as successor to Cavalli. He lost by one vote to Natale Monferrato, for long the *vicemaestro* and Legrenzi's superior at the Mendicanti. Given the closeness of the vote it is odd that he did not compete two weeks later for the vacant post of *vicemaestro*, since it was this post that he sought and obtained on 5 January 1681, succeeding Antonio Sartorio; he was sole candidate and was elected unanimously.

During his early years as *vicemaestro*, Legrenzi retained his post at the Mendicanti, succeeding Monferrato as *maestro* there on 26 January 1683, and relinquishing the position on 16 August 1683. Upon his appointment at S Marco there was a marked increase in the number of singers and instrumentalists hired. The increase continued until his election as *maestro* on 16 April 1685, following Monferrato's death, at which time it appears the alarmed procurators of S Marco acted to limit further expansion. In fact during Legrenzi's years at S Marco both the *cappella* and the *concerto* attained their largest recorded size. On 23 April 1686 the procurators authorized a choir of 36 voices, nine to a part, but this balance was never achieved in Legrenzi's time: in 1687 the choir consisted of six sopranos, seven altos, thirteen tenors and ten basses. On 21 May 1685 they had moved to reduce the number of instrumentalists to 34: eight violins, eleven violettas (violas), two *viole da braccio* (?cellos), three violones, four theorbos, two cornetts, one bassoon and three trombones. But the procurators were eminently pleased with his service, as they unanimously granted him the highest recorded salary as both *vicemaestro* and *maestro*: his salary as *maestro* from 1687 amounted to 470 ducats, 'to the person and not to the office'.

Legrenzi's years as *vicemaestro* were his last and most prolific in the field of opera, two appearing in Venice each year between 1681 and 1684. As *maestro* he turned again to the composition of sacred music, writing responsories for Holy Week, a collection of motets (op.15) and a mass dedicated to the Madonna of Loreto, but none of the music he composed for the S Marco *cappella* seems to have survived. He was also involved in the special services held in 1687 in celebration of the last victories of the Venetians in their costly wars with the Turks.

In his last years his house opposite S Lio, where he lived with his sister Giovanna, was a centre of musical life. At one concert held there early in 1688 three French sisters sang duets and trios by Lully, and some of his own instrumental works were performed. From 1687 he was also the moving force behind the foundation of the *sovvegno* (a mutual-aid society) of musicians in Venice. After 1687 his activities at S Marco were curtailed by an illness that was to prove fatal. He was buried in S Maria della Fava. Of all the students he is reputed to have taught there is certain information on only one, his nephew Giovanni Varischino, to whom he bequeathed his unpublished works: Varischino subsequently published at least two collections (opp.16–17) and may have published a third (op.18), of which no copies are extant.

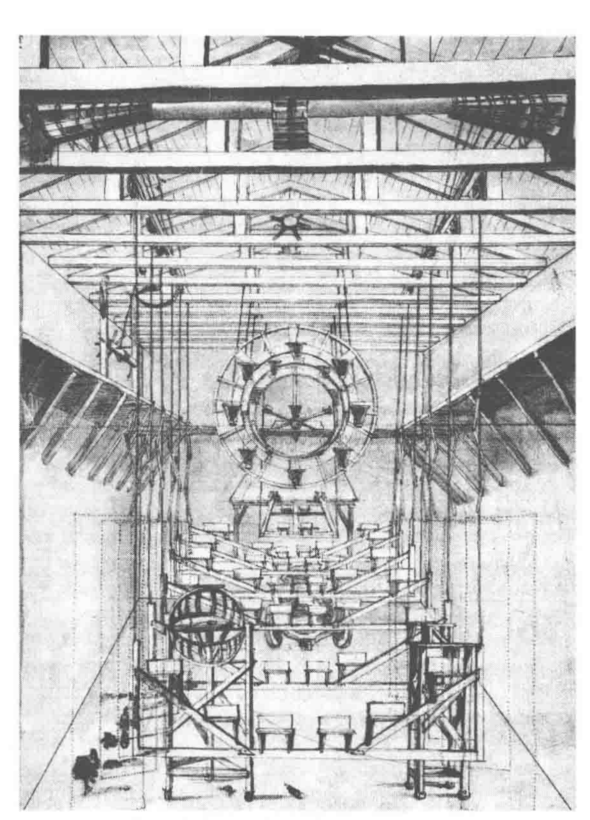
Legrenzi's rise to fame, honour and wealth was remarkable. As a young man from the provinces his resources were so meagre that he required a title of patrimony, granted in 1649, in order to be ordained. But by 1653 he was able to underwrite the costs of educating three boys (one of them his brother Marco) at the Accademia Mariana at Bergamo. At his death he owned property in Clusone.

2. Works. Legrenzi's music represents the final stage in the formation of the late Baroque style. It is characterized by clarity of design achieved through the co-ordination of well-defined tonal drives and incisive themes employed in various repetitive schemes; a contrapuntal style in which line is subordinated to harmony and rhythm is metrically conceived; integration of the bass into the thematic process; and skilful employment of the new violin idiom without its more virtuoso special effects. Most of the means for creating the large-scale tonal forms of the late Baroque are present: the pervasive use of antecedent–consequent structures defined by half- and full closes; the co-ordination of thematic materials and textures to reinforce these structures; the resourceful use of sequences, deceptive cadences and internal repetitions to enhance tonal drive through the deferment of the full close; and adept modulations. Perhaps his most important contribution is found in his fugal writing (especially in the instrumental works), which displays a broad variety of approaches, ranging from that of the ricercare on several subjects, as developed by Frescobaldi and Giovanni Gabrieli, to the use of contrasting episodic materials (later so characteristic of Bach). Yet though most ingredients of the late Baroque style are present in his music, it lacks the breadth and expansiveness associated with this style; it is essentially shortwinded. His style, which remains virtually the same regardless of genre, displays little sign of development or change throughout his career, only of refinement.

In his sacred music, which shows the influence of Merula and Cazzati, he wrote in four of the stylistic categories cultivated by his predecessors: the concertato for few voices, which he used for motets and psalm settings for one to three voices, which often resemble his cantatas in their sectional form and use of recitative; the concertato for larger numbers of voices, which he employed in mass, vesper and compline settings, which call for solo voices, chorus and strings; massive Venetian polychoral works, used in his mass and psalm settings and a *Dies irae*; and several examples of the *stile antico*, including his five-part mass of 1689, which is, however, thoroughly infected with the new tonal procedures. One motet, *Intret in conspectu tuo*, exists only in a copy made by Handel, who drew on it for the section 'To thy dark servant' in the chorus 'O first created beam' in *Samson*.

Legrenzi's sonatas are his most forward-looking works. They show the strong influence of the ensemble canzonas of Merula, Neri and Cazzati in their themes and designs, yet there is in them a surer feeling for the development of dynamic form through the interplay of theme and key. They in turn exerted a strong influence, particularly in the handling of structure, on the sonatas and concertos of Torelli, Vivaldi and Bach. Most are either for two violins and continuo or violin, cello and continuo or are trio sonatas for two violins, cello and continuo. In op.8 there are two late examples of the Venetian polychoral sonata, reduced now to six parts, and in op.10 two for either viols or members of the violin family. Those for four and five parts in op.8 and op.10 appear to have been written with the possibility of orchestral performance in mind. Bach wrote a fugue (BWV574) said to be on a subject by Legrenzi, but the source is yet to be identified.
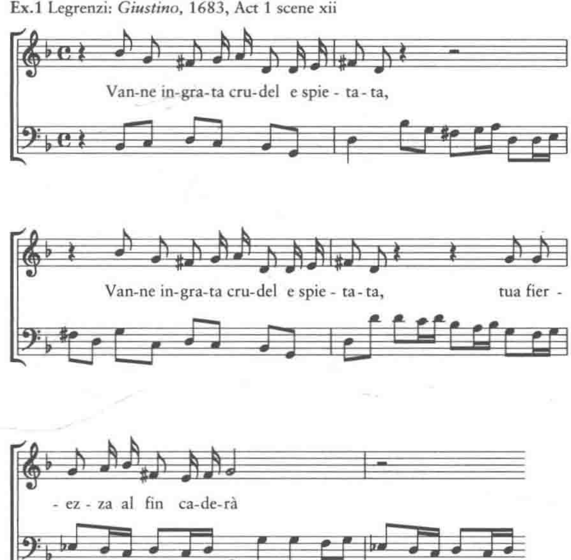




2. Moving cloud scene (with stage machinery, right) from Legrenzi's opera 'Germanico sul Reno', first performed at the Teatro S Salvatore, Venice in 1676: pen and ink drawing, with wash in the Bibliothèque de l'Opéra, Paris

As an opera composer, Legrenzi was not as productive as his contemporaries Antonio Sartorio and Carlo Pallavicino. The operas that do survive show a close connection with his sonatas and dances, from which eight movements appear as opening sinfonias. This connection is hardly surprising, since before his first operas, composed for Venetian audiences, appeared in 1675, he was known primarily as a composer of liturgical music and violin sonatas. The operas are of the heroic-comic type, with complicated plots, large casts and marvellous machines, and this is particularly the case in *La divisione del mondo*, *Germanico sul Reno*, *Totila*, *Ottaviano Cesare Augusto* and *Giustino*. Other operas incorporate one or two special effects, such as fires or storms, and most require many supernumeraries. The ease with which he accommodated himself to the operatic style of the day surprised some: Legrenzi's first Venetian librettist, Fattorini, praised him for the way he 'exceeded the expectation of many in cultivating charm and delight, violating his own genius, which was accustomed to hard and studious matters'.

Legrenzi's operatic style, like that of his contemporaries, comprised many short arias, with occasional short recitatives. Some of his operas dating from the 1670s contain more than 90 arias; this had been reduced to almost 60 by the works of the 1680s. Unlike his Venetian contemporaries, Legrenzi supplied an active continuo part, closely related to the material of the vocal line. His arias fall into two basic types: those in fast common time with diatonic melodies and much use of dactylic rhythms; and those in slow triple time, which occasionally employ chromatic and diminished intervals for expressive effect. Both types range from simple syllabic settings to settings with extensive roulades, which, because of their unpredictable angularity, often lack the grace found in arias by his successors. Legrenzi employed a wide range of unifying procedures, often combining two or more in the same aria: a motto, ostinato, da capo form, strophic form and the *ABB* form associated with Cesti. His use of melodic instruments in arias was normally restricted to homorhythmic ritornellos at the very end. On occasion these

Ex.1 Legrenzi: *Giustino*, 1683, Act 1 scene xii



ritornellos precede rather than follow the aria. When upper melodic instruments are used in the course of an aria, it is almost always in alternation with the voice. Many of the characteristics of Legrenzi's aria style as found in his operas, oratorios, cantatas and motets are seen in ex.1. He also lavished care on his orchestral parts, both in ritornellos and in accompaniments to arias.

Legrenzi's dramatic works were well received in his own day and at least two, *Giustino* and *La morte del cor penitente*, were being performed in the decade following his death. But changes in taste in the 1690s caused operas by Legrenzi and his contemporaries to be superseded by the work of younger composers such as C.F. Pollarolo and G.A. Perti.

WORKS

OPERAS

drammi per musica in 3 acts, first performed in Venice, unless otherwise stated

Nino il giusto (prol., 3, ? I. Bentivoglio), Ferrara, S Stefano, 1662
L'Achille in Sciro (prol., 3, Bentivoglio, Ferrara, S Stefano, carn. 1663, arias *GB-Och*, *I-Nc*
Zenobia e Radamista (Bentivoglio), Ferrara, S Stefano, 1665; as Tiridate (rev. N. Minato), Venice, S Salvatore, carn. 1668, *Nc*
La divisione del mondo (G.C. Corradi), S Salvatore, carn. 1675, *F-Pn*
Eteocle e Polinice (T. Fattorini), S Salvatore, carn. 1675, *Pn* (facs. in DMV, vi, 1983), *I-MOe*, *Nc*
Adone in Cipro (after G.M. Giannini: *Adone*), S Salvatore, carn. 1676, arias *MOe*, *Nc*, *Rc*, *Rvat*, *Vqs*
Germanico sul Reno (introduzione, 3, Corradi), S Salvatore, carn. 1676, *MOe*
Totila (M. Noris), SS Giovanni e Paolo, carn. 1677, *Vnm* (facs. in IOB, ix, 1978)
Antioco il grande (G. Frisari), S Giovanni Grisostomo, carn. 1681, arias *GB-Lbl*, *I-Bca*, *MOe*, *Nc*, *Rvat*, *Vlevi*, *Vqs*
Creso (Corradi), S Giovanni Grisostomo, carn. 1681, arias *GB-Lbl*, *Ob*, *I-Bca*, *Rvat*, *Vqs*
Pausania (Frisari), S Salvatore, aut. 1681, arias *B-Bc*, *D-Bsb*, *I-MOe*, *Rvat*, *Tn*, *Vqs*
Lisimaco riamato da Alessandro (G. Sinibaldi, rev. A. Aureli), S Salvatore, carn. 1682, arias *Tn*, *Vqs*
Ottaviano Cesare Augusto (N. Beregan), Mantua, Ducale, May 1682
I due cesari (Corradi), S Salvatore, carn. 1683, arias *B-Bc*, *I-Vqs*
Giustino (Beregan), S Salvatore, 12 Feb 1683, *Nc*, *Rc* (ed. in Collezione settecentesca Bettarini, xii, Milan, 1980), *Vnm*
L'anarchia dell'imperio (T. Stanzani), S Salvatore, aut. 1683, arias *GB-Lbl*, *I-MOe*
Publio Elio Pertinace (P. d'Averara), S Salvatore, 22 Jan 1684, arias *GB-Lbl*, *I-MOe*
Ifianassa e Melampo (G.A. Moniglia), Pratolino, aut. 1685

ORATORIOS

Oratorio del giuditio (Bentivoglio), Vienna, Capella dell'Imperatrice, 1665, lost
Gli sponsali d'Ester, Modena, Palazzo Ducale, 1676; Ferrara, Accademia della Morte, 1667, lost
Il Sedecia, Ferrara, Accademia della Morte, 1676, score *I-Rvat*
La vendita del core humano, Ferrara, Accademia della Morte, 1676; as Il prezzo del cuore humano, Vienna, Cappella dell'Imperatore, 1692, score *Rvat*, *MOe*
Il Sisara, Ferrara, Chiesa di S Filippo Neri, 1678, lost
Decollatione di S Giovanni, Ferrara, S Filippo Neri, 1678, lost
La morte del cor penitente, Vienna, Cappella dell'Imperatore, 1705, score *A-Wn*

SACRED

op.	
1	Concerti musicali per uso di chiesa (Venice, 1654)
3	Harmonia d'affetti devoti, 2–4vv, libro primo (Venice, 1655)
5	[13] Salmi a 5 (Venice, 1657)
6	Sentimenti devoti, 2–3vv, libro secondo (Venice, 1660)
7	Compiete con le lettanie & antifone della BV a 5 (Venice, 1662)
9	Sacri e festivi concenti, messa e psalmi a due chori (Venice, 1667)
10	Acclamationi divote, 1v (Bologna, 1670)
11	[2nd edn of op.10] (Venice, 1680), lost, see Sartori (1966); MS copy, *I-Vnm*
15	Sacri musicali concerti, 2–3vv, libro terzo (Venice, 1689)
17	Motetti sacri, 1v, ed. G. Varischino (Venice, 1692)

Missa, 5vv, 1689, *LT*; Missa, 4vv, insts, *D-Bsb*; Ky, Gl, Cr, 1v, orch, *GB-Ob*

Compline, 5vv, *D-Bsb*; Mag, 4vv, insts, *Bsb*; Mag, 3vv, *Bsb*; Laudate pueri, 5vv, insts, *Bsb*; Intret in conspectu tuo, 6vv, bc, *GB-Lbl*[in Handel's hand]; In nativitate Domini invitatorium, 8vv, insts, *I-Vnm*; Nolite timere, *Md*; Credidi propter, A, insts, *D-Bsb*; Dies irae, prosa per mortuis, *F-Pn*; 30 other pss and motets, *D-Bsb*; 15 motets, *F-Pn* [copied by Brossard]; 4 motets, *GB-Ob* (formerly *T*); Spirate aurae serenae, S, 2 vn, org, in 1695[1]

SECULAR VOCAL

12	Cantate e canzonette, 1v (Bologna, 1676); ed. in RRMBE, xiv–xv (1972)
13	Idee armoniche, 2–3vv (Venice, 1678)
14	Echi di riverenza di cantate e canzoni, libro secondo (Bologna, 1678)

Son tutto furore, S, bc, in 1670[3]; Amor ti punge il seno, *I-Rvat*; Vuoi farmi piangere, *Rvat*; Cintia dolente, *Nc*; No, no, non ti dolor, in Arie e ariette, 1–2vv, bc, *Nc*; Disperarsi, 2vv, bc, *F-Pn*; Non può viver, aria, 1v, bc, *Pn*; Volo vivere, A, bc, *D-Bsb*
Notte, madre d'orrori, serenade, S, bc, *Bsb*; 12 cants., 1v, bc, *Bsb*; 3 chamber cants., 1v, bc, *Mbs*; Voti di musicale plauso, cant., 1662, MS in private collection of P. Camerini, Montruglio, nr Vicenza

INSTRUMENTAL

2	[18] Sonate a 2–3, libro primo (Venice, 1655), incl. 1 sonata by G.M. Legrenzi, ed. S. Bonta (Cambridge, MA, 1984); 1 sonata ed. in HM, xxxi (1949)
4	[30] Sonate da chiesa e da camera … a 3, libro secondo (Venice, 1656); 6 ed. in Le pupitre, iv (Paris, 1968)
8	[16] Sonate a 2, 3, 5, & 6, libro terzo (Venice, 1663); 4 ed. in Le pupitre, iv (Paris, 1968)
10	[16] La cetra, sonate a 2–4, libro quarto (Venice, 1673) [*recte* op.11], ed. S. Bonta (Cambridge, MA, 1992), no.13 and 4 ed. in HM, lxxxiii and lxxxiv (1951)
16	Balletti e correnti a 5, libro quinto, ed. G. Varischino (Venice, 1691)
18	Sonate, 2–7 insts con trombe e senza, overo flauti, ? ed. G. Varischino (Venice, ?1695), lost, see Sartori (1966)

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STEPHEN BONTA

Legros [Le Gros], **Joseph** (*b* Monampteuil, Laon, 7 or 8 Sept 1739; *d* La Rochelle, 20 Dec 1793). French tenor and composer. Having been a choirboy at Laon Cathedral, Legros developed a powerful, sweet-toned *haute-contre* suited to the high tessitura of French opera. Recruited by Rebel and Francoeur, he made his début at the Paris Opéra in 1764, shortly before the retirement of Jélyotte, in Mondonville's *Titon et l'Aurore*. Although a stiff actor he became the Opéra's leading *haute-contre* until his retirement (accelerated by obesity) in 1783.

Legros played the title roles in Rameau's principal *tragédies lyriques*, and created over 30 other roles. He adapted without apparent difficulty to the new italianate style, singing Sandomir in Philidor's *Ernelinde* in 1767 and at subsequent revivals. He was the first Achilles in Gluck's *Iphigénie en Aulide* (1774) and on its revival the following year led a patriotic demonstration with the aria 'Chantez, célébrez votre reine'. His popularity influenced the adaptation of the castrato role of Orpheus in the French version of Gluck's opera to suit his range (exceptionally, the compass is extended to e♭″). Legros subsequently created the principal tenor roles in Gluck's *Alceste*, *Armide*, *Iphigénie en Tauride* and Cynire (rather than Narcissus) in *Echo et Narcisse*. For Piccinni he created Médor (*Roland*), the title role in *Atys* and Pylades (*Iphigénie en Tauride*); his last role was the eponymous hero in Sacchini's *Renaud*.

Legros was director of the Concert Spirituel from 1777, and promoted music by Haydn and Mozart; but too often he allowed commercial considerations to outweigh his artistic judgment. With L.-B. Desormery he rewrote the second entrée of Grenet's *opéra-ballet*, *Le triomphe de l'harmonie* (performed at the Opéra as *Hylas et Eglé* in 1775). He composed another opera, *Anacréon*, which was not performed, and some songs. (*BrookSF*; *ES* (F. Serpa); *FétisB*; *PierreH*)

JULIAN RUSHTON

Leguar [Leguerre], Mr. *See* LAGUERRE, JOHN.

Leguay, Jean-Pierre (*b* Dijon, 4 July 1939). French organist and composer. He was a pupil of Marchal, Litaize and Rolande Falcinelli, in whose class he gained a *premier prix* for organ and improvisation at the Paris Conservatoire (1966). He also studied at the Conservatoire with Simone Plé-Caussade and Messiaen. He subsequently won improvisation competitions at Lyons (1967) and Haarlem (1969), and was awarded a special prize in the international competition for composition at Erding in Germany in 1985. The following year the Académie des Beaux-Arts in Paris awarded him the P.-L. Weiller composition prize. Leguay was organist of Notre Dame des Champs, Paris, from 1961 to 1984, and became organist of the Cathedral of Notre Dame in 1985. He was also appointed professor of organ and the history of music at the Limoges Conservatoire in 1968, moving to the Dijon Conservatoire in 1989. Leguay, who is blind, belongs to the Marchal tradition of organ playing, and his dissonant, highly coloured musical language has won him an established reputation as an improviser. His own organ works are designed to illustrate the specific characteristics of different types of organ. He has recorded his *Sonate I* and several of his *Préludes*, and made a disc of improvisations. Leguay's discography also includes works by Brahms, Liszt, Vierne, Gigout, Beethoven, Mozart and Haydn.

FRANÇOIS SABATIER

Lehár, Franz (Christian) (*b* Komáron, Hungary, 30 April 1870; *d* Bad Ischl, 24 Oct 1948). Austro-Hungarian composer and conductor. He was the leading operetta composer of the 20th century, being primarily responsible for giving the genre renewed vitality. His most successful operetta, *Die lustige Witwe*, has established a lasting place in the opera as well as the operetta repertory and, along with Offenbach and Johann Strauss II, Lehár has remained one of the most popular composers of light music.

1. LIFE. The family came originally from the eastern Sudetenland. Lehár's father, also Franz (1838–98), received his music education in Sternberg (now Šternberg), played the horn in the orchestra of the Theater an der Wien, and was for nearly 40 years a military bandmaster and composer of dances and marches. In 1869 he married the Hungarian Christine Neubrandt, and in the following years they moved between various Hungarian garrison towns. The mother-tongue of their offspring was Hungarian and the family name acquired the accent to indicate a long vowel (the stress being on the first syllable). In 1880 the father's regiment moved to Budapest, but to improve his German the young Lehár was sent to Sternberg where his uncle was the town's music director. During the summer Lehár played the violin in his uncle's spa orchestra at Bad Ullersdorf in Moravia, and at the age of 12 he entered the Prague Conservatory, studying the violin with Antonín Bennewitz and theory with Anton Foerster. He also took some private lessons in composition from Zdeněk Fibich and received some advice from Dvořák.

In autumn 1888 Lehár took up a position as theatre violinist at Barmen-Elberfeld in the Rhineland. Then, called up for military service, he joined the band of the 50th Austrian infantry regiment, playing under his father and alongside his future operetta colleague, Leo Fall. In 1890 he was made bandmaster of the 25th infantry regiment in Losoncz and in 1894 of the naval corps in Pola. He gave up the position when his opera *Kukuška* was about to be performed, but its failure in Leipzig in November 1896 forced him to return to military service as bandmaster of the 87th infantry regiment in Trieste. On his father's retirement he took over his position with the 3rd Bosnian-Hercegovinan infantry regiment in Budapest, and finally in 1899 was appointed bandmaster of

the 26th infantry regiment, a post which brought him to Vienna. He had been composing dances and marches and in Vienna achieved success with the waltzes *Asklepios* (1901) and *Gold und Silber* (1902). In 1902 he finally left military service and in that year he conducted at the summer theatre in the Prater and then at the Theater an der Wien. There and at the rival Carltheater his operettas *Wiener Frauen* and *Der Rastelbinder* were performed within the year, the latter being a particular success. Their successors, *Der Göttergatte* and *Die Juxheirat* (both 1904), were failures, but in 1905 Lehár was called in to set *Die lustige Witwe*, a libretto originally intended for Richard Heuberger. Its success in Vienna and abroad was the greatest in operetta history, heralding a new international era for Viennese operetta through the works of Lehár, Straus, Fall and later Kálmán.

A relative failure followed, in *Der Mann mit den drei Frauen* (1908), but in 1909–10 three works were produced within the space of three months, of which *Der Graf von Luxemburg* and *Zigeunerliebe* both achieved wide international popularity. Lehár was by now building on his reputation and producing works which were more ambitious in both subject matter and musical style, but they failed to attract the same wide public. After the war (during which he conducted many concerts for the armed forces), the arrival of new styles of popular music from the USA increasingly made it appear that Lehár's period of greatest popularity was over. However, a new period of success arrived with an association with Richard Tauber, which began when the latter sang in *Zigeunerliebe* at Salzburg in 1921 (though the tenor lead at the Viennese première was sung by Carl Clewing) and continued with *Der Zarewitsch* (1927) and *Friederike* (1928; more a play with music than an operetta, in which Tauber portrayed Goethe) before there came the most widely popular, *Das Land des Lächelns* (1929). This work, which was first produced in Berlin where Lehár's premières were now staged, was a revision of an earlier work, *Die gelbe Jacke* (1923), with the most famous of all Lehár's Tauber songs, 'Dein ist mein ganzes Herz', among the additions to the score.

At this time Lehár was occupied with revisions and film versions of his operettas, and he also composed some original film scores. His only entirely new stage work after 1928 was *Giuditta*, a still more ambitious work written for the Vienna Staatsoper where it was produced in 1934 with Tauber and Jarmila Novotná in the leading roles and with 120 radio stations relaying the performance. Lehár never again found the subject or the frame of mind for a new work. In 1935 he founded his own publishing house, Glocken Verlag, to take over the rights to many of his works from the bankrupt Karczag publishing house. From other publishers he also acquired the rights to most of his other works, with the notable exception of *Die lustige Witwe*, the lucrative rights to which were retained by Doblinger. He concentrated mainly on these publishing activities, his most substantial piece of composition being the revision of *Zigeunerliebe* as the opera *Garabonciás diák* ('The Wandering Scholar') for Budapest (1943). During World War II he remained in Vienna and Bad Ischl, suffering the equivocal situation that, whereas his wife was Jewish and several of his friends and collaborators died in concentration camps, *Die lustige Witwe* was one of Hitler's favourite works. Always wrapped up in his music and unwilling to become involved in politics, his failure to protest against Nazi atrocities at first made him an object of suspicion outside Germany. Suffering ill-health, in 1946 he moved to Zürich where his wife died in September 1947; in summer 1948 he returned to Bad Ischl where he himself died soon afterwards. His villa in Bad Ischl is now a Lehár museum, and memorials were erected in front of the Kursaal, Bad Ischl, in 1958 and in the Stadtpark, Vienna, in 1980.

2. WORKS. The extent of the development of Lehár's musical style was unusually great, if not unique, for an operetta composer, and his works divide naturally into the early successes before World War I and the subsequent phase culminating in the Tauber successes. His earlier works, both independent pieces such as *Gold und Silber* and the early stage successes, show above all a natural and profuse flow of melody. Like the younger Johann Strauss he had the ability to make melodies take an unexpected but natural-sounding turn and to maintain interest through the contrasted shape and rhythm of succeeding melodies. Although he introduced the full range of social dance rhythms into his works, the centrepiece was of course the waltz, though a more tender, swaying type of waltz than that which typified the previous generations of waltz composers. His technical grasp, gained through a thorough theoretical and practical education, and his study of musical development in both serious and popular music, enabled him to give his fluent melodic output a substance that is not often found in music of its type. His vocal writing was particularly sympathetic, with phrasing and melodic shaping disguising the underlying rhythm, and he was especially adept at using counterpoint for melodic, rhythmic and also dramatic purposes. Lehár was also unusual for operetta composers of his time in orchestrating his own scores, which he did with notable skill and imagination, having learnt from the innovations of Dvořák, Puccini and Richard Strauss. He took a particular delight in portraying local colour (Slav in *Der Rastelbinder*, Balkan in *Die lustige Witwe*, Polish in *Die blaue Mazur*, Spanish in *Frasquita*, Russian in *Der Zarewitsch* and Chinese in *Das Land des Lächelns*). He was himself an excellent violinist and eagerly seized the opportunity for violin solos (in *Zigeunerliebe*, *Die blaue Mazur* and *Paganini* for instance), and the solo violin was always a particular feature in heightening the sensuousness of his love-scene waltzes.

Nowhere is the freshness of his invention better displayed than in *Die lustige Witwe*, the work with which his name is most closely associated and one which shows remarkably little trace of the rather stereotyped patterns into which operetta was inclined to sink. Probably no leading pair of roles had so individual and effective a pair of entrance songs as Hanna Glawari and Danilo Danilowitsch, and this originality is maintained throughout the score. Lehár was perhaps lucky that the Viennese operetta was at the time suffering something of an eclipse following the deaths of the leading practitioners of the previous generation such as Suppé, Johann Strauss II, Millöcker and Zeller, so that opportunities were there for new composers. He was lucky too that the Theater an der Wien company was composed of relative newcomers who were not in a position to demand show numbers to suit their own taste, and in particular he was able to avoid writing numbers for performers who were comics rather than singers. In fact the chief comic role, Njegus, has no solo singing. Lehár was thus more than usually free to



1. Mizzi Günther and Louis Treumann, who created the roles of Hanna and Count Danilo in the original production of 'Die lustige Witwe' at the Theater an der Wien, Vienna, 30 December 1905

follow his own inclination without extraneous influences. Above all, however, he was fortunate in having the good text on which an operetta, far more than an opera, is dependent. The waltzes, which were *de rigueur* in Viennese operetta, were able to occur as an integral part of the action, and the book strikes an ideal balance between reality and fantasy, with a fine combination of romance and wit and a succession of interesting situations.

These factors were in varying degrees and combinations missing from his other works, obscuring the worth of individual numbers with no less melodic appeal. Even in the early works Lehár's aim to raise the standard of his work was evident, not least in the frequent revisions which he made at all stages of his career. In the years just before World War I his attempts to extend the scope of his operettas led to the use of more serious subjects. *Zigeunerliebe* contained elements of melancholy and fantasy, *Eva* featured a factory girl and dealt with social relationships, while the whole of Act 2 of *Endlich allein* (1914) has the leading couple alone on a mountain top. Lehár gradually extended his harmonic language, showing an awareness of the developments of Debussy, Richard Strauss and Puccini. Indeed he was taking Viennese operetta towards a Puccinian plane at a time when Puccini himself was flirting with Viennese operetta à la Lehár in *La rondine*. (The two composers were close friends and mutual admirers, and Lehár was even suggested as a candidate for completing *Turandot*.) However, these attempts at raising the quality of operetta brought with them suggestions of pretentiousness and sentimentality, heightened by the introduction of historical characters such as Paganini and Goethe. The incompatibility of his more serious aspirations and the traditional lightness of operetta was heightened further as Lehár began employing the new popular music styles of the time, such as the blues, foxtrot, onestep, tango and shimmy.

It was this lack of a focal point that was solved first by the advent of Tauber, who had the personality to draw audiences to Lehár's works and to do justice to the more ambitious vocal music which Lehár was able to compose for him from *Paganini* onwards. If Lehár's melodic flow was now less consistent, his shaping of vocal line was still exemplary. The typical Tauber song, with its virile initial upward thrust, became very popular but was apt to seem stereotyped when repeated in successive works ('O Mädchen, mein Mädchen' in *Friederike*, 'Dein ist mein ganzes Herz' in *Das Land des Lächelns* and 'Freunde, das Leben ist Lebenswert' in *Giuditta*) and when seized upon by hosts of tenor imitators. The final resolution of the conflict between Lehár's ambitions and the essential features of operetta came with *Giuditta*. Writing for an opera house and for opera singers, Lehár at last had the scope he needed, and the work perhaps does justice to the mature Lehár as *Die lustige Witwe* does to the younger man. It was a work for which Lehár had a particular affection and one which he arranged to have engraved in full score, though the fact that it falls uneasily between opera house and operetta theatre has restricted its subsequent acceptance.

In his last works Lehár produced his own unique style of operetta, more integrated than the revue manner then in fashion. After *Giuditta* the traditional relationship between opera and operetta finally disappeared, and Lehár, in pursuing his own course, has even been described



2. Franz Lehár, 1904

as the destroyer of operetta. Yet it is fairer to suggest that, with the advent of new styles of popular music from the USA, operetta had already run its course as a truly international form of entertainment, and that in his final works Lehár gave the genre a final fling just as he had earlier given it new life with *Die lustige Witwe*.

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for complete list see Czech (1957), and Peteani

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Rodrigo, 1893 (Op, 1, R. Mlčoch), unperf.
Kukuška (Op, 3, F. Falzari), Leipzig, Stadt, 27 Nov 1896; rev. as Tatjana (Falzari and M. Kalbeck), Brünn, Stadt, 21 Feb 1905
Arabella, die Kubanerin, 1901 (G. Schmidt), inc.
Das Club-Baby, 1901 (V. Léon), inc.
Wiener Frauen [Der Klavierstimmer] (3, O. Tann-Bergler and E. Norini), WW, 21 Nov 1902, vs (Vienna, 1902); rev. as Der Schlüssel zum Paradies (3, Norini and J. Horst), Leipzig, Stadt, Oct 1906
Der Rastelbinder (prelude, 2, Léon), Vienna, Carl, 20 Dec 1902, vs (Vienna, 1902)
Der Göttergatte (prelude, 2, Léon and L. Stein), Vienna, Carl, 20 Jan 1904, vs (Vienna, 1904); rev. as Die ideale Gattin (3, J. Brammer and A. Grünwald, after L. Fulda: *Die Zwillingsschwester*), WW, 11 Oct 1913, vs (Vienna, 1913); rev. as Die Tangokönigin (Brammer and Grünwald), Vienna, Apollo, 9 Sept 1921, vs (Vienna, 1921)
Die Juxheirat (3, J. Bauer), WW, 22 Dec 1904, vs (Vienna, 1904)
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Das Fürstenkind (prelude, 3, Léon, after E. About), Vienna, Johann Strauss, 7 Oct 1909, vs (Vienna, 1909); rev. as Der Fürst der Berge, Berlin, Nollendorfplatz, 23 Sept 1932
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Zigeunerliebe (romantische Operette, 3, Willner and Bodanzky), Vienna, Carl, 8 Jan 1910 (Vienna, 1910); rev. as Garabonciás diák [The Wandering Scholar] (E. Innocent Vincze), Budapest, Király, 20 Feb 1943
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Rosenstock und Edelweiss (Spl, 1, Bauer), Vienna, Die Hölle, 1 Dec 1912
Endlich allein (3, Willner and Bodanzky), WW, 30 Jan 1914, vs (Vienna, 1914); rev. as Schön ist die Welt! (3, L. Herzer and F. Löhner), Berlin, Metropol, 3 Dec 1930, vs (Vienna, 1930)
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Die blaue Mazur (2, Stein and B. Jenbach), WW, 28 May 1920, vs (Vienna, 1920)
Frühling (Spl, 1, R. Eger), Vienna, Die Hölle, 20 Jan 1922, vs (Berlin, 1922); rev. as Frühlingsmädel (3, Eger), Berlin, Zoo, 29 May 1928
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Paganini (3, P. Knepler and Jenbach), Vienna, Johann Strauss, 30 Oct 1925, vs (Berlin, 1925)
Der Zarewitsch (3, Jenbach and Reichert, after G. Zapolska), Berlin, Deutsches Künstler, 16 Feb 1927, vs (Berlin, 1927)
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Giuditta (musikalische Komödie, 5 scenes, Knepler and Löhner), Vienna, Staatsoper, 20 Jan 1934 (Vienna, 1933)

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Film scores: Die grosse Attraktion, 1931; Es war einmal ein Walzer, 1932; Grossfürstin Alexandra, 1934; Die ganze Welt dreht sich um Liebe, 1936; Une nuit à Vienne, 1937
Concert orch pieces: Eine Vision: meine Jugend, sym. fantasy; 2 other sym. poems; 2 vn concs., unpubd; other music
Dances: *c*65 waltzes incl. Stadtpark-Schönheiten, Asklepios-Walzer (Pikanterien-Walzer), Gold und Silber, Ballsirenen-Walzer [after Die lustige Witwe], Wilde Rosen (Chrysanthemum-Walzer); other dances
Over 50 marches incl. Jetzt geht's los!, Jupiter-Marsch [after Der Göttergatte], Piave-Marsch
*c*90 songs, pf sonatas, other pf pieces

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ANDREW LAMB

Lehel, György (*b* Budapest, 10 Feb 1926; *d* Budapest, 26 Sept 1989). Hungarian conductor. He studied privately with Pál Kadosa (composition) and László Somogyi (conducting), and made his début in 1946. After working for Hungarian radio he was appointed principal conductor and music director of the radio orchestra (the Budapest SO) in 1962. With this orchestra he made his British début at the 1968 Cheltenham Festival, where he conducted the first performances of Crosse's Chamber Concerto op.8, and Maconchy's *Three Cloudscapes*. He also toured with the orchestra, and was a guest conductor with others, in the USSR, USA, Japan and Europe; in 1974 he was appointed permanent guest conductor of the

Basle RSO. His many recordings include much of Liszt, and Bartók (for the complete recorded edition), and new Hungarian music which he consistently championed; many contemporary Hungarian composers dedicated works to him. He received the Liszt Prize (1955, 1962) and the Kossuth Prize (1973) and was named Artist of Merit in 1967.

PÉTER P. VÁRNAI

Le Héman. *See* DE HÉMAN family.

Le Heurteur [Hurteur], **Guillaume** (*fl* 1530–45). French composer and choirmaster. The only known biographical information comes from the title-page of his book of motets published by Attaingnant in 1545. It states that Le Heurteur was a priest, serving as canon and preceptor of the choirboys at St Martin, Tours. Virtually all his music appeared in Parisian or Lyonnaise prints between 1530 and 1545.

Le Heurteur's surviving works include four masses, two *Magnificat* settings, some 22 motets and 26 chansons. A lost Attaingnant book of settings of texts from the Song of Songs mentioned Le Heurteur on the title-page and would no doubt substantially increase the corpus of motets attributed to him. All the masses call upon pre-existing material: the *Missa 'Impetum'*, for example, is based on the anonymous motet *Impetum inimicorum ne timueritis* printed by Attaingnant in 1528 and the *Missa 'Ung jour Robin'* on Sermisy's chanson. The *Missa 'Osculetur me'* may well be based on one of Le Heurteur's lost motets on texts from the Song of Songs. His sacred music shows much variety in its contrapuntal style as well as reflecting the French predilection for a more harmonic orientation. In the masses and motets block-like chordal textures are interspersed with a host of contrapuntal procedures. Only rarely do these consist of relatively strict imitation; more often Le Heurteur's counterpoint brings voices together in homorhythmic groupings or combines a fast-moving melody with a slower-moving 'harmonic' support. A comparison of the two *Magnificat* settings shows the extent of the contrapuntal variety in his music. Both pieces include sections for two, three, four and six voices. The two-part sections resemble texturally the 16th-century bicinium in their combination of initial imitation with a mixture of homorhythmic passages and florid writing in semiminims. The six-part section of the *Magnificat primi toni* is essentially chordal whereas the analogous passage in the *Magnificat quarti toni* exemplifies in its canonic writing Le Heurteur's most conservative counterpoint.

The chansons for four voices are freely composed and reflect in their short phrases, concise formal structures, frequent cadences, transparent textures and melodic stereotypes, the style of the Parisian chanson. Their fabric, however, incorporates a somewhat greater measure of linear independence than is characteristic of a typical chanson by, for example, Sermisy. Le Heurteur's chansons for two or three voices are based on four-voice models by Sermisy, Derrick Gerarde, Jacotin or Rocquelay. They are not mere arrangements of pre-existing chansons, for Le Heurteur transformed his borrowed material thoroughly, changing chordal four-voice chansons into linear duos or trios, while still retaining a recognizable image of the original.

WORKS

Edition: *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934–64) [S]

MASSES AND MAGNIFICAT SETTINGS

Missa 'Fors seulement', 4vv, 1534[1]
Missa 'Impetum', 4vv, 1532[7]
Missa 'Osculetur me', 4vv, 1532[4]; ed. E. Stein, *Twelve Franco-Flemish Masses of the Early Sixteenth Century* (Rochester, NY, 1941)
Missa 'Ung jour Robin', 4vv, 1534[1]
Magnificat primi toni, 4vv, 1534[7]; S v
Magnificat quarti toni, 4vv, 1534[8]; S vi

MOTETS

Cantica canticorum Salomonis Guill. le Heurteur (Paris, 1541), lost
Operum musicalium liber primus (Paris, 1545) [17 motets]; 1 ed. in S iii
5 other motets, 2, 4, 5vv, 1534[6], 1534[9], 1538[2], 1543[19], 1549[16]; 1 ed. in S iv, 1 in S vii, 1 ed. A. Bornstein, *Antonio Gardano: Il primo libro a due voci de diversi autori* (Bologna, 1994)
Nisi Dominus aedificaverit domum, attrib. Le Heurteur in 1535[1], 1555[15], is by Jean Lhéritier

CHANSONS

26 chansons, 2–4vv: *D-Mbs* 1508; 1530[3]; Chansons musicales a quatre parties (Paris, 1533); 1533[1]; 1534[12]; 1534[14], Trente et une chansons musicales (Paris, 1535) (attrib. Janequin 1541[13] and 1543[23]); 1535[6] (attrib. Cadéac 1540[17]); 1538[14]; 1539[19], 1 also in *S-Uu* 87 (ed. in Hambraeus); 1540[11] (attrib. Bon Voisin 1538[13]); 1541[5-6]; 1544[14] (attrib. Gardano 1545[6]); 1553[22] (1 also attrib. Moulu, and attrib. Sermisy 1578[14]); 1 ed. in FCVR, i (1928/*R*), 1 ed. in FCVR, viii (1929/*R*), 5 ed. B. Thomas and A. Robson, *Pierre Attaingnant: Fourteen Chansons (1533)* (London, 1972), 2 ed. A. Seay, *Antonio Gardane: Il primo libro de canzoni francese a due voci* (Colorado Springs, 1979), 1 ed. A Seay, *Pierre Attaingnant: Second livre (1536)* (Colorado Springs, 1980), 6 ed. in RRMR, xxxvi–xxxvii (1982), 2 ed. in SCC, xxv (1993), 1 ed. in SCC, xxvi (1993)

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L.E. Miller: *The Chansons of French Provincial Composers, 1530–1550: a Study of Stylistic Trends* (diss., Stanford U., 1977)
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LAWRENCE F. BERNSTEIN

Lehmann, Hans Ulrich (*b* Biel, canton of Berne, 4 May 1937). Swiss composer. He studied the cello with Rolf Looser at the Biel Conservatory (until 1960), theory with Paul Müller-Zürich at the Zürich Conservatory (until 1962), composition with Boulez and Stockhausen at the Basle Musikakademie (1960–63) and musicology with Kurt von Fischer at Zürich University (1960–66). He has taught at the Basle Musikakademie (1961–72), Zürich University (1969–90), the University of Berne (1990) and the Zürich Conservatory (1972–98). He has also served as director of the Zürich Conservatory and Musikhochschule (1976–98), as president of the Swiss musicians' union, STV (1983–6) and as president (from 1991) of the Swiss musical copyright association, SUISA. His honours

include the music prize of the Conrad Ferdinand Meyer-Stiftung, Zürich (1973), the composers prize of STV (1988) and the music prize of the city of Zürich (1993).

Lehmann's works are characterized by nuanced shaping of quiet moments. Many of his compositions are inspired by lyric and 'concrete' poetry, and strive to motivate a mode of hearing open to confrontation with unfamiliar sounds and processes. His works from the early 1960s show the influence of Boulez' musical language and serial structures. After Rondo (1967) Lehmann increasingly integrated retrospective ('*rückenwickelt*') elements into his works. A gradual change in style led to the 'Schrilles' section of *Tractus* (1971) and continued from 1973 towards an intuitive and emotional understanding of form (*Tantris*, 1976–7). Many of his works were written for specific performers; this allowed him, especially in chamber works, to develop a flexible rhythmic notation requiring the creative participation of the musicians. In the 1990s he rendered the subtle complexity of these compositions in large-scale works using conventional rhythmic-metric notation (*ut signaculum*, 1991–2; *battements*, 1994–5).

WORKS

Orch: zu blasen, 23 wind, 1975–6; Chbr Music II, small orch, 1979; Prélude à une étendue, chbr orch, 1993–4; battements, perc, chbr orch, 1994–5

Vocal: Rondo (H. Heissenbüttel), S, orch, 1967; à la recherche (lit), vv, 2 org, 1973; Tantris (J. Joyce), S, fl, vc, 1976–7; Duette (F. Mon), S, fl, vc, 1980; theolalie (K. Marti), S, fl, vc, 1980–81; Canticum II (e.e. cummings), S, inst ad lib, 1981; Alleluja, S, cl, Jap. temple bells, org, 1985; ut signaculum (Song of Songs/Solomon, cummings), S, Bar, chbr orch, 1991–2; Sprich (R. Ausländer), A, t rec, 1993; Book of Songs (cummings), Bar, fl, vc, perc, 1998–9; twi-Light (cummings), S, chbr orch, 1999

Chbr and solo inst: Structures transparentes, cl, vc, pf, 1961; Quanti, fl, chbr ens, 1962; Régions, fl, 1963; Mosaik, cl, 1964; Spiele, ob, hp, 1965; Conc., fl, cl, str, 1969; Monodie, 1 wind, 1970; Régions, S III, cl, trbn, vc, 1970; dis-cantus I, ob, 11 str, 1971; Sonata 'da chiesa', vn, org, 1971; Tractus, fl, ob, cl, 1971; stro(i)king, 1 perc, 1982; Mirlitonnades, fl, 1983; Triplum, 3 bassett-hn/b cl, 1984; Charakterstücke, pf, 1985; sich fragend nach frühester erinnerung, 4 rec, 1985; Str Qt, 1987–8; de profundis, cb cl, vc, perc, 1988–9; Esercizi, vc, 1989; el mar, cb/b cl, 1993–4

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H.U. Lehmann: '"Nuancen und Details". Aus der Werkstatt eines Komponisten', *Neue Zürcher Zeitung* (6–7 Feb 1993)

CHRISTOPH STEINER

Lehmann, Lilli (*b* Würzburg, 24 Nov 1848; *d* Berlin, 17 May 1929). German soprano. She studied with her mother, the singer Marie Loewe, in Prague, and made her début there in 1865 as the First Boy in *Die Zauberflöte*, later taking over the part of Pamina. In 1868 she was engaged at Danzig, and in 1869 she sang for the first time at the Berlin Hofoper, as Marguerite de Valois in *Les Huguenots*. The following year, after appearances in Leipzig, she was engaged permanently in Berlin. She took part in the first complete *Ring* cycle at Bayreuth (1876), delighting Wagner with her singing as Woglinde, Helmwige and the Woodbird. She made her London début at Her Majesty's Theatre in June 1880 as Violetta in *La traviata*, and also sang Philine in Thomas' *Mignon*. In 1882 she was heard in Vienna for the first time, and in 1884 she returned to London, appearing at Covent Garden as Isolde and as Elisabeth in *Tannhäuser*.

In 1885 Lehmann broke her contract with the Berlin Hofoper and went to New York, where she made her début at the Metropolitan as Carmen. During her first season she also sang Brünnhilde in *Die Walküre*, Sulamith in the first American performance of Goldmark's *Die Königin von Saba*, Berthe in *Le prophète*, Marguerite in *Faust*, Irene in *Rienzi* and Venus in *Tannhäuser*. She took part in the first New York performances of *Tristan und Isolde* (1886), Goldmark's *Merlin* (1887), *Siegfried* (1887) and *Götterdämmerung* (1888), as well as the first complete *Ring* cycle given in the USA (March 1889). In 1891 she returned to Berlin and in 1896 she sang Brünnhilde at Bayreuth. During her final season at the Metropolitan (1898–9) she sang Fricka in *Das Rheingold*, and at Covent Garden, where she returned in 1899, her last appearances were as Isolde, Sieglinde, Ortrud, Leonore, Donna Anna and Norma. Between 1901 and 1910 she sang at the Salzburg Festival (Donna Anna and the First Lady in *Die Zauberflöte*) and also became the festival's artistic director. She continued to appear on the concert platform until 1920. She had started to teach in Berlin as early as 1891, and among her many famous pupils were Olive Fremstadt and Geraldine Farrar.

Lehmann's enormous repertory ranged from the light, coloratura parts of her youth to the dramatic roles which she sang with superb authority and technical skill during the middle and later years of her career. As it grew more powerful, her voice retained all its flexibility, and she could turn from Wagner or Verdi to Mozart or Bellini with astonishing ease; Henderson wrote that dramatically 'she was possessed of that rare combination of traits and equipment which made it possible for her to delineate the divinity in womanhood and womanhood in divinity, the mingling of the unapproachable goddess and the melting pitying human being'. However, not all of Lehmann's critics were unstinting in their praise. Hugo Wolf, writing in the *Wiener Salonblatt* of 25 January 1885, objected to her making a virago of Isolde, and he felt that her interpretation of the part was neither rounded nor fully worked out, though it contained many beautiful, even gripping details.

Lilli's younger sister, the soprano Marie Lehmann (*b* Hamburg, 15 May 1851; *d* Berlin, 9 Dec 1931), was also taught by their mother. She made her début in 1871 at Leipzig as Aennchen in *Der Freischütz* and then sang at Breslau, Cologne, Hamburg and Prague. In 1872 she sang in the performance of Beethoven's Ninth Symphony at the laying of the foundation stone of the Bayreuth Festspielhaus, and in 1876 took part in the first complete *Ring* cycle at Bayreuth, singing Wellgunde and Ortlinde. From 1882 to 1896 she was engaged at the Vienna Hofoper. Her repertory included Marguerite de Valois (*Les Huguenots*), Donna Elvira (*Don Giovanni*), Adalgisa (*Norma*) and Antonina in Donizetti's *Belisario*. She returned to Bayreuth in 1896 to sing the Second Norn in *Götterdämmerung*.

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H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London,1958)
G. Skelton: *Wagner at Bayreuth* (London, 1965, enlarged 2/1976)

ELIZABETH FORBES

Lehmann, Liza [Elizabeth] **(Nina Mary Frederica)** (*b* London, 11 July 1862; *d* Pinner, 19 Sept 1918). English soprano and composer. She was the daughter of Amelia Chambers (widely known under the initials A.L. as a teacher, composer and arranger of songs) and Rudolf Lehmann, a German painter. She studied singing with Alberto Randegger and Jenny Lind in London, and composition with Niels Raunkilde in Rome, Wilhelm Freudenberg in Wiesbaden and Hamish MacCunn in London. She made her début at a Monday Popular Concert on 23 November 1885, and during the next nine years undertook many important recital engagements in England, receiving encouragement from Joseph Joachim and Clara Schumann. After a farewell concert at St James's Hall on 14 July 1894, she retired, marrying Herbert Bedford, a painter and composer, and concentrating thenceforth on composition. She had already published some songs, and in 1896 *In a Persian Garden* appeared, a cycle of selected quatrains from Edward FitzGerald's version of the *Rubāiyāt of Omar Khayyām*, for four soloists and piano; its exotic text and lyrical style appealed to contemporary taste, and it became popular. More song cycles and a number of musical comedies followed. In 1910 Lehmann undertook the first of two successful tours of the USA, accompanying her own songs in recitals. From 1911 to 1912 she was the first president of the Society of Women Musicians. She later became a professor of singing at the GSM and wrote *Practical Hints for Students of Singing*. Her memoirs make fascinating reading, giving a witty and humorous insight into musical society of the period in London and the USA. Her elder son died during World War I; her younger son became the father of Steuart and David Bedford.

Lehmann and Maude Valérie White were England's foremost female composers of songs. Although both made solo settings of Tennyson's *In memoriam* (Lehmann's is on an extensive scale), they excelled in lighter material. Some of Lehmann's procedures, such as her penchant for four-voice cycles and for piano links between songs, seem fossilized as period taste while others remain fresh and have been undervalued. She wrote many children's songs, ranging from the pert triviality of 'There are fairies at the bottom of our garden' to the melodic and harmonic passion of 'Stars' from *The Daisy-Chain*. 'Ah, moon of my delight' from *In a Persian Garden* betokens a gift which would surely have flourished in the musical theatre had she been in a position to devote her career to it; as it was, her two comedy scores were received favourably, while in *Everyman*, a somewhat austere essay produced in a double bill with Debussy's *L'enfant prodigue*, she furthered the English morality genre.

WORKS

(*selective list*)

printed works published in vocal score in London

STAGE

The Twin Sister (incid. music, L. Fulda), London, 1 Jan 1902, 2 songs (1902); Sergeant Brue (musical farce, 3, O. Hall [pseud. of J. Davis] and J.H. Wood), London, 14 June 1904 (1904); The Vicar of Wakefield (romantic light op, 3, L. Housman, after O. Goldsmith), Manchester, 14 Nov 1906, London, 12 Dec 1906 (1907); Everyman (opera, 1), London, 28 Dec 1915 (1916)

OTHER WORKS

Vocal with orch: Young Lochinvar (W. Scott), Bar, chorus, orch (1898); Endymion (scena, H.W. Longfellow), S (1899); Once upon a Time, cant. (1903); The Golden Threshold (S. Naidu), S, A, T, Bar, chorus, orch (1906); Leaves from Ossian, cant. (1909)

Song sets and cycles (complete list): 8 German Songs (1888); 12 German Songs (1889); 9 English Songs (1895); In a Persian Garden (E. FitzGerald, after O. Khayyām), S, A, T, B, pf (1896); In memoriam (Tennyson) (1899); The Daisy-Chain (L. Alma-Tadema, R.L. Stevenson and others), S, A, T, B, pf (1900); Cameos: 5 Greek Love-Songs (1901); 5 French Songs (G. Boutelleau, F. Plessis) (1901); More Daisies, S, A, T, B, pf (1902); Songs of Love and Spring (E. Geibel), A, Bar, pf (1903); The Life of a Rose (L. Lehmann) (1905); Bird Songs (A.S.) (1907); Mr. Coggs and Other Songs for Children (E.V. Lucas) (1908); Nonsense Songs (from L. Carroll: *Alice in Wonderland*), S, A, T, B, pf (1908); Breton Folk-Songs (F.M. Gostling), S, A, T, B, pf (1909); Four Cautionary Tales and a Moral (H. Belloc), 2vv, pf (1909); Liza Lehmann Album (1909); 5 Little Love Songs (C. Fabbri) (1910); Prairie Pictures (Lehmann), S, A, T, B, pf (1911); Songs of a 'Flapper' (Lehmann) (1911); Cowboy Ballads (J.A. Lomax) (1912); The Well of Sorrow (H. Vacaresco: *The Bard of the Dimbovitza*) (1912); 5 Tenor Songs (1913); Hips and Haws (M. Radclyffe Hall) (1913); Songs of Good Luck (Superstitions) (H. Taylor) (1913); Parody Pie, S, A, T, B, pf (1914); 3 Snow Songs (Lehmann), 1v, pf, org, female vv (1914); 3 Songs for Low Voice (Meredith, Browning) (1922)

Many single songs, incl. Mirage (H. Malesh) (1894); To a Little Red Spider (L.A. Cunnington) (1903); Magdalen at Michael's Gate (H. Kingsley) (1913); The Poet and the Nightingale (J.T. White) (1914); The Lily of a Day (Jonson), 1917; There are Fairies at the Bottom of Our Garden (R. Fyleman), 1917; When I am Dead, My Dearest (C. Rossetti), 1918

Other vocal works, incl. The Secrets of the Heart (H. Austin Dobson), S, A, pf (1895); Good-Night, Babette! (Austin Dobson), S, Bar, vn, vc, pf (1898); The Eternal Feminine (monologue, L. Eldée) (1902); The Happy Prince (recitation, O. Wilde) (1908); 4 Shakespearean Part-Songs (1911); The Selfish Giant (recitation, Wilde), 1911; The High Tide (recitation, J. Ingelow) (1912); Behind the Nightlight (J. Maude, N. Price) (1913)

Chbr and inst works, incl. Romantic Suite, vn, pf (1903); Cobweb Castle, pf (1908)

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STEPHEN BANFIELD

Lehmann, Lotte (*b* Perleberg, 27 Feb 1888; *d* Santa Barbara, CA, 26 Aug 1976). German soprano, active in England and the USA. She studied in Berlin, and began her career in 1910 with the Hamburg Opera. In 1916 she moved to Vienna, scoring an instant success as the Composer in the newly revised version of Strauss's *Ariadne auf Naxos*; she was later to be his first Dyer's Wife in *Die Frau ohne Schatten* (1919, Vienna) and Christine in *Intermezzo* (1924, Dresden). She remained in Vienna until 1938, when political events drove her from Austria. During her long Viennese career she sang a wide range of French and Italian roles (Puccini specially



Lotte Lehmann as the Marschallin in Richard Strauss's 'Der Rosenkavalier'

esteemed her Suor Angelica), as well as the German repertory with which she became most closely associated. From 1924 she was a great favourite at Covent Garden, returning almost every year until 1938, by which time she had also established herself in the USA, where she became a naturalized citizen.

Internationally, Lehmann's most famous roles were Beethoven's Leonore, and Wagner's Elisabeth, Elsa, Eva and above all Sieglinde. But the part with which she became increasingly identified was that of Strauss's Marschallin – a portrayal of which Richard Capell wrote: 'The lyric stage of the time knew no performance more admirably accomplished; it seemed to embody a civilization, the pride and elegance of old Vienna, its voluptuousness, chastened by good manners, its doomed beauty'. Over her long and fruitful career Lehmann developed and refined her lieder style, and her recitals, which continued until 1951, won her a following no less devoted than her operatic public. Her many recordings, most of which have been transferred successfully to CD, convey a vivid impression of her warm, generous voice and urgent, impulsive style. She wrote a volume of autobiography, *Anfang und Aufstieg*, published in Vienna in 1937 (as *Wings of Song*, London, 1938), and several studies in interpretation. After retirement she taught at the Music Academy of the West, Santa Barbara, and gave masterclasses.

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DESMOND SHAWE-TAYLOR/R

Lehms, Georg Christian (*b* Liegnitz, 1684; *d* Darmstadt, 15 May 1717). German poet and librettist. He was educated at the Gymnasium in Görlitz and at the University of Leipzig, where he became acquainted with Christoph Graupner. In 1710 he was appointed poet and librarian to the court of Darmstadt; by 1713 he had risen to the position of princely counsel. His works include a dictionary of German poetesses (1715); romances and occasional poems published under the name 'Palidor'; several dramatic librettos, few of which survive; and five cycles of sacred cantata texts (1711, 1712, 1714, 1715, 1716) intended for use by the two Darmstadt Kapellmeister, Graupner and Gottfried Grünewald. The cantatas of the first cycle, *Gottgefälliges Kirchen-Opffer*, received attention outside Darmstadt as well: J.S. Bach set two of the librettos while still in Weimar (BWV54 and 199) and eight more in Leipzig during the years 1725 and 1726 (BWV110, 57, 151, 16, 32, 13, 170, 35).

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JOSHUA RIFKIN/KONRAD KÜSTER

Lehotka, Gábor (*b* Vác, 20 July 1938). Hungarian organist. He began his studies at the age of nine. At the Liszt Academy of Music his teachers were Sebestyén Pécsi and Ferenc Gergely for organ, and Rezső Sugár and Endre Szervánszky for composition; he graduated in 1963. He made his début that year, and has since toured France, Belgium, the Netherlands, Sweden, Italy, Germany, Russia and Poland. In 1975 he was appointed a professor at the Liszt Academy of Music in Budapest. One of Hungary's leading organists, he has an excellent technique, and his rhythmic playing and strong sense of style is particularly suited to the music of Bach, in which he specializes. He is a fervent advocate of mechanical-action organs, and has chosen to record on historical Hungarian instruments. Among the first performances he has given is that of Ligeti's *Volumina*, and of several Hungarian works. He was a founder member of the Liszt Society in 1973 and was awarded the Liszt Prize in 1974.

PÉTER P. VÁRNAI/R

Lehr, André (*b* Utrecht, 9 Nov 1929). Dutch campanologist. He entered the service of the Eijsbouts bellfoundry at Asten in 1949 and was director of the firm from 1976 to 1991. He also lectured at the Dutch Carillon School in Amersfoort and the Royal Carillon School 'Jef Denyn' in Mechelen. Since 1991 he has devoted himself entirely to research. He was one of the founders of the National Carillon Museum in Asten, of which he has been curator and director since 1961, and the Athanasius Kircher Foundation for research on bells and automatic musical instruments.

As well as the production of many bells and carillons at Eijsbouts, Lehr directed the restoration of many

historical instruments and designed several astronomical clocks. In addition, he conducted research on the history of bellfounding and individual bellfounders (including François and Pieter Hemony), the acoustic properties and tuning of bells, the history of the carillon and carillon playing, and the shaping of bells and carillons. The emphasis in his research is on the bells and carillons of the Low Countries.

WRITINGS

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JOOST VAN GEMERT

Lehrstück (Ger.: 'teaching piece'). A 20th-century neologism closely associated with the work of BERTOLT BRECHT, who probably invented the term; he used it to describe a theatrical genre for amateur performance whose principal function was to teach the participants (through performance and discussion) rather than to engage the attention of an audience. Written at a time when the Nazis were gaining power in Germany, Brecht's Lehrstücke attempt in particular to teach political attitudes, often explicitly Marxist.

Brecht wrote his texts when he was experimenting with novel yet highly simplified forms of presentation derived from agit-prop drama, GEBRAUCHSMUSIK and his own theories of 'epic theatre'. Music plays an important part in all of them, and a dominant one in the Lehrstücke composed by Weill, Hindemith and Eisler. Their settings stretched the boundaries of music theatre by integrating a variety of techniques from conventional opera and theatre with elements from oratorio, revue, dance and film. The composers also underlined the didactic purpose of a Lehrstück, treating it as a means by which amateurs could be taught specific musical accomplishments and a new interpretative dimension added to the dialectic.

Brecht's attitude to his seven Lehrstücke was pragmatic, and he frequently revised them. The first three were revised extensively, with the result that their definitive texts do not correspond with those set to music.

Der Lindberghflug, for example, was first published in 1929 as a play for radio. It was set jointly by Hindemith and Weill and presented at the Baden-Baden Festival in the same year, in a manner indicating that some parts of it were ideally to be supplied by the radio loudspeaker and some by the listener at home. Later in 1929 Weill alone composed a second setting, the published *Der Lindberghflug*, as a cantata for the concert hall that revealed little of its origins in radio. In 1930 Brecht published an expanded version of his text under the title *Flug der Lindberghs*, describing it as a 'Radio Lehrstück for boys and girls' (in 1950 he altered the title to *Der Ozeanflug*, added a prologue and suppressed the name of Lindbergh, who had been a Nazi sympathizer; the title of Weill's cantata was also changed). This work contained no explicitly didactic content until Brecht made his 1930 version, and although suitable for amateurs Weill's cantata is thus not a true Lehrstück.

A work actually called *Lehrstück*, with music by Hindemith, was written for the same Baden-Baden Festival of 1929, and the vocal score was published in that year. Brecht later published a revised and expanded version of the text as *Das Badener Lehrstück vom Einverständnis*. *Der Jasager*, with music by Weill, was written and first performed in 1930. After criticism from the children who performed it, Brecht wrote a second version and a complementary Lehrstück, *Der Neinsager*. Weill set neither of these texts. Brecht's most important Lehrstück, *Die Massnahme*, was first performed with music by Eisler in 1930. Paul Dessau composed the music for *Die Ausnahme und die Regel* (1930), and Kurt Schwaen for *Die Horatier und die Kuriatier* (1934).

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IAN KEMP

Le Huray, Peter (Geoffrey) (*b* Norwood, London, 18 June 1930; *d* Cambridge, 7 Oct 1992). English musicologist. He was organ scholar of St Catharine's College, Cambridge, 1949–52, and went on to undertake research under Thurston Dart; after National Service he was a research fellow and was appointed assistant lecturer at

Cambridge (1958) and then full lecturer and Fellow of St Catharine's College (1961). He was Barclay Acheson Professor of International Studies at Macalester College, Minnesota, 1969–70.

Le Huray was editor of the *Proceedings of the Royal Musical Association*, 1962–7, and a member of the editorial committee of Early English Church Music, 1969–91. His research was principally concerned with church music in England from the Reformation to the Restoration and the conditions under which it developed. He supervised, with David Willcocks, the revision of Fellowes's Tudor Church Music editions. In later years he became increasingly interested in the history of music aesthetics and in performing practice. With James Day he produced an important anthology of 18th- and early 19th-century writings on music (1981) from the works of 40 philosophers and critics. His *Authenticity in Performance* (1990) contributed to the debate on historically informed performance; he had a particular interest in historical keyboard fingering. With John Stevens he was responsible for establishing the Cambridge Studies in Music series. As an organist he broadcast frequently and appeared as soloist at the Proms. He was president of the Incorporated Society of Organists, 1970–72, and from 1991 the chairman of the British Institute of Organ Studies; he wrote on aspects of organ performing practice and technique for *The Diapason* and *Organists Review*.

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'Organ Pitch and Organ Accompaniments in Elizabethan and Jacobean Church Music', *JBIOS*, xvi (1992), 8–13
'Some Thoughts about Cantus Firmus Composition, and a Plea for Byrd's Christus resurgens', *Byrd Studies*, ed. A. Brown and R. Turbet (Cambridge, 1992), 1–23

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with D. Brown and W.Collins: *T. Weelkes: Collected Anthems*, MB, xxiii (1966)
M. Locke: Anthems and Motets, MB, xxxviii (1976)

DAVID SCOTT/ROSEMARY WILLIAMSON

Leiber and Stoller. American songwriting and production team. Jerry Leiber (*b* Baltimore, 25 April 1933) and Mike Stoller (*b* Belle Harbor, Long Island, NY, 13 March 1933) met in Los Angeles in 1950 while the former was at high school and the latter was studying music at Los Angeles City College. An aspiring lyricist, Leiber began collaborating on rhythm and blues songs with pianist Stoller. By 1952 they had convinced the rhythm and blues performer Little Willie Littlefield to record their composition *Kansas City*. It subsequently became a standard, performed by many artists including The Beatles. Despite successfully having their songs recorded, Leiber and Stoller were frustrated with the results, which only vaguely resembled their ideas as to how their compositions should be arranged, played and sung. Consequently, beginning with Big Mama Thornton's recording of *Hound Dog* in 1953, Leiber and Stoller began to attend sessions at which their songs were being recorded. Although not called as such at that time, they effectively became the producers of their own records.

In 1954 they started their own label, Spark Records, concentrating on The Robins, a Californian vocal group. A year later they moved to Atlantic Records in New York, with the first independent producer's contract in the history of the record industry. Half of The Robins remained in Los Angeles, Leiber and Stoller adding two new members on the East Coast, and renaming the group The Coasters. Between 1956 and 1964 they wrote and produced 18 chart hits with the group. They also wrote *Jailhouse Rock*, among others for Elvis Presley, and *Save the last dance for me*, *On Broadway* and *There goes my baby* for The Drifters. The last of these songs they also produced, incorporating string accompaniment for the first time into a rhythm and blues record.

In 1964 Leiber and Stoller began their own record companies, Red Bird and Blue Cat, employing other songwriters such as Ellie Greenwich and Jeff Barry, and achieving hits with The Dixie Cups (*Chapel of Love*) and The Shangri-Las (*Remember (walkin' in the sand)* and *Leader of the Pack*), all in 1964, and The Ad Libs (*Boy from New York City*) in 1965. They continued to act as writers and producers for many artists, including Ruth Brown, King Curtis, Ben E. King, Joe Turner, the Isley Brothers and, in the 1970s, Stealers Wheel, T-Bone Walker and Procol Harum.

Leiber and Stoller were innovatory in several respects. They pioneered a variety of studio techniques, including altering the speed of a performance after it had been recorded and the splicing together of different takes. A superior lyricist, Leiber often wrote what he termed 'playlets', where every member of the group sang the role of an actual character. In every respect each one of their compositions was tailor-made for the abilities and limitations of the particular artists scheduled to record it. Recognizing the seminal import of the recorded performance in post-war popular music, Leiber and Stoller claimed that they wrote records, not songs: more than anyone else they pioneered the modern concept of the producer of a recorded performance. In 1987 Leiber and Stoller were inducted into the Rock and Roll Hall of Fame.

SONGS
(selective list)

lyrics by Leiber and music by Stoller; all dates those of the release of the first recording

Kansas City (K.C. Lovin'), 1952; Hound Dog, 1953; Framed, 1954; I Smell a Rat, 1954; Jack-O-Diamonds, 1954; Love Me, 1954; Riot in Cell Block #9, 1954; Black Denim Trousers, 1955; Chicken and the Hawk, 1955; Down in Mexico, 1955; Smokey Joe's Cafe, 1955; Turtle Dovin', 1955; Ruby Baby, 1956; Fools fall in love, 1957; Idol with the Golden Head, 1957; Jailhouse Rock, 1957; Loving You, 1957; Santa Claus is back in town, 1957; Searchin',

1957; Treat me nice, 1957; Young Blood, 1957; (You're so square) Baby, I don't care, 1957

Alligator Wine, 1958; Don't, 1958; King Creole, 1958; The shadow knows, 1958; Trouble, 1958; Yakety Yak, 1958; Along came Jones, 1959; Charlie Brown, 1959; I'm a hog for you, baby, 1959; Love Potion No.9, 1959; Poison Ivy, 1959; Run, Red, Run, 1959; That is rock and roll, 1959; There goes my baby, 1959; Three Cool Cats, 1959; What about us?, 1959; Bad Blood, 1961; Little Egypt, 1961; Saved, 1961; Stand by me, 1961 [under pseud. of Elmo Glick, addl material by B.E. King]

Girls, Girls, Girls, 1962; I'm a woman, 1962; Some Other Guy, 1962, collab. R. Barrett; Bossa Nova Baby, 1963; On Broadway, 1963; Only in America, 1963, collab. C. Weil and B. Mann; D.W Washburn, 1964; Is that all there is?, 1968

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R. Palmer: *Baby, that was Rock & Roll: the Legendary Leiber and Stoller* (New York, 1978)

ROB BOWMAN

Leibfried, Christoph (*b* Würzburg, 1566; *d* Basle, 1635). German organist and composer, nephew of the organist JOHANN WOLTZ. Leibfried matriculated at Tübingen University in 1587. In May 1599 he is recorded as 'Wirceburgensis Francus' in the matriculation lists of the law faculty at Basle University and on 5 July 1599 he was promoted to Doctor of Law.

Although Woltz, whose famous *Nova musices organicae tabulatura* (RISM 1617[24]/*R*) is one of the most comprehensive collections of German organ tablature of the late Renaissance, undoubtedly influenced his nephew's musical tastes, it appears that it was Leibfried who actually collected, copied, edited and formatted most of the tablature. Nearly a quarter of the pieces transmitted in the first part are also found in four organ tablature manuscripts prepared and copied by Leibfried between about 1585 and 1600 (*CH-Bu* F IX 42, 43, 44 and 51); collectively they contain nearly 500 intabulations by such composers as Handl, Ferretti and Lassus. That it was Leibfried rather than Woltz who was responsible for the compilation of the *Nova ... tabulatura* is suggested by the close readings shared by Leibfried's manuscripts and the Woltz print, by the numerous extant printed collections of vocal music that Leibfried owned and clearly used to create his own intabulations and, most importantly, by the contents of *CH-Bu* F IX 51. This recently discovered manuscript of organ tablature, copied on a paper type also found in the Woltz print, shows Leibfried at work on the title-page and index of his uncle's volume, as well as on the layout and design for several of the initial pieces. Several engravings by Leibfried are contained in Johannes Kepler's *Mysterium Cosmographicum* (1596). Leibfried met the German astronomer and mathematician while a student at Tübingen.

WORKS

all MSS in CH-Bu

Carmen gratulatorium, 4vv; Clausula fugata vice, 4vv; Dulcis amor pietas, 5vv; Fuga, 5vv; Nunc quoniam Themidis, 5vv

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JOHN KMETZ

Leibniz, Gottfried Wilhelm (*b* Leipzig, 3 July 1646; *d* Hanover, 14 Nov 1716). German philosopher. As he lived in Hanover from 1678, he may well have met Handel when he was there in 1710–11 and 1716. Nothing, however, is known about this or whether his known contact there with Steffani concerned musical matters. The writings of this great philosopher and all-round scholar reveal a profound knowledge of the theoretical basis of music. In his dissertation *De arte combinatoria* (1666) he described the principle of a universal language, and in 1678 produced a fully developed artificial language which he believed could be translated into music. Between 1705 and 1711 his studies in the theory of music were stimulated by his correspondence with Conrad Henfling, a mathematician from Ansbach. In a letter dated 30 August 1706 which deals with many music-theoretical issues, Henfling set out detailed calculations for a method of temperament. After making some revisions of his own, Leibniz had Henfling's work published as 'Epistola de novo suo systemate musico' (in *Miscellanea berolinensia*, 1710; Ger. trans. in *Musiktheorie*, ii (1987), 169–81; iii (1988), 171–81). Leibniz also analysed temperament in the second of two letters to Christoph Goldbach (1712), which contains a detailed discussion of a system developed by Christiaan Huygens. In his first letter to Goldbach, Leibniz cited, among other things, the well-known definition 'musica est exercitium arithmeticae occultum nescientis se numerare animi' ('music is the hidden arithmetical exercise of a mind unconscious that it is calculating'), which expresses the idea that the unconscious realization of mathematical proportions is the ultimate cause of the sensuous effect of music; he associated this with a tradition going back to antiquity which has since been taken up scientifically in the theories of consonance formulated by Heinrich Husmann. In the theory of harmony, dissonances were as natural to him as shadows in the theory of light.

The above-mentioned definition of music places Leibniz's knowledge of music theory in a wider framework, within the tradition of Pythagorean harmony. The ancient idea of a harmony of the universe, a harmony of the spheres, was revived as a result of humanist thought but was more or less refuted by many thinkers, among them Robert Fludd, Athanasius Kircher and Marin Mersenne. Kepler alone pursued the idea scientifically and produced as evidence in his *Harmonices mundi libri V* (1619) intervallic proportions deriving from the orbit of the planets. Leibniz knew this tradition, revered Kepler above all such thinkers and often expressed markedly similar ideas. Harmony is a central concern of his philosophy, especially his system of 'prestabilized harmony', to which his concepts of analogy, representation, rhyme etc. are related. His philosophical harmony is, however, more abstract and metaphysical than that of Pythagoras; above all, it lacks intervallic proportions as connected laws. Yet he was aware of these too, as many references make clear, and there are indications from his last years that he was planning a philosophical synthesis with harmonic content. He had a preference for church music and valued simple hymns above all, yet he also wrote an authoritative assessment of opera for Marci of the Hamburg Opera.

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RUDOLF HAASE

Leibowitz, René (*b* Warsaw, 17 Feb 1913; *d* Paris, 29 Aug 1972). French music theorist, teacher, conductor and composer of Polish-Latvian origin. He spent his early years in Warsaw and, following a stay in Berlin, came to Paris in 1929 or 1930. It was there that he met musicians associated with Schoenberg, including Dessau, Kolisch and Erich Itor Kahn. Leibowitz's claims of having met Schoenberg and studied with Webern in the early 1930s remain unsubstantiated: it appears that his knowledge of the their music was acquired primarily through intensive study of their scores, an activity he continued throughout the war years, which he spent fleeing the German occupying forces in Vichy France. He made personal contact with Schoenberg in 1945, and with Adorno in 1946.

Leibowitz played a crucial role in the dissemination of the music of the Second Viennese School after its wartime suppression in Nazi-occupied countries. In 1947 he organized a chamber music festival, 'Hommage à Schoenberg', in which he conducted the first Paris performances of several Second Viennese School compositions. Of greater international significance, however, were his books: *Schoenberg et son école* (Paris, 1947), the first monograph on Schoenberg, Berg and Webern outside the German language, was followed by *Qu'est-ce que la musique de douze sons?* (Liège, 1948) an analysis of Webern's Concerto, op.24, and *Introduction à la musique de douze sons* (Paris, 1949), a more thoroughgoing formulation of the 12-note technique. His private classes in Paris, which attracted Boulez, Globokar, Henze, Nigg and Diego Masson among others, gave many students their first access to the scores of Schoenberg and Webern, most of which were otherwise unobtainable in the decade after the war. He also taught at the Darmstadt summer courses (1948–9, 1954–5).

Leibowitz's position within the intellectual milieu of French surrealism and existentialism – through his acquaintance with intellectuals such as Daniel-Henry Kahnweiler, Claude Lévi-Strauss, Jean-Paul Sartre and Maurice Merleau-Ponty – was decisive in his successful integration of Schoenberg's Germanic musical thought into a context that was originally alien to it. However during the 1950s his writings came under attack: accusations of dogmatic orthodoxy and academicism came from Boulez and others of his generation, who favoured a more radical, generalized approach to serial composition, while for Babbitt in America, his codification of 12-note technique lacked rigour. Though none of his later books, such as those on opera and musical interpretation, proved as influential as the pioneering texts of the 1940s, Leibowitz remained productive, as composer and conductor as well as scholar. His compositions, while indebted to the French tradition in their approach to instrumental colour, maintain an allegiance to the Schoenberg school, both in their use of classical 12-note technique, and in their textural transparency and expressive gestures. As a conductor, he advocated an analytically based approach to interpretation and scrupulous fidelity to the score. Among his recordings is a complete cycle of the Beethoven symphonies with the RPO, recorded for RCA in 1962 and reissued in 1992 on the Chesky label.

WORKS
(*selective list*)

STAGE

La nuit close (drame musical, 3 scenes, G. Limbour), op.17, 1947–50
Circulaire de minuit (op, 3, Limbour), op.30, 1952–3
Les espagnols à Venise (ob, 1, Limbour), op.60, 1963, Grenoble, 27 Jan 1970
Labyrinthe (op, 1, Leibowitz, after C. Baudelaire), op.85, 1969
Todos carán (op, 3, Leibowitz, after a Goya painting), op.91, 1972

ORCHESTRAL

Sym., op.4, 1939–41; Conc., op.5, vn, pf, 17 insts, 1941–2; Chbr Sym., op.16, 12 insts, 1946–8; Perpetuum mobile 'The City' (dramatic sym., W.C. Williams), op.24, spkr, orch, 1951; Pf Conc., op.32, 1954; Concertino, op.35, va, small orch, 1954; Vn Conc., op.50, 1959; 3 bagatelles, op.51, str, 1959; Art for Art's Sake, fantasy for jazz orch, op.52, 1959; Concertino, op.53, trbn, orch, 1960; Vc Conc., op.58, 1962; Rhapsodie symphonique, op.63, 1964–5; Capriccio, op.79, fl, str, 1967

VOCAL

Choral: 4 Stücke (F. Hölderlin), op.13, 1944–6; The Grip of the Given (cant., L. Abel), op.21, chorus, fl + pic, cl + b cl, tpt, hp, vn/va, vc, 1949–50; Träume vom Tod und vom Leben (sym. funèbre, H. Arp), op.33, solo vv, chorus, orch, 1954–5; The Renegade (cant., Abel), op.40, chorus, ob, cl, b cl, hn, 2 vn, va, vc, 1956; A Prayer (sym. cant., J. Joyce), op.68, A, male chorus, orch, 1965; 2 Settings (W. Blake), op.71, chorus, 1966; Laboratoire central (M. Jacob), op.88, spkr, female chorus, small orch, 1970; 3 Poems (P. Reverdy), op.92, 4 solo vv/chorus, pf, 1971

1v, orch/ens: Tourist Death (A. MacLeish), concert aria, op.7, S, chbr orch, 1943; Sérénade (Hölderlin and C. Brentano), op.38, Bar, fl, ob, cl + b cl, hn, hp, vn, va, vc, 1955; Capriccio (Hölderlin), op.41, S, fl, b cl, hp, va, vc, cel, vib, xyl, perc, 1956; Chanson dada (T. Tzara), op.76b, child's v, cl, hn, vc, pf, 1968; Sonett (e.e. cummings), op.77, S, fl, cl, hn, vn, vc, 1967; Legend (H. Crane), op.82, S, pf, orch, 1968; Scene and Aria (G. Heym), op.89, S, orch, 1970

1v, pf: 6 mélodies (E. Dowson, G. Apollinaire, W.C. Williams, P. Eluard, C. Einstein, M. Leiris), op.6, Bar, pf, 1937–42; 3 mélodies (P. Picasso), op.9, S, pf, 1943; 4 mélodies (Leiris), op.18, S, pf, 1949; 5 chansons (Abel, Williams, Joyce, Crane, E. Pound), op.25, S, pf, 1950–51; Damocles (Leiris), op.49, S, pf, 1958; 2 mélodies (A. Césaire), op.67, S, pf, 1965; 3 poèmes (G. Bataille), op.73, B, pf, 1966; 2 poèmes (Leiris), op.76a, 1966; 4 lieder (Einstein), op.80, female v, pf, 1967

CHAMBER AND INSTRUMENTAL

Str Qts: no.1, op.3, 1939–40; no.2, op.22, 1948–50; no.3, op.26, 1951–2; no.4, op.45, 1957–8; no.5, op.59, 1962–3; no.6, op.65, 1965; no.7, op.72, with B solo to text by A. Césaire, 1966; no.8, op.83, 1968

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SABINE MEINE

Leich. Middle High German for 'lai'. *See* LAI, §1(ii).

Leichnamschneider [Leichamschneider, Leichnambschneider, Leicham Schneider]. Austrian family of brass instrument makers of Swabian origin. Working in Vienna, they evolved the first specifically orchestral model of horn with crooks about 1700. (Johann) Michael Leichnamschneider (*b* Osterberg, nr Memmingen, *c*1670/? bap. 26 Aug 1676; *d* Vienna, 2 Dec 1751) took his oath as a citizen of Vienna in 1700 and married in 1701. In 1703 he furnished horns with crooks and tuning-bits – the earliest of their kind – to the abbey of Kremsmünster. In 1713/14 he supplied instruments to Göttweig Abbey; his signed receipt is preserved there. A Johannes Leichnamschneider (*d* Vienna, after 1741), was possibly a brother of Michael (in which case, *b* Osterberg, bap. 26 June 1679); the two men, however, maintained separate workshops throughout their working lives. Johannes supplied the monastery of Zwettl with a pair of *Jägerhörner* in 1708 and a pair of trumpets in 1718. A pair of 'French hunting horns' (1711) by him were owned by the Duke of Chandos. The pair of silver parforce horns with gold mounts made by Johannes in 1725 for Lord Tredegar lend support to the theory that he worked with Count Sporck, the first patron of artistic horn playing: Michael Rentz, a copper engraver to the courts of Vienna and Prague and a protégé of Sporck, engraved the hunting scenes of the gold garlands of these horns.

The name of Franz Leichnamschneider (*b c*1716; *d* Vienna, 6 Nov 1767), presumably the son of Michael, appears on a gold-mounted silver trumpet that Maria Theresa presented to the Viennese court orchestra in 1746. The instrument is associated with, but not part of, a set of five silver trumpets by Michael Leichnamschneider dated 1741; all six are in the Kunsthistorisches Museum, Vienna. Johann Leichnamschneider, a copper engraver, appears in the parish records of St Stephansdom in 1747. Although the name was not uncommon, he may perhaps have been related, and perhaps worked as an associate, engraving garlands and collars.

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HORACE FITZPATRICK/JANET K. PAGE

Leichner, Eckhardt. German musician who made several sacred contrafacta of secular works by JOHANN HERMANN SCHEIN.

Leichtentritt, Hugo (*b* Pleschen [now Pleszew], 1 Jan 1874; *d* Cambridge, MA, 13 Nov 1951). German musicologist, music critic and composer. At the age of 15 he was sent to the USA where he studied liberal arts at Harvard University (BA 1894) and music with John Knowles Paine; he continued his musical studies in Paris (1894–5) and at the Hochschule für Musik in Berlin (1895–8). Subsequently he studied music history and aesthetics at Berlin University under Fleischer and Friedlaender (1898–1901), taking the doctorate there in 1901 with a dissertation on Keiser's operas. While lecturing in composition, music history and aesthetics at the Klindworth-Scharwenka Conservatory, Berlin (1901–24), he taught composition privately in Berlin and wrote music criticism for several journals, including the *Allgemeine Musik-Zeitung*, *Die Musik*, *Signale für die musikalische Welt* and the *Vossische Zeitung*, and was German correspondent of the *Musical Courier* and the *Musical Times*. His compositions, which include a comic opera *Die Sizilianer* (1920), concertos, song cycles, piano and chamber music, and a symphony, enjoyed a measure of success in Germany and he was a close friend of Busoni and Reger. In 1933 he left Germany to settle in the USA at the invitation of Harvard University, where he was a lecturer in music until his retirement in 1940; thereafter he lectured at Radcliffe College and New York University (1940–44). Concurrently he was a contributing editor of Oscar Thompson's *The International Cyclopedia of Music and Musicians* (New York, 1939), contributed articles to the *Musical Quarterly* and had four books published by the Harvard University Press.

Leichtentritt hoped to re-establish himself in the USA as a respected writer on music and (especially) composer, and the failure of his music to gain acceptance greatly disappointed him. As a critic his hopes were only partially realized, and as a musicologist his strong opinions and characteristic directness of expression damaged his

reputation. After his death his personal library was purchased by the University of Utah, and his manuscripts and papers were deposited in the Library of Congress.

Leichtentritt was an extremely thorough and painstaking scholar. For his monumental *Geschichte der Motette* (1908) he analysed over 600 motets in manuscript. His book on Handel (1924), in addition to treating the known facts of Handel's life, gives a comprehensive survey of his works, discussing in some detail his operas and oratorios, most of which were unperformed at that time. The short volume *Geschichte der Musik* (1909) was intended as an outline history of music to guide the student and lay person interested in the evolution of Western music. Two works represent the culmination of Leichtentritt's writings and the synthesis of his thought: *Music, History, and Ideas* (1938), which he developed from his Harvard lectures, examines music as a part of general culture, expounding its relationship to the other arts, political and social conditions, philosophy and religion; and *Music of the Western Nations* (1956), in which music is viewed as an expression of the cultural status of the various nations.

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RODNEY H. MILL/MICHAEL VON DER LINN

Leiden. City in the Netherlands. In about 1400 the city employed a number of pipers and trumpeters to take part in processions. There were three main churches, the Pieterskerk (12th century with 14th-century additions), the Pancraskerk (14th century, now Hooglandse Kerk) and the Onze Lieve Vrouwekerk (14th century) which has not survived. In the 15th century the municipality repeatedly tried to improve the singing, including the discant, in these churches. A choirbook from the Lopsterklooster near Leiden contains some examples of Christmas songs for two voices. Improvement in church singing was particularly fostered by the colleges of the Getijdenmeesters throughout the country. The St Pieter Getijdencollege acquired an excellent reputation in the 16th century. Its extant choirbooks, dating from 1549 and subsequent years, include masses, motets and *Magnificat* settings by Clemens non Papa, Josquin des Prez, Willaert, Crecquillon and others.

In 1572 Leiden accepted the Reformation and consequently secular forms of music-making became more prominent than ecclesiastical. In 1593 Cornelis Schuyt, the most important figure in the city's musical history, was appointed city organist alongside his father. The terms of his appointment are characteristic of the task of a Protestant organist at that time: to play the organ before and after services and on weekdays. In 1636 it was decided that the organ should be used to accompany psalm-singing during services. From 1639 to 1643 the main organ of the Pieterskerk was enlarged by the organ builders Van Hagerbeer. In 1994 a restoration was begun to bring the instrument back to its 17th-century state, although leaving some later additions intact. The small choir organ of the Pieterskerk, originally built by Jan van Covelens (*c*1470–*c*1532), was transferred to the Marekerk in 1733 and enlarged there by Rudolph Garrels. The Hooglandse Kerk has an organ built by Peter Janszoon de Swart around 1565 and later thoroughly changed by the Van Hagerbeers (1637–8).

The first music printed in the northern Netherlands, the *Missale Trajectense*, was produced in Leiden in 1514 by Jan Seversz. Music printing became important towards the end of the 16th century when the Flemish printer Christoffel Plantin from Antwerp established a branch firm in Leiden, which was managed by his son-in-law Francis Raphelengius. There the vocal and instrumental works of Cornelis Schuyt were printed, as were the *Rimes françoises et italiennes* (1612) of Sweelinck.

There is evidence of an early kind of collegium musicum, called the Broederschap en Gemeene Vergadering in de Muzyk, active in 1578. In 1611 Cornelis Schuyt dedicated his six-part consort music to five Leiden 'amatori e fautori della musica', suggesting the existence of an ensemble in which the composer took part himself. In the second half of the 17th century there was a collegium which assembled weekly. A century later the city had two public concert

rooms, one at the Brede Straat, the other at the Papegracht. Incidental opera was performed given in the Schouwburg.

During the 17th century many foreign musicians settled in Leiden, mainly lute and viol teachers, including Joachim van den Hove from Antwerp and Dudley Rosseter, son of Philip Rosseter. Instrument making flourished for some time, the most famous exponent being the violin maker Hendrick Asseling, son of the lute maker Andries Asseling. Leiden University, founded in 1575 as the first university in the northern Netherlands, attracted many foreign musicians. The office of *musicus academiae* existed from 1686; the first to act as such was J.H. Weyssenbergh (Albicastro) from Vienna.

The *Album studiosorum* of the university mentions such musicians and composers as Albertus Groneman (1732), Anton Wilhelm Solnitz (1743), Johann Christian Schickhardt (1745) and Pieter Hellendaal (1749). C.F. Ruppe, who became *kapelmeester* in 1790 and a lecturer in music in 1816, was the last official university musician. He composed cantatas and in 1800 founded the first choral society in Leiden.

Musical life flourished in the 19th century through the activities of various music societies. Music Sacrum, the city's oldest orchestra (founded 1828), gave eight concerts a year. The Maatschappij voor Toonkunst (founded 1834) established a music school which for well over a century has greatly stimulated musical activities and which, in 1961, became the Streekmuziekschool Leiden en Omstreken. Between 1864 and 1879 several music festivals were organized by local choirs.

Leiden has no professional orchestra but several amateur ones, two of which are student societies. The main concert hall is the Stadsgehoorzaal, dating from the late 19th century and modernized in the 1960s and again in 1996. Concerts are given by local amateur groups, professional chamber music ensembles and occasionally by The Hague Residentie Orchestra and the Rotterdam PO.

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JAN VAN DER VEEN/THIEMO WIND

Leider, Frida (*b* Berlin, 18 April 1888; *d* Berlin, 4 June 1975). German soprano. She made her début at Halle in 1915, and filled other engagements at Rostock, Königsberg and Hamburg until her move in 1923 to the Berlin Staatsoper, where she was principal dramatic soprano for some 15 years. She appeared there in numerous Mozart, Verdi and Strauss operas as well as in *Fidelio* and in the big Wagner roles that brought her international fame. In 1924 she made her Covent Garden début as Isolde and Brünnhilde, at once becoming the favourite Wagnerian soprano of the house, to which she returned every year until 1938; her other roles there included Donna Anna,



Frida Leider as Isolde in Wagner's 'Tristan und Isolde'

Leonora (*Il trovatore*) and Gluck's Armide. Between 1928 and 1938 she was a regular Brünnhilde, Isolde and Kundry at Bayreuth. Her American career was centred on Chicago, where she was heard in *Fidelio*, *Der Rosenkavalier*, *La Juive* and *Un ballo in maschera*, in addition to her Wagnerian parts.

Leider was a splendid artist with a dark-coloured, ample and well-trained voice of lovely quality, and a fine-spun legato and purity of phrase that enabled her to excel in Mozart and Italian opera as well as in Wagner. During her best years she made many valuable recordings, often in company with Melchior, Schorr and her other regular Wagnerian associates. These have all appeared in CD transfers, worthy mementos of her treasurable art.

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Leidzén, Erik W(illiam) G(ustav) (*b* Stockholm, 25 March 1894; *d* New York, 20 Dec 1962). American composer, arranger and conductor of Swedish birth. He studied at

the Swedish Royal Academy of Music, Stockholm, emigrated to the USA in 1915, and by 1923 assumed leadership of the Salvation Army New England Staff Band. In 1926 he moved to New York, where he became music director of the Salvation Army's Centennial Memorial Temple. He consequently composed hundreds of vocal and instrumental pieces for the Army, and wrote orchestral transcriptions and original works for the Goldman Band, many of which were published by Carl Fischer and Charles Colin. It has been suggested that he also made substantial contributions to many marches by E.F. Goldman and band works by Ernest Williams, including the Symphony in C minor. He was head of the theory department at the Ernest Williams School for eight years, director of the Swedish Glee Club of Brooklyn and the Arma Company band and a teacher at the National Music Camp, Interlochen, Michigan. Between 1951 and 1962 he taught at the Salvation Army's Star Lake Musicamp. In 1954 he conducted the US Air Force Orchestra in the première of his Irish Symphony. His published writings include *An Invitation to Band Arranging* (Bryn Mawr, PA, 1950).

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Chbr and solo inst: Wind Septet, 1914; 2 suites, pf, 1915; 9 programmatic pieces, pf, 1916–40; Str Qt, 1920; Petite suite suédoise, vn, pf, 1922; Variations on a Theme of Chopin, 2 pf, 1932

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RAOUL F. CAMUS (text, bibliography), RONALD W. HOLZ (work-list)

Leier (i) (Ger.). *See* LYRE.

Leier (ii) (Ger.). A HURDY-GURDY, as in *Drehleier*, *Radleier* and *Bettlerleier*. A *Leierkasten*, on the other hand, is a BARREL ORGAN.

Leiferkus, Sergey (Petrovich) (*b* Leningrad [now St Petersburg], 4 April 1946). Russian baritone. He studied in Leningrad, where he was engaged at the Maliy Operniy Teatr from 1972 to 1978. He first sang at the Kirov (now the Mariinsky) Theatre in 1977 as Prince Andrey (*War and Peace*) and went on to sing Rossini's Figaro, Robert (*Iolanta*), Don Giovanni and other roles. In 1982 he sang the Marquis in Massenet's *Grisélidis* at Wexford, returning for Hans Heiling, Boniface (*Le jongleur de Notre-Dame*) and the Fiddler (*Königskinder*). He has sung Don Giovanni and Yevgeny Onegin for Scottish Opera, Zurga (*Les pêcheurs de perles*) and Escamillo for the ENO and Scarpia and Zurga for Opera North. In 1987 Leiferkus toured Britain with the Kirov Opera as Yevgeny Onegin and Tomsky (*The Queen of Spades*). He made his Royal Opera début as Luna in 1989, returning as Prince Igor, Ruprecht (*The Fiery Angel*), Iago, Onegin, Scarpia and Telramund. In 1992 he sang Tomsky at Glyndebourne and made his Metropolitan début as Onegin, returning as Iago in 1994. Among his other roles are Nabucco, Amonasro, Telramund and Rangoni (*Boris Godunov*). Leiferkus's operatic recordings, all displaying his rich, intense timbre and incisive diction, include Don Pizarro, Iago and Telramund as well as four of his finest Russian roles: Tomsky, Mazeppa, Rangoni and Ruprecht. He is also a fine recitalist, and has made outstanding recordings of Russian songs that reveal his brilliant gifts of characterization and, as in Musorgsky's *The Peepshow* and *Song of the Flea*, an ebullient sense of humour.

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ELIZABETH FORBES

Leifs [Thorleifsson], **Jón** (*b* Sólheimar, 1 May 1899; *d* Reykjavík, 30 July 1968). Icelandic composer and conductor. In Reykjavík he studied the piano with Herdís Matthíasdóttir and Martha Stephensen, and took violin lessons with Oscar Johansen. At the Leipzig Conservatory, from 1916, he studied the piano with Robert Teichmüller, theory and counterpoint with Stephan Krehl and Emil Paul, conducting with Otto Lohse and composition with Aládar Szendrei and Paul Graener. Shortly after graduating in 1921 he married the Jewish-born pianist Annie Riethof; during their honeymoon his fascination with Icelandic folk music began, and although he had at first decided to pursue a conducting career, he now resolved to create a national style of composition based on folk material. In a series of articles published in 1922–4 he argued that the severe, acrimonious character of Icelandic folk music was a direct expression of the national character, forged by the country's harsh landscapes and frequent natural disasters. His earliest work based on folk music (op.2, 1922) uses the elements of *tvísöngur* (a type of two-voice polyphony featuring motion in parallel 5ths) and *rímur* (a monophonic genre characterized by frequent changes of metre) that were to become fundamental to his musical style.

Many of Leifs's compositions from the 1920s are in small forms, and often betray a conflict between traditional and avant-garde expression of nationalism in music. Towards the end of the decade, as his style became more uniform in its emphasis on parallel 5ths and triadic block chords, he began to tackle larger forms. In 1930 he completed two of his largest works thus far, the Organ Concerto op.7 and the op.13 *Thjóðhvöt* ('Iceland Cantata'). The concerto is in many ways his most radical score, its introduction and finale filled with cluster-like harmonies made up of superimposed diminished 7th chords, while the main body juxtaposes a traditional Icelandic funeral chorale and a highly chromatic passacaglia theme in 30 variations. The music of the seven-movement cantata (among the more significant early works) is saturated with allusions to the principal folk music genres; however, it avoids direct quotation of folk material, his first large-scale composition to do so.

In the 1920s Leifs devoted much time to collecting Icelandic folksongs. An expedition in 1925 was followed by two others (1926, 1928) in co-operation with E.M. von Hornbostel and the Berlin phonograph archives; the

musical results were occasionally used in his own compositional work, for example in *Íslensk rímnadanslög* ('Icelandic Dances') op.11. His conducting activities included a tour of Norway, Iceland and the Faroe Islands with the Hamburg PO in 1926, giving inhabitants of both island communities their first opportunity to hear a symphony orchestra in concert.

Except for a period (1935–7) during which he served as head of the Icelandic State Radio's music division, Leifs continued to live in Germany after the Nazis came to power, and his music enjoyed considerable success there in the early 1930s. Although not a Nazi sympathizer, he believed that the promotion of folk-derived art might usher in a Nordic cultural renaissance, a notion not altogether foreign to National Socialist ideology. During this time he began work on his magnum opus, the *Edda* trilogy of oratorios; the works draw on Old Icelandic mythology in an attempt, as Leifs put it, to 'reclaim the Nordic cultural heritage from the clutches of Wagner'. In the late 1930s, Leifs's career in Germany gradually came to a halt. He would later claim that he had been blacklisted by the Nazis, and although there is no evidence of an official ban, it seems clear that his wife's racial origins were partly responsible for the dwindling interest in his work, along with decreasing sympathy for modernism in the Nazi state. His frustration at the poor reception accorded to his Organ Concerto in 1941 (effectively ending his participation on the German musical scene) inspired him to compose his largest purely instrumental score, the *Saga-Symphony* op.26. Each of its five movements is based on a character from the Icelandic sagas, and the acerbic qualities of the Icelandic heroes are perfectly complemented by the harsh austerity of Leifs's style. This period also saw the planning of *Baldr*, a choreographic 'music-drama without words' that would occupy Leifs for five years. The work's thirteen movements are a compendium of Leifs's favourite techniques; the finale includes a volcanic eruption (inspired by an eruption of Mount Hekla in 1947) that points forward to the works of his last decade. Like other of his large scores, *Baldr* remained unperformed during the composer's lifetime.

His Icelandic citizenship offered protection during the war years, and in 1944 the family was permitted to leave Germany for Sweden. Following a divorce from his wife Leifs returned to Iceland in 1945, and devoted much energy to securing the professional interests of Icelandic composers. He was a founding member of the Society of Icelandic Composers in 1945 and in 1948 of STEF, the Icelandic performing rights society. In 1947 the death of his younger daughter was a devastating blow which led him to compose in her memory four of his most affecting works, including the Requiem, the stark simplicity of which has made it one of his more admired compositions. The 1950s, which brought a second marriage, saw his self-confidence shattered following a series of ill-received Scandinavian performances (including the *Saga-Symphony* in 1950 and movements from *Edda I* in 1952). His creativity was rekindled following his third marriage in 1956, and his last 12 years were among his most prolific, including his four tone poems depicting natural phenomena in Iceland (*Geysir*, *Hekla*, *Dettifoss*, *Hafís*), as well as the completion of *Edda II*.

Leifs's music is often primitive, with slow-moving chordal progressions punctuated by harsh, percussive accents. Harmonic movement by 3rds and augmented 4ths is pervasive, as are parallel 5ths and metric shifts derived from folk music. While many of his earlier works, such as *Minni Íslands* ('Iceland Overture'), make use of actual folk melodies, his mature style is marked by an internalization of indigenous musical elements. In his orchestral music, his use of unusual instruments such as the ancient Nordic *lur* (*Baldr*) and extended percussion sections, including chains, anvils and sirens (*Hekla*), creates an unusually powerful blend of archaic and modern styles. In his vocal works, he frequently restricts himself to more limited tonal resources to great effect, with large sections often built around an alternation of major and minor 3rds over a static open 5th (Requiem).

Leifs's music was performed rarely in the decade following his death, though his works gradually became better known both locally and internationally in the wake of Ragnarsson's thesis in 1980. The première performance of the ballet score *Baldr* by the Iceland Youth SO and Paul Zukofsky in 1991 was a significant milestone, as was the first staging of the work in 2000. A 1995 film, *Tár úr steini* ('Tears of Stone'), dealing with his life and career in Nazi Germany, was a critical and commercial success. The centenary of his birth in 1999 provided the occasion for a number of first performances; including *Hafís* ('Ice Drift'), *Helga kviða Hundingsbana* ('The Lay of Helgi the Hunding-Slayer' and *Grógaldr* ('The Spell of Gróa'). Leifs's compositional style has only rarely been imitated by later composers. Nevertheless, his music continues to define Icelandic nationalism in its most extreme manifestation, and commentators often resort to visual imagery when describing his music, relating it to the austere, yet overpowering, Icelandic landscape.

WORKS

Stage: Galdra-Loftr (incid music, J. Sigurjónsson), op.6, 1915–25; Baldr (choreog. drama), op.34, T, SATB, orch, 1943–7

INSTRUMENTAL

Orch: Trilogia piccola, op.1, 1919–24; Org Conc., op.7, 1917–30; Variazioni pastorale (Variationen über ein Thema von Beethoven), op.8, 1920–30, arr. str qt, 1937; Galdra-Loftr Ov., op.10, 1927; Sinfónía I 'Söguhetjur' [Saga Heroes] (Saga-Sym.), op.26, 1941–2; Réminiscence du nord, op.40, 1952; 3 peintures abstraites, op.44, 1955–60; Geysir, op.51, 1961; Hinsta kveðja [Elegy], op.53, 1961; Víkingasvar [A Viking's Answer], op.54, wind ens, perc, va, db, 1962; Fine I, op.55, 1963; Fine II, op.56, 1963; Hughreysting [Consolation], op.66, 1968

Chbr: Quartetto I 'Mors et vita', op.21, str qt, 1939; Quartetto II 'Vita et mors', op.36, str qt, 1948–51; Quintetto, op.50, fl, cl, bn, va, vc, 1960; Scherzo concreto, op.58, pic, fl, ob, eng hn, cl, bn, trbn, tuba, va, vc, 1964; Quartetto III 'El Greco', op.64, str qt, 1965

Solo inst: Vökudraumur [Reverie], pf, 1913; Torrek, op.1 no.2, pf, 1919; 4 Pieces, op.2, pf, 1922; Praeludium e fuga, op.3, vn, 1924; Org Prelude, op.5 no.1, 1924; 25 íslensk thjóðlög [Icelandic Folksongs], pf, 1925; Íslensk rímnadanslög [Icelandic Dances], op.11, pf, 1929; Ný rímnadanslög [New Icelandic Dances], op.14b, pf, 1931, arr. male vv, 1955; 3 Org Preludes, op.16, 1931; Nocturne, op.19a, hp, *c*1934; Türmglockenspiel über Themen aus Beethovens Neunter Symphonie, carillon, 1958; Das Leben muss trotz Allem stets weiter gehen, carillon, 1958; Strákalag [Boy's Song], op.49, pf, 1960

CHORAL

Orats: Edda I 'Sköpun heimsins' [The Creation of the World], op.20, T, Bar, SATB, orch, 1935–9; Edda II 'Líf guðanna' [The Lives of the Gods], op.42, Mez, T, B, SATB, orch, 1951–66; Edda III 'Ragnarök' [The Twilight of the Gods], op.65, Mez, Bar, female chorus, male chorus, SATB, orch, 1966–8, inc.

With orch (SATB unless otherwise stated): Minni Íslands [Icelandic Ov.] (J. Hallgrímsson, E. Benediktsson), op.9, 1926; Thjóðhvöt [Iceland Cant.] (D. Stefánsson), op.13, 1929–30; Landsýn

[Landfall] (Hallgrímsson, Benediktsson), op.41, TB, orch, 1955; Vorvísa [Spring Verse] (Hallgrímsson), op.46, 1958; Jónasar minni Hallgrímssonar [Jónas Hallgrímsson in memoriam], op.48, 1961; Hekla (Hallgrímsson), op.52, 1961; Dettifoss (Benediktsson), op.57, Bar, SATB, orch, 1964; Darraðarljóð [Song of Dorrud] (Njál's Saga), op.60, 1964; Hafís [Drift Ice] (Benediktsson), op.63, 1965

Mixed vv (unacc. unless otherwise stated): Kyrie, op.5 no.2, 1924; Íslenskir söngdansar [Icelandic Dance-Songs] (H. Hafstein, Benediktsson), op.17a, vv, insts ad lib, *c*1931; 3 íslensk sálmalög [3 Icelandic Hymns] (E. Jónsson, H. Pétursson), op.17b, SATB, org, *c*1932–40; 3 söngvar eftir Jónas Hallgrímsson [3 Verses by Jónas Hallgrímsson], op.28, 1943; Íslendingaljóð [Poems of Icelanders] (Icelandic folk tales, Hafstein, Th. Erlingsson, E. Ólafsson and others), op.30, 1943; 3 althýðusöngvar [3 Folksongs] (Icelandic folk tale, G. Kamban, Pétursson), op.32, 1945; Requiem (folk verses, Hallgrímsson), op.33b, 1947

Male vv (unacc. unless otherwise stated): Íslendingaljóð [Poems of Icelanders] (Bólu-Hjálmar, Hallgrímsson, B. Thorarensen), op.15a, 1931; Sjávarvísur [Ocean Verses] (Benediktsson, Th. Gíslason), op.15b, *c*1931; 3 aettjarðarsöngvar [3 Patriotic Songs] (Thorarensen, Benediktsson), op.27, 1927–43; Íslendingaljóð [Poems of Icelanders] (folk verses, Hafstein, Hallgrímsson, P. Ólafsson, M. Jochumsson and others), op.29, 1943; Erfiljóð [Elegies] (Hallgrímsson, Bólu-Hjálmar, E. Skallagrímsson and others), op.35, Mez, TB, vn, 1947; Fjallasöngvar [Mountain Verses] (folk verses, J. Dalaskáld and others), op.37, Mez, Bar, TB, timp, perc, db, 1948; Thorgerðarlög [Songs of Thorgerdur] (folk tales, S. Friðjónsson and others), op.38, TB, fl, va, vc, 1948; 2 söngvar [2 Songs] (L. Thorarensen), op.39, 1948–61; Veðurvísur [Weather Verses] (Hallgrímsson), op.47b, 1961

OTHER VOCAL

Solo vocal with orch: Guðrúnarkviða [The Lay of Gudrun] (Poetic Edda), op.22, Mez, T, B, orch, 1940; Nótt [Night] (Th. Erlingsson), T, B, orch, 1964; Helga kviða Hundingsbana [The Lay of Helgi the Hunding-Slayer] (Poetic Edda), op.61, A, B, orch, 1964; Grógaldr [The Spell of Gróa] (Poetic Edda), op.62, A, T, orch, 1965

1v, pf (unless otherwise stated): 3 erindi úr Hávamálum [3 Verses from Hávamál], op.4, 1924, arr. 1v, orch, 1935; 3 íslensk sálmalög [3 Icelandic Hymns] (H. Pétursson], op.12a, 1929; Faðir vor [The Lord's Prayer], op.12b, 1v, org, 1929; 2 sönglög [2 Songs] (J. Jónsson), op.14a, 1929–30, arr. 1v, orch, 1936; 2 sönglög (Benediktsson), op.18a, 1932–3; Ástarvísur úr Eddu [Love Verses from the Edda], op.18b, 1931–2; 2 íslensk thjóðlög [2 Icelandic Folksongs] (J. Sigurjónsson, folk verse), op.19b, *c*1932; 3 sönglög (S. Grímsson, H. Laxness), op.23, 1941; 3 söngvar úr Íslendingasögum [3 Songs from Icelandic Sagas], op.24, 1941; Söngvar söguhljómkviðunnar [Songs of the Saga Sym.], op.25, 1941–2; Fornislenskar skáldavísur [Old Scaldic Verses from Iceland], op.31, 1944–5; Torrek (E. Skallagrímsson), op.33a, 1947; Skírnarsálmur [Baptismal Psalm], op.43, 1v, org, 1957; Minningarsöngvar um aevilok Jónasar Hallgrímssonar [Memorial Songs on the Death of Jónas Hallgrímsson], op.45, 1958; Stattu steinhús [Stand, House of Stone] (Hallgrímsson), op.47a, 1958

Arrs.: Wiegenlied (J. Jónsson), op.14 no.2, SATB, *c*1935, arr. male vv, *c*1940; Reimweise (Benediktsson), op.18a no.2, 1v, orch, 1936; Es ist ein Ros entsprungen, SATB, 1958; Heilsuheimt [Health Regained] (Th. Valdimarsson), SATB, 1965 [arr. of L. van Beethoven op.132/2]

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ÁRNI HEIMIR INGÓLFSSON

Leigh, Mitch [Mitchnik, Irwin] (*b* Brooklyn, NY, 30 Jan 1928). American composer. After studying with Hindemith at Yale, he began his career as a jazz musician. In 1954 he started composing for television and radio commercials and in 1957 founded Music Makers to produce them. After writing incidental music for a revival of Shaw's *Too True to be Good* (1963) and the Broadway play *Never Live Over a Pretzel Factory* (1964), he composed the musical play *Man of La Mancha* (D. Wasserman and J. Darion, after Cervantes; New York, Washington Square Theatre, 22 November 1965). This show, with its hit song 'The Impossible Dream', achieved wide international acclaim, but its successors, *Chu Chem* (1966), *Cry for us All* (1970), *Home Sweet Homer* (1976), *Saravá* (1979) and *Ain't Broadway Grand* (1988), were less successful. Leigh was also the composer, conductor and co-producer of the film *Once in Paris* (1978). At home in a wide range of styles, he has put his versatility to effective use in his treatment of varied subjects.

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G. Bordman: *American Musical Theatre* (New York, 1978, 2/1986)

ANDREW LAMB

Leigh, Walter (*b* Wimbledon, 22 June 1905; *d* nr Tobruk, Libya, 12 June 1942). English composer. His early musical education came from his mother, a Prussian-born concert pianist, then from Harold Darke. He attended University College School, Hampstead, and Christ's College, Cambridge, graduating in 1926. Subsequently, he studied composition with Hindemith in Berlin (1927–9). In 1931–2 he was musical director of the Festival Theatre in Cambridge, after which he lived in London working as a freelance composer. In World War II he joined a tank regiment and was killed in action.

Leigh's work for amateurs and for the stage reflects Hindemith's concern for practical music-making. The style is straightforward but musicianly, and his dramatic pieces helped to raise the standard of light music in England with their combination of fine craftsmanship and melodic flair. His most successful stage work was the comic opera *Jolly Roger* (1933), which ran for over three months at the Savoy Theatre before transferring to the Lyceum.

Owing to the diversity of his output, Leigh's style is not easy to define. Works worthy of note include the Sonatina

for viola and piano (performed at the 1932 ISCM Festival in Vienna), the avant-garde percussion score for the documentary film *Song of Ceylon* and the virtuoso showpiece *Music for Three Pianos* (1932). His best-known work is probably the charming neo-classical Concertino for harpsichord and string orchestra (1936).

WORKS
(*selective list*)

STAGE
all first performed in London

Das blaue von Himmel (incid music, H. Chlumberg), Arts, 16 Feb 1930
Alladin, or Love Will Find the Way Out (pantomime, prol, 3, V.C. Clinton-Baddeley), Lyric Hammersmith, 22 Dec 1931
The Pride of the Regiment, or Cashiered for His Country (comic op, 2, Clinton-Baddeley and S. Mackenzie), St Martin's, 6 July 1932
Jolly Roger, or the Admiral's Daughter (musical burlesque, 3, Clinton-Baddeley and Mackenzie), Savoy, 1 March 1933
Genesis 2 (incid music, A. Menton), Fortune, 10 June 1934
Public Saviour No.1 (incid music, J. Frushard), Piccadilly, 8 July 1935
The Frogs (incid music, Aristophanes), 1936
Parnell (incid music, E.T. Schauffler), New, 4 Nov 1936
Victoria Regina (incid music, L. Housman), Lyric, 21 June 1937
Nine Sharp (revue, 2, H. Farjeon), Little, 26 Jan 1938 [music arr. J. Pritchett]
The Little Revue (2, Farjeon), Little, 21 April 1939 [music arr. J. Pritchett]
In Town Again (triple revue, Farjeon), Criterion, 6 Sept 1940
Diversion (revue, 2, Farjeon), Wyndham's, 28 Oct 1940
Diversion no.2 (revue, 2, Farjeon), Wyndham's, 1 Jan 1941

OTHER WORKS

Orch: 3 pieces for amateur orch, 1929; Music for Str Orch, 1931; Interlude, 1932; Jubilee Overture 'Agincourt', 1935; Concertino, hpd/pf, str orch, 1936; A Midsummer Night's Dream Suite, 1936
Chbr: Str Qt, 1929; Sonatina, va, pf, 1930; 3 movts, str qt, 1930; Trio, fl, ob, pf, 1935; Sonatina, tr rec/fl, 1939
Pf: Music for 3 Pianos, 1932; 3 waltzes, *c*1936; Eclogue, 1940
Songs (1v, pf): Echo's Lament for Narcissus (B. Jonson), 1926; Come Away Death (W. Shakespeare), 1928; Bells (J. Bunyan), 1929; How Sweet I Roamed (W. Blake); O Men from the Fields (P. Collum); The Mocking Fairy (W. de la Mare)

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JACK WESTRUP/KENRICK DANCE

Leighton, Kenneth (*b* Wakefield, 2 Oct 1929; *d* Edinburgh, 24 Aug 1988). English composer and teacher. A chorister at Wakefield Cathedral, he studied classics (1947–50) and composition with Bernard Rose (1950–51) at Queen's College, Oxford. In 1951 he won the Mendelssohn Scholarship, which enabled him to study in Rome with Petrassi. Other awards included the Royal Philharmonic Society Prize (1950 and 1951), the Busoni Prize (1956) for the *Fantasia contrappuntistica*, the Trieste Prize (1965) for his *Sinfonia sacra*, the Bernhard Sprengel Prize (1965) and the Cobbett Medal (1968). After positions at the universities of Leeds (1953–5) and Edinburgh (1955–68), Leighton returned to Oxford in 1968 as lecturer in music and Fellow of Worcester College. He took the doctorate from Oxford in 1970, and in the same year was appointed Reid Professor of Music at Edinburgh University. He was made an honorary doctor of the University of St Andrews in 1977 and a FRCM in 1982.

Leighton's music has a compelling balance of intellectual rigour and romanticism, manifest in his highly lyrical melodic idiom, dynamic rhythms, colourful orchestration and virtuoso solo writing. These qualities are exemplified in the highly acclaimed concertos and the solo works for piano and organ. His early serialism, as evinced in the Variations (1955) for piano, owes more to Berg and Dallapiccola than to Schoenberg, showing a concern with thematic transformation within a tonally orientated chromaticism; his later works display a mellower diatonicism, especially the choral works. Also distinctive are his exploitation of 4ths and 2nds, his predilection for fizzing toccata-like textures and resonant sonorities, and his intricate, often fugal use of counterpoint. Alongside a large number of sacred works his concern with religious symbolism is shown by his frequent use of plainsong, chorales and chants as thematic resources (e.g. *Fantasy on an American Hymn Tune*, the Piano Sonata op.64 and the *Alleluia pascha nostrum*). In the late works, for example the Third Symphony, a magisterial setting of poems in praise of music for tenor and orchestra, and the equally ravishing solo cantata *Earth, Sweet Earth*, there is an added visionary energy and opulence, with sonorities reminiscent of Messaien.

WORKS
(*selective list*)

VOCAL

Stage: Columba (op, 3, E. Morgan), op.77, 1978
Choral: Veris gratia, cant., op.6, 1950; A Christmas Carol (R. Herrick), op.21, Bar, chorus, org/(pf, str), 1953; The Birds (Aristophanes and others), op.28, S/T, chorus, str, pf, 1954; The Light Invisible (Sinfonia Sacra) (T.S. Eliot, Bible: *Lamentations*), op.16, T, chorus, orch, 1958; Crucifixus pro nobis, op.38, S/T, SATB, org, 1961; Missa Sancti Thomae, op.40, SATB, org, 1962; Mass, op.44, S, A, T, B, double chorus, org, 1964; Missa brevis, op.50, SATB, 1967; An Easter Sequence, op.55, boys'/female vv, org, tpt ad lib, 1968; Laudes animantium, op.61, solo vv, boys' vv, double chorus, 1971; 6 Elizabethan Lyrics (T. Nash, B. Jonson, J. Fletcher, W. Shakespeare, T. Middleton, T. Heywood), op.65, SSAA, 1972
Sarum Mass, op.66, solo vv, chorus, org, 1972; Laudate pueri, op.68, 3 choruses, 1973; Sym. no.2 'Sinfonia mistica in memoriam F.L.', op.69, S, chorus, orch, 1974; Laudes montium, op.71, Bar, chorus, semi-chorus, orch, 1975; Hymn to Matter, op.74, Bar, chorus, str, perc, 1976; Sequence for All Saints (Eng. Hymnal), op.75, B, SATB, congregation, org, 1977; Columba mea, op.78, A, T, chorus, cel/pf, hpd, str, 1978; Missa Cornelia, op.81, SSA, org, 1979; Missa Sancti Petri, S, T, B, SATB, org, 1979; Fanfare on Newtoun (W. Cowper), SATB, 2 brass qts, org, 1983; The World's Desire (A Sequence for Epiphany), op.91, S, A, T, B, SATB, congregation ad lib, org, 1984; Missa Christi, S, T, B, SATB, org, 1988; motets, anthems, canticles, etc.
Solo vocal-inst: Animal Heaven (Diptych) (W. Whitman, J. Dickey), op.83, S, rec, vc, hpd, 1980; These Are Thy Wonders (G. Herbert), op.84, S/T, org, 1981; Sym. no.3 'Laudes musicae' (T. Browne, E.B. Browning, P.B. Shelley), op.90, T, orch, 1984; Earth, Sweet Earth (Laudes terrae), op.94, T, pf, 1986

ORCHESTRAL

Sym., op.3, str, 1949; Veris gratia, op.9, ob, vc, str, 1950; Pf Conc. no.1, d, op.11, 1951; Passacaglia, Chorale and Fugue, op.18, 1957; Pf Conc. no.2, op.37, 1960; Festive Ov., 1962; Sym. no.1, op.42, 1964; Dance Suites nos.1–3, D, opp.53, 59, 89, 1968, 1970, 1983; Pf Conc. no.3 'Conc. festivo', op.57, 1969; Conc., op.58, org, timp, str, 1970; Dance Ov., op.60, 1971; Conc., op.88, fl/rec, hpd, str, 1982; other concs. for vn, va, ob, 2 pf, str; see VOCAL [sym. nos.2–3]

CHAMBER AND SOLO INSTRUMENTAL

Sonata no.1, op.4, vn, pf, 1949; Str Qt no.2, op.33, 1957; Pf Qnt, op.34, 1959; 7 Variations, op.43, str qt, 1964; Pf Trio, op.46, 1965; Metamorphoses, op.48, vn, pf, 1966; Sonata, op.52, vc, 1967; Contrasts and Variants (Qt in 1 Movt), op.63, pf qt, 1972; Fantasy on an American Hymn Tune, op.70, cl, vc, pf, 1974; Es ist genug, op.80, vn, org, 1979; Alleluia pascha nostrum (Meditations on Plainsong Melodies from the 12th Century), op.85, vc, pf,

1981; Fantasy Octet 'Homage to Percy Grainger', op.87, 4 vn, 2 va, 2 vc, 1982

Kbd: Sonata no.2, op.17, pf, 1953; Variations, op.30, pf, 1955; Fantasia contrappuntistica 'Homage to Bach', op.24, pf, 1956; Prelude, Scherzo and Passacaglia, op.41, org, 1963; Conflicts, fantasy, op.51, pf, 1967; Festive Fanfare, org, 1968; Improvisation, org, 1969; Sonata, op.64, pf, 1972; 6 Fantasies on Hymn Tunes, op.72, org, 1975; Martyrs (Dialogues on a Scottish Psalm-Tune), op.73, 2 org, 1976; Improvisations (De profundis), op.76, hpd, 1977; Ode, org, 1977; Missa de Gloria (Dublin Festival Mass), op.82, org, 1980; Household Pets, suite, op.86, pf, 1981; Sonata, op.92, pf duet, 1985; Veni redemptor, op.93, org, 1985; 4 Romantic Pieces, op.95, pf, 1986; Prelude, Hymn and Toccata, op.96, 2 pf, 1987; Veni creator spiritus, prelude, org, 1987; other kbd works

MSS in *GB-Er*

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RICHARD COOKE/MALCOLM MILLER

Leighton, Sir **William** (*b* ?Plash, Shropshire, *c*1565; bur. London, 31 July 1622). English amateur poet, editor and composer. He was probably born at Plash Hall near Cardington, Shropshire, about 1565. He attended Shrewsbury School from 1578 and married Winifred (or Willingford), daughter of Sir Simon Harcourt probably about 1590. They had one son, Harcourt, who fought at Naseby, and two daughters.

During the 1590s Leighton became involved in the familiar activities of the landed gentry, attaching himself to the court and public life of London and dealing in leases and mortgages. Richard Topcliffe in a letter to Sir Robert Cecil (11 October 1600) stated that Leighton was 'sometime a follower of the Earl of Essex', to whom he was distantly related. In 1601 he was Member of Parliament for Much Wenlock, and on 11 December 1602 was sworn in as a member of the Honourable Band of Gentlemen Pensioners. Leighton was knighted at the coronation of James I, in honour of whom he wrote in 1603 a set of 221 stanzas entitled *Vertue Triumphant, or a Lively Description of the Foure Vertues Cardinall.*

The first record of his activities is that of an action he brought in Chancery, 27 June 1594, against Ralphe Marston for recovery of a debt incurred in 1589. He was in Chancery again in November 1596 seeking recovery of the deeds of properties in Walton, Sandon and High Offley in Staffordshire from three defendants. There are various Public Records concerning actions, indentures, deeds, fines and so on, involving properties in Shropshire, Staffordshire and Derbyshire, including a long and bitter Star Chamber case involving Leighton, Topcliffe, Edward Bellingham, the Bishop of Coventry and Lichfield, Thomas Fitzherbert and others over the Fitzherbert lands in Derbyshire.

From about 1604 Leighton's financial position deteriorated. An increasing number of actions were brought against him for debt, and seemingly endless recognizances were recorded. In 1608 he was outlawed by letters patent, and sometime between 1606 and 1609 he appears to have left the Gentlemen Pensioners, due no doubt to the outlawry or even imprisonment. In 1609 the King's Bench repeatedly ordered him to surrender to the Marshalsea Prison; for some time he failed to comply, but he was in prison by 1612.

In 1612 Leighton wrote a collection of semi-religious poems to show 'the least part of my unfained and true repentance' under the title *The Teares or Lamentations of a Sorrowfull Soule*. It was entered at Stationers' Hall on 25 January 1612/13 and printed by Ralph Blower. The following year, as he promised, Leighton published through William Stansby a collection of 55 settings of many of these poems by 21 English composers. Leighton wrote the first eight of the 18 consort songs, which are all for four voices and broken consort. There follow 12 unaccompanied four-part and 25 unaccompanied five-part settings. The quality varies from the merely competent (Leighton) to the highly creditable (Byrd). In each case the first stanza is underlaid and the singers are recommended to sing the other stanzas from the book of poems. The volume is in double folio and the parts are laid out in table-book format, like the contemporary lute-songs of Dowland and others. The instrumentation of numbers 1–18 is the same as that used by Morley and Rosseter in their consort lessons: lute, bandora, cittern, bass viol, flute and treble viol. In the manner in which it uses a broken consort to set devotional verse, Leighton's collection has an affinity with Richard Allison's *Psalmes of David in Meter* (1599), for which he supplied a commendatory poem, and Robert Tailour's *Sacred Hymns* (1615). Of the unaccompanied four-part pieces, Weelkes's *Most mighty and all-knowing God* shows the influence of the consort song, with the principal part in the altus.

Leighton had left prison by 1615. On 11 January 1615/16 his wife was buried at St Dunstan-in-the-West, where the family had lived since 1613 or possibly earlier (their only other known place of residence was in Molestrand Oars Rents, Southwark, between 1605 and 1607). Nothing is known of him after that time, beyond the settlement of a recognizance to Randolph Groome in a Chancery report of 1623. This settlement might explain the lack of a will and the entry in the burial register of St Bride's, Fleet Street, for 31 July 1622 which reads 'William Layton: A pentioner'.

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Leimma. *See* LIMMA.

Leinati, Giovanni Ambrogio. *See* LONATI, CARLO AMBROGIO.

Leinbach, Edward William (*b* 1823; *d* 1901). American composer. *See* MORAVIANS, MUSIC OF THE, §3.

Leinsdorf [Landauer], **Erich** (*b* Vienna, 4 Feb 1912; *d* Zürich, 11 Sept 1993). American conductor of Austrian birth. He began serious piano studies at the age of eight; from the age of 11 he studied the piano with Paul Emerich, and later had cello lessons with Emerich's sister. He also studied theory and composition with Paul Pisk. In the summer of 1930 he attended a conducting masterclass at the Salzburg Mozarteum; he then studied briefly at Vienna University and for two years (1931–3) at the Music Academy there. On his graduation he made his conducting début in the Musikvereinsaal. His early experience included a stint as a singing coach (1931–4) and he was rehearsal pianist for Webern's Singverein der Sozialdemokratischen Kunststelle. He became Bruno Walter's assistant at Salzburg in 1934 and in 1937 he went to the Metropolitan Opera as assistant conductor. He made his début with *Die Walküre* in 1938, impressing with his energy and technical assurance. He conducted more Wagner and Strauss's *Elektra* and, despite opposition from Melchior (who disliked his insistence on rehearsals) and Flagstad (who wanted to establish Edwin McArthur in the house), he was put in charge of the German wing after Bodanzky's death in 1939. He became an American citizen in 1942.

In 1943 Leinsdorf succeeded Rodzinski as music director of the Cleveland Orchestra, but during his army service (1944) Cleveland made other plans. He again worked at the Metropolitan, took guest engagements (among them with the Cleveland Orchestra) and was conductor of the Rochester PO (1947–56). In 1956 he became music director of the New York City Opera, but in spite of his energetic attempts to enliven its repertory and style of performance the appointment was not well received. In 1957 he returned to the Metropolitan as conductor and music consultant. In 1962 he succeeded Münch as music director of the Boston SO. He expanded the repertory and restored some of the technical finesse that had been lost in previous years. After some genuine excitement at the beginning (as Münch's personal and musical polar opposite, he had advantages as well as problems) it became evident that the arrangement was not a success. In 1969 he left Boston and began once more to travel as guest conductor with many major orchestras, touring with the Cleveland Orchestra in 1973 and working at Tanglewood and Bayreuth. From 1977 to 1980 he was principal conductor of the Berlin RSO. His honours included a fellowship in the American Academy of Arts and Sciences and honorary degrees from several colleges and universities in the USA.

Leinsdorf was curious and informed about many matters in and out of music, and articulate to the point of virtuosity in his adopted as well as his mother tongue. He wrote an autobiography *Cadenza: a Musical Career* (Boston, 1976) and the book *The Composer's Advocate: a Radical Orthodoxy for Musicians* (Cambridge, MA, 1981). A collection of his writings, *Erich Leinsdorf on Music*, was published in Portland in 1991. Of quick intelligence, he had a remarkable capacity for recovering from difficult professional reverses. Because of the restraint he learned to apply to his nervous, restless temperament he was at times an inhibited performer; allowing the music insufficient breathing space. Words, particularly German, inspired him, and some of his most memorable achievements were with Schumann's *Szenen aus Goethe's 'Faust'*, the earlier version of Strauss's *Ariadne auf Naxos* (unfamiliar *ur*-versions being a special interest of his) and Brahms's *German Requiem*. Among Leinsdorf's many recordings are direct, energetic readings of *Un ballo in maschera*, *Tristan und Isolde*, *Die Walküre* and *Turandot*.

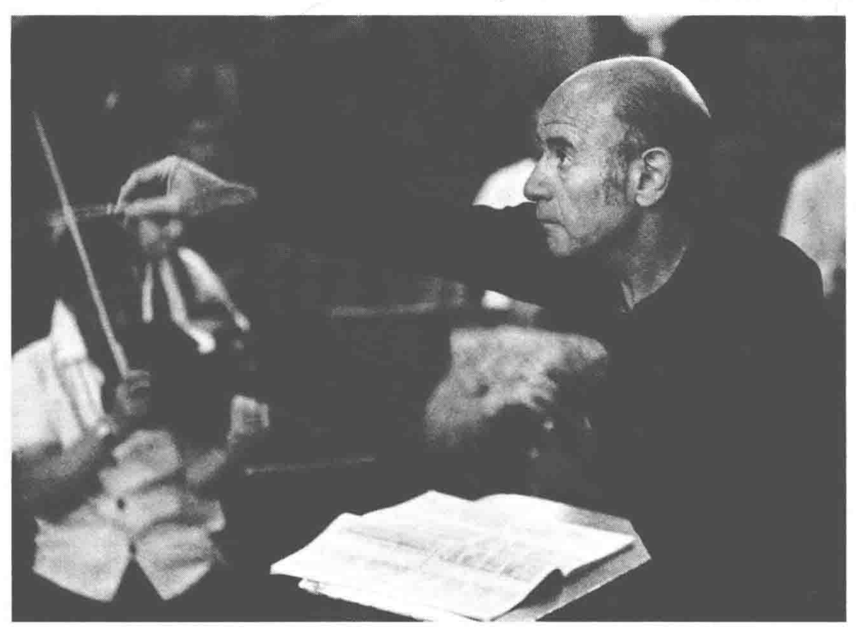
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MICHAEL STEINBERG/JOSÉ BOWEN, CHARLES BARBER



Erich Leinsdorf, 1970

Leinster School of Music. *See* DUBLIN, §10.

Leiper, Joseph. *See* RIEPEL, JOSEPH.

Leipzig. City in central Germany. Located in the province of Saxony, at the confluence of the Pleisse, Parthe and Weisse Elster rivers, it has long flourished as an international commercial centre, with three annual trade fairs. Never the seat of a bishop or royalty, it has been governed instead by a prosperous citizenry. Known as the home of J.S. Bach, the Gewandhaus Orchestra and music publishers such as Breitkopf & Härtel and C.F. Peters, Leipzig suffered in modern times from the bombings of World War II and the isolationist policies of communist rule. Since the German reunification of 1989, however, the city has gone far towards regaining its former glory.

I. To 1763. II. After 1763.

I. To 1763

Traces of a settlement on the site of Leipzig go as far back as the 7th century, with first mention of a fortified village, 'Urbs Libzi', in 1015. The town gained municipal status in 1160. Located at the juncture of east–west and north–south trade routes, Leipzig flourished as a crossroads city. The spring Easter Fair and autumn St Michael's Fair can be traced to the 12th century; the New Year's Fair was added in 1458. All three benefited from monopolistic privileges granted by Maximilian I and other rulers who, in turn, received tax revenues. Leipzig rose to prominence during the Renaissance; by the Baroque period it rivalled Frankfurt and Hamburg as a trade city. In an age of absolutism, it stood apart as a city of wealthy burghers, with large, extravagant merchant houses.

The University, founded in 1409, gradually became one of Germany's celebrated intellectual institutions; it has played an active role in the town's cultural life. During the Reformation Leipzig hosted Luther's dispute with Johann Eck in the Pleissenburg on the southern edge of town. Luther later returned to preach in the Thomaskirche in 1539, the year Leipzig embraced the Protestant religion. Leipzig suffered greatly during the Thirty Years War (1618–48), when it was besieged five times by the Swedish army and its population dropped from 17,500 (1623) to 14,000 (1648). After the devastating plague of 1680, the town entered a sustained period of prosperity and growth that lasted until the Seven Years War (1756–63). During this period Leipzig's population reached its 18th-century peak, 32,384 (1753), and the town benefited from influxes of skilled foreign refugees (Huguenots from France in 1685; Protestants from Salzburg in 1732). The Thomasschule, with its distinguished Kantors, made Leipzig the centre of Lutheran church music in Germany; at the same time, the economic triumph of the trade fairs laid the foundation for the middle-class music institutions that were to emerge in the 19th century.

1. Church music. 2. Opera. 3. Public concerts.

1. CHURCH MUSIC. Six churches were central to sacred music in Leipzig before 1763. The earliest is the Nikolaikirche, the town church named after the patron saint of merchants. Its cornerstone was laid in 1160, and the church completed by 1200. It was rebuilt in the late Gothic style in 1513–25, and a Baroque tower was added after 1730. The interior was fully recast in classical style, with palm leaves crowning the pillars, in 1785–6. It survives in this form. First mention of an organ appears in 1457. A new instrument was installed in 1598 by Johann Lange (stop-list in Praetorius, *Organographia*, 179), followed by another instrument, by Zacharias Thayssner, in 1694. The Latin school long associated with the Nikolaikirche dates from 1512 and counts among its students Leibniz and Wagner. Its building, renovated many times, is now used as an antiquities museum by the university.

The Thomaskirche originated as part of a priory established by Augustinian canons in 1212; the church itself was completed later in the century. Between 1482 and 1496 it was reconstructed as a hall church with a massive roof said to be the steepest (63°) in central Europe (fig.1). The Thomaskirche embraced the Protestant religion on Whit Sunday 1539, with Luther in the pulpit. The cloisters were torn down four years later. In 1570 north and south balconies were added to the interior, which was remodelled in 1639, and again in 1885–9. The church survived World War II with limited damage and still stands in good condition. The first documentated Thomaskirche organ is that of Joachim Schund, built in 1356. It was replaced by an instrument of 1590 by Johann Lange (Praetorius, 180), which was repaired in 1721–2 by Johann Scheibe. A second organ, present on the west balcony in 1489, was shifted in 1639 to its own small gallery on the east wall, where it remained until it was removed in 1741.

The Paulinerkirche and its accompanying cloisters were built by Dominican monks in 1229. The church was refashioned as a hall church in 1512–21, and in 1543 the complex was taken over by the university. The church was renovated in 1710–13, furnished with a new west portal, and opened for Lutheran services. Henceforth it was also known as the Universitätskirche. It survived World War II fully intact but was razed by the communist government in 1968 to make way for new buildings. An organ of 1528 (Praetorius, 116) was replaced by a new instrument of 1626–7 by Heinrich and Esajas Compenius, which in turn was supplanted by a larger instrument built by Johann Scheibe in 1710–16 and tested by Bach in 1717.

The Barfüsserkirche, or Franziskanerkirche, was erected by Franciscan friars in 1235 and rebuilt as a modest-sized Gothic church in 1488. In 1543 the house was dissolved and the buildings sold by the town council. The church was renovated for Lutheran use and renamed the Neukirche in 1699. In the 19th century the Neukirche was rededicated as the Matthäikirche. The church was badly damaged during World War II and the ruins were pulled down in 1950. The Neukirche contained an organ constructed by Christoph Donath in 1704 and rebuilt by Scheibe in 1721. The Peterskirche was founded as an Augustinian chapel in 1213 in the former village of St Petri. It was reconstructed as a hall church in 1507, but in 1539 it was taken over by the town and used for secular purposes. In 1712 it was renovated and opened for Lutheran services. It was replaced by a new Peterskirche (at Schletterplatz) in 1886 and subsequently torn down. The Johanniskirche was founded in 1278. Located outside the city wall, it served mainly as a memorial church for the cemetery that surrounded it. It was destroyed in World War II except for its Baroque tower of 1748–9, which was pulled down in 1963. A small organ, completed in 1695 by Tobias Gottfried Trost, was replaced with a



1. Thomaskirche and Thomasschule (left, before the renovation of 1732), Leipzig: engraving by C.C. Böhme after W. Radegast, 1723

larger instrument in 1744 by Johann Scheibe, who worked under Bach's supervision.

Gregorian chant was performed in all the churches. The well-known St Thomas Gradual (*D-LEu* St Thomas 391) from the 13th century suggests the existence of a lively chant tradition with local variants. With the advent of polyphony, the Thomasschule emerged as the most important centre of music-making. The deed of 1254 already mentions the presence of an Augustinian singing school. The choral music was directed by monks, of whom Johannes Steffani (served 1435–49) is the first known leader. The first important Thomaskantor (the position was formalized in the 15th century) was Georg Rhau (1518–20), who embellished Luther's Pleissenburg debate with music performed by the Thomasschule choristers (known then and now as 'Thomaner') and the Stadtpfeifer (town pipers). Rhau soon left Leipzig because of his Lutheran sympathies, and it was in Wittenberg that he achieved fame as a printer of masses, motets and hymns for the new church. When Leipzig embraced the Reformation in 1539 the Thomaskantor became a city officer. With the sale of monastic properties four years later, the Thomasschule became a city grammar school (fig.1), and the Kantor served as the third-ranking official (after the Rector and Conrector) in the administrative staff, charged with teaching music, Latin and other subjects. The Thomaskantor supervised choral music in the Thomaskirche and the Nikolaikirche. Both churches had separate organists. Early Thomaskirche organists include E.N. Ammerbach (1561–95), whose *Orgel oder Instrument Tablatur* (1571) represents the first printed organ music, and Andreas Düben (1595–1625), forebear of the Dübens active in Sweden.

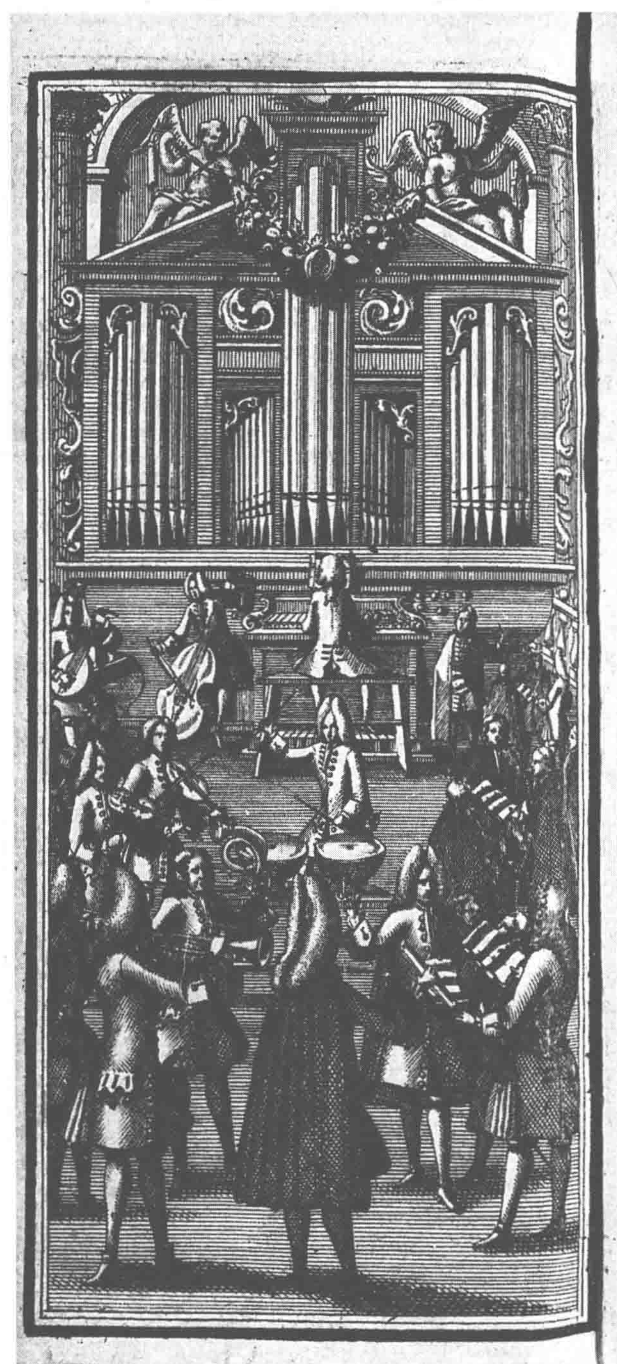
Beginning with Sethus Calvisius (1594–1615), a gifted mathematician and astronomer as well as composer, the Thomaskantor post was occupied by a series of distinguished musicians who brought Leipzig church music to a golden epoch. Calvisius was followed by J.H. Schein (1616–30), who introduced progressive Italian madrigal and concerto styles. Schein's ground-breaking collections of liturgical music – *Opella nova* (1618, 1626), *Fontana d'Israel* (1623) and *Cantional* (1627) – were all issued from Leipzig. By the 17th century the town council had become such a patron of the arts that Demantius, Praetorius, Scheidt, Schütz and others active elsewhere dedicated works to it. The next Kantor was Tobias Michael (1631–57), whose devotion to Italian style is evident in *Musicalische Seelenlust* (1634–7). Michael also issued a second edition of Schein's *Cantional* (1645) and managed to maintain high standards at the Thomasschule despite difficulties imposed by the Thirty Years War.

During the tenure of Sebastian Knüpfer (1657–76) the Thomaskantor was also granted formal charge of civic music, as town *director musices*. Knüpfer's compositions were much admired by his contemporaries, and later by Bach as well, who performed his polychoral motet *Erforsche mich, Gott* in the 1740s. Knüpfer was followed by Johann Schelle (1677–1701), who replaced the Latin anthems that traditionally followed the Gospel in the service with settings of German texts that reflected the Gospel reading. The new 'cantatas' often included hymn verses and other rhymed poetry.

Schelle also introduced the chorale cantata – music to a German text that, together with the sermon, focussed on the hymn of the day. Schelle's changes were challenged by the Mayor, Christian Ludwig von Adlershelm, who in December 1683 ordered that the Latin anthems be restored. Von Adlershelm's objections were overruled by the town council. During Schelle's tenure the

responsibilities of the Thomaskantor were expanded to include the music in the Paulinerkirche.

Schelle was succeeded by Johann Kuhnau (1701–22), who had studied at the university and, from 1684, served as Thomaskirche organist. Kuhnau continued the practice of using cantatas with German texts and ably directed Leipzig's sacred and civic music (fig.2). However, he had to contend with new demands on the Thomasschule choristers, who were now required to form choirs not only for the Thomaskirche and Nikolaikirche, as before, but for the Neukirche (from 1699) and Peterskirche (from 1712) as well. Kuhnau complained that the pool of usable singers was too small. Moreover, in 1704 Telemann initiated a highly successful programme of concerted music in the Neukirche, using student singers and instrumentalists from the collegium musicum he had



Unfehlbare
Engel-Freude
oder
Geistliches
Gesang-Buch
darinnen
D. Martini Lutheri
und
anderer Evangelischen
Männer
Geist- und Trostreiche
Lieder und Psalmen
nebenst denen gewöhnlichen
Lateinischen Fest-Gesängen
zubefinden.
Samt einer Zugabe
Christlicher
Morgen- und Abend-
Segen.
Leipzig
zu finden in Groschuffs Buchladen.
1710.

2. Frontispiece and title-page of 'Unfehlbare Engel-Freude' (Leipzig, 1710), possibly showing a performance under Johann Kuhnau, Kantor of the Thomaskirche

founded two years before. This robbed Kuhnau of potential players.

When J.S. Bach followed Kuhnau in 1723, he inherited these problems but was better able to work in harmony with the organist-music director of the Neukirche. Bach was the town council's third choice for Thomaskantor, named to the position only after Telemann and Christoph Graupner declined. Nevertheless, during his first six years he seems to have compiled five annual cycles of cantatas – approximately 300 works – as well as the *Magnificat* (1723), the *St John Passion* (1724), the *St Matthew Passion* (1727) and other special works. From 1729 Bach stepped back from church composition, either because of disillusionment with inadequate performance conditions or because of the desire to pursue other creative endeavours. After directing the collegium from 1729 to 1736, he turned increasingly to the study and performance of Latin church music, an interest that culminated in the compilation of the B minor Mass (1748–9), which was not intended for use in the Leipzig worship service. By 1739 the town council minutes show Bach responding to a threat to cancel a Good Friday Passion performance by saying that 'he did not care, for he got nothing out of it anyway, and it was only a burden'.

The next Kantor, Gottlob Harrer (1750–55), maintained Bach's practice of performing Latin church music on occasion. Harrer's own works display a mixture of old and new Italian styles. He was followed by Bach's student J.F. Doles (1756–89).

2. OPERA. The formal beginning of opera in Leipzig can be traced to the licence granted by Elector Johann Georg III to Nicolaus Adam Strungk of Dresden in 1692 to operate a public opera house and present 15 performances during each of the three trade fairs. Strungk acquired a plot on the Brühl, just inside the city wall on the north-east corner of town, and commissioned Italian architect Girolamo Sartorio, builder of opera houses in Hanover, Amsterdam and Hamburg, to construct the town's first opera house. The house opened on 8 May 1693 during the Easter Fair with a performance of Strungk's *Alceste*, which featured a German libretto fashioned from Aurelio Aureli's well-known Italian text by Paul Thymich, a language instructor at the Thomasschule, and a cast of local singers that included Thymich's wife, Anna Catharina, in the role of Alcestis. Local composers, local performers and mostly German texts were to become mainstays of the Leipzig opera with its audience of wealthy citizens, university students and fair visitors.

Other composers to write for the Leipzig house included Telemann, Christian Ludwig Boxberg, Gottfried Grünewald, Johann David Heinichen, Melchior Hoffmann and Johann Gottfried Vogler. Although the music to most of this repertory is lost, the surviving librettos show a marked taste for both mythological and historical themes – Strungk's *Nero* (1693) or *Agrippina* (1699), Telemann's *Ferdinand und Isabella* (1703) or *Die Satyren in Arcadien* (1719) and Heinichen's *Hercules* (1714), for instance – and comic subjects – Grünewald's *Der ungetreue Schäffer Cardillo* (1703) and Heinichen's *Der angenehme Betrug oder Der Karneval in Venedig* (1709), for example. The Leipzig librettos show a strong inclination towards informality, with *opera seria* gods speaking to the audience about everyday situations in everyday language, much like the figures in the madrigal texts of Bach's cantatas. Like opera elsewhere, Leipzig productions often dwelt on the spectacular. Strungk's *Phocas* (1696) called for a burning tower, a wild bear and a storm. For singers the Leipzig opera relied principally on students for the male roles and wives and daughters of men associated with the company for the female roles. Grünewald, Telemann, Graupner, Fasch, Heinichen and others took time from their academic studies at the university to sing in the opera. The instrumentalists, too, were drawn chiefly from the student ranks, much to the annoyance of Kuhnau, who complained that the opera was draining the resources for church music-making.

After Strungk's death in 1700 the Leipzig opera was directed by Telemann, who ran the operation with great vigour from 1702 to 1704 by recruiting the students from his collegium musicum. Following Telemann's departure for Sorau (he continued to contribute works afterwards), Hoffmann served as principal director until his death in 1715. After Hoffmann's tenure Leipzig opera declined. A gradual accumulation of debts led to the closing of Sartorio's opera house in 1720, and the building was razed in 1729. For the next 30 years opera was provided by itinerant Italian troupes that performed on temporary stages (indoor and out) during the fair times. The most famous visitors were the Mingotti brothers, Angelo and Pietro, whose virtuoso ensembles sometimes included castratos. Riemer reports seeing the opera *Adelaide, Königin aus Italien* and the intermezzo *Amor fa l'uomo cieco* with excellent Italian soloists (including castratos and prima donnas) during the 1744 Easter Fair. Also significant was the appearance of the Singspiel in the form of *Der Teufel ist los* (an adaptation of Charles Coffey's *The Devil to Pay*) presented first by a visiting troupe under Johann Friedrich Schönemann in 1750 and then by Heinrich Gottfried Koch's local company in 1752. Visiting or temporary troupes remained the chief source of opera in Leipzig until the construction of the Comödienhaus after the Seven Years War (1756–63).

3. PUBLIC CONCERTS. In the period preceding the Seven Years War, the most important contributors to public concert life were the professional town musicians and the various student-collegium ensembles. The Stadtpfeifer can be traced back as far as 1479, when Hans Nayll and his two sons were hired by the town council to provide municipal music. Despite their name, the Stadtpfeifer played a wide variety of instruments, including strings and woodwinds as well as brass. They performed in church, at weddings, banquets and other special events, and for visits by the Elector and other dignitaries. From 1599 they also played twice a day on the market square from the tower balcony of the town hall (erected in 1555–6, renovated in Baroque style in 1672). Three Kunstgeiger, or art fiddlers, were added to the payroll in the early 17th century, and in 1631 the two groups were placed under the supervision of the Thomaskantor. In Bach's time, both the Stadtpfeifer and the Kunstgeiger were four in number.

The *Hora decima musicorum Lipsiensium, oder Musicalische Arbeit zum Ab-blasen* (1670), 40 five-part sonatas dedicated to the Leipzig Town Council, and the *Fünffstimmigte blasende Music* (1685), both by Stadtpfeifer Johann Christoph Pezel (1639–94), and the *Vier und zwantzig neue Quatricinia* (1696) by Stadtpfeifer Gottfried Reiche (1667–1734) reflect the proud tradition of Leipzig balcony music. Harmonized chorales also formed a regular part of the repertory.

The collegium musicum groups that convened with increasing regularity from the mid-17th century onward played an equally important role in public music-making. The university, founded in 1409, had long fostered student music-making in the form of serenades, evening music and *Tafelmusik*. Contemporary documents mention university students performing in Auerbachs Keller as early as 1625, a tradition that seems to be reflected in Schein's *Studenten-Schmauss* (1626), a collection of five-part songs written to serve as 'praiseworthy companionship for wine or beer'. Formal collegia musica – student ensembles meeting on a weekly basis to read through vocal and instrumental music – began to appear after 1650. Nikolaikirche organist Adam Krieger led a collegium in about 1657, and additional groups headed by Pezel and others are mentioned later in the century.

Credit for making the collegium musicum a force in Leipzig cultural life must go to Telemann, who formed a group around 1702 while studying law at the university. Under his energetic direction, the 'Telemann collegium' grew to 40 players and gave well-organized weekly performances in coffee houses (which appeared in great numbers after being introduced to Leipzig in 1694). Telemann's group also provided sacred music in the Neukirche, where Telemann was awarded the post of organist in 1704 on the promise that he would bring his student players with him. After Telemann's departure in 1705, his collegium was directed by Melchior Hoffmann (1704–15), Johann Gottfried Vogler (1715–20), Georg Balthasar Schott (1720–29), J.S. Bach (1729–36 and 1739–41) and Carl Gotthelf Gerlach (1736–9 and 1741–*c*1745). Apart from Bach, all served as organist of the Neukirche. During Bach's tenure, the ensemble met on Friday evenings in Zimmermann's Coffee House during the winter and Wednesday afternoons in Zimmermann's Coffee Garden during the summer. A second collegium, such as that directed by Johann Friedrich Fasch from 1708–11 or that by Johann Gottlieb Görner from 1723–56, often ran parallel to Telemann's. During the trade fairs both collegia added a special weekly concert and arranged the schedule so that fair visitors could hear music four evenings per week.

The concerts featured a mixed fare of appealing, progressive vocal and instrumental music. Gottfried Heinrich Stölzel, who played in Telemann's collegium from 1707 to 1710, described the programme as beginning with an overture, continuing with vocal and solo concertos and closing with a *Sinfonie*. This parallels the music that Bach performed during his collegium tenure: overtures (including pieces by Johann Bernhard Bach), violin and harpsichord concertos, secular cantatas (including the famous 'Coffee Cantata'), instrumental sonatas and possibly book 2 of *Das wohltemperirte Clavier*. The collegia also took part in performances of allegiance music written for the Saxon royal family, which often involved large-scale polychoral pieces performed on the market square, such as Bach's *Preise dein Glücke, gesegnetes Sachsen*, BWV215.

A third collegium appeared in 1743. Organized by Leipzig merchants and termed the 'Grosse Concert-Gesellschaft', the ensemble performed in the hotel 'zu den drei Schwanen' to a subscription audience that grew to over 200 people by 1750. It was this group, directed at first by Johann Friedrich Doles and then by Gerlach and Johann Schneider, that outlasted the others. By 1763 it had grown to include a string section of 8–8–3–2–2 and a full complement of woodwind and brass.

II. After 1763

From the devastation of the Seven Years War, with its ten million-taler retribution payment to Prussia, Leipzig moved to another period of economic prosperity that continued unabated until World War II. Already in the late 18th century Goethe noted the exceedingly vital nature of the town, with its 'unbelievably splendid buildings, which turn their faces to two streets and encircle enclosed courts with sky-high walls, and contain an entire bourgeois world'. By 1824, the population had reached 40,000; by 1849, 62,400, thanks to the arrival of railways in the 1830s and the rapid growth of light industry. The 18th-century gardens surrounding Leipzig (the Apel and Bose Gardens were the most famous) were gradually filled in with new dwellings and factories. By 1885 Leipzig could claim 170,340 inhabitants, and in 1892, with the incorporation of the surrounding industrial suburbs, 400,000. Middle-class music institutions and music-making flourished. The piano firm of J.F. Blüthner, for instance, whose grand pianos with aliquot scaling are still admired, began the production of highly successful upright pianos in 1864.

Leipzig was bombed by the Allies in 1943–4 and, with the collapse of the Nazi regime in 1945, was taken over by the Soviets. In October 1989 it was the site of the largest single demonstration against the East German government, a demonstration that was critical in bringing about the downfall of communist rule. It is deeply symbolic that in the Leipzig rally the most important spokesman for the cause of peaceful negotiation was Kurt Masur, conductor of the Gewandhaus Orchestra. Reunification with West Germany took place soon thereafter. Leipzig is currently undergoing a programme of refurbishment, and its population at the end of the 20th century approached 500,000.

1. CHURCH MUSIC. After 1763 church music gradually declined in importance as the Gewandhaus Orchestra (as it came to be known) and the opera moved to the centre of the city's musical life. Thomaskantors Doles and J.A. Hiller (served 1789–1804) simplified the style of the weekly cantatas and incorporated historical works (by Handel, Hasse, Jommelli and others) into the Sunday service music. A.E. Müller (1804–9) resurrected Bach's vocal compositions and performed several cantatas that had not been heard since the composer's death. Under Kantors Moritz Hauptmann (1842–68) and Gustav Schreck (1893–1917), in particular, the Thomanerchor emerged as a single vocal ensemble whose activities ranged beyond the Sunday service. Through their direction it became a singing group of national standing and later a symbol of Leipzig, performing with the Gewandhaus and other orchestras and giving noted tours. Under the direction of Karl Straube (1918–39), who as Thomaskirche organist (1902–18) won considerable renown as a Reger interpreter, the Thomanerchor began to travel outside Germany and, in a series of radio broadcasts from 1931 to 1937, presented Bach's complete cantatas (often in abridged arrangements, however).

After Straube the Thomanerchor was led by Günther Ramin (1940–56), Kurt Thomas (1957–60), Erhard Mauersberger (1961–72), and Hans-Joachim Rotzsch (1972–92). Under G.C. Biller, who took over the Thomanerchor in 1992, the group functions as an 80-voice choir, carrying on traditions established over the previous century: weekly performances of Bach's cantatas and motets at the Saturday Vespers service, annual performances of Bach's *Christmas Oratorio* and Passions, recordings and radio and television broadcasts, and international concert tours. In recent times other church choirs have also been active, chiefly on a local level (see §4, below).

During the 19th century the Thomaskirche and Nikolaikirche acquired large, distinguished German Romantic organs that survive today: the instrument in the Thomaskirche was completed in 1889 by Wilhelm Sauer and enlarged in 1908 (under Straube's direction); the instrument in the Nikolaikirche was completed in 1862 by Friedrich Ladegast and enlarged in 1902 by Sauer. A neo-Baroque tracker instrument, by Alexander Schuke, was added to the north gallery of the Thomaskirche in 1967.

2. OPERA. Opera, in the form of Italian *opera buffa* and German Singspiel, sprang to life once again soon after the Seven Years War. Johann Adam Hiller's highly successful revival of *Der Teufel ist los* in 1766 marked the beginning of the revival, as did the construction, the same year, of the Comödienhaus, a 1186-seat theatre 'auf der Ranischen Bastei' (now Richard-Wagner-Platz). Used for opera and theatre, it quickly became the home of ambitious music productions, with new works appearing each year.

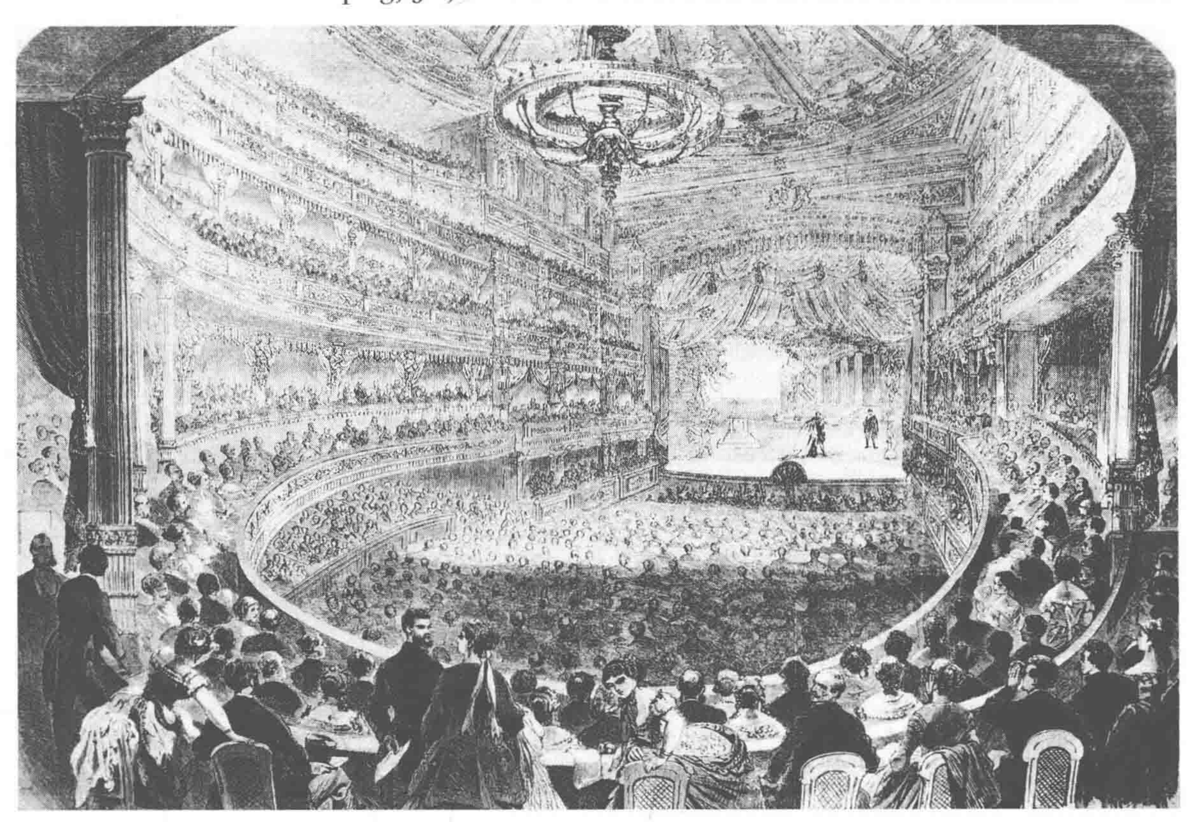
Easter Fair 1773 was marked by the memorable visit of Giuseppe Bustelli's opera troupe from Dresden, and four years later Bustelli's successor, Pasquale Bondini, obtained the right to present the Churfürstlich Sächsische Hofcomödianten in Leipzig as well as Dresden. Upon Bondini's death in 1789 the licence went to the Seconda brothers: Franz, who presented Italian operas, and Joseph, who presented Singspiele and comic operas in German (including 15 performances of *Die Zauberflöte* in 1793). Although the Comödienhaus was purchased by the town of Leipzig in 1796, its music productions continued to be given by visiting or temporary troupes. Hiller, F.C. Gestewitz, F.A. Pitterlin, J.P.C. Schulz, F.I. Danzi, C.I. Engel and others served as conductors during this time. Repertory included works by Hiller, C.G. Neefe, Georg and F.L. Benda, Dittersdorf, Grétry and others. *Die Entführung aus dem Serail* was performed in 1783, followed by *Don Giovanni* and *Le nozze di Figaro* in 1788, all under Bondini's direction. The Italian troupe of Domenico Guardasoni also presented large-scale operas during the years 1782-94, including *Così fan tutte*.

In 1817 the Comödienhaus was rebuilt by J.J.F. Weinbrenner, working under the supervision of K.T. Küstner, who had taken over the opera licence from Franz Seconda. A resident Leipzig company was finally established and the newly refurbished house soon became a centre for Romantic opera. Conductors included J.F. Schneider, H.A. Präger, Albert Lortzing, Julius Rietz and A.F. Riccius, with important guest appearances by H.A. Marschner for the first performances of *Der Vampyr* (1828), *Der Templer und die Jüdin* (1829) and *Des Falkners Braut* (1832), and Robert Schumann for the première of *Genoveva* (1850). The repertory also encompassed works by Spohr, Mozart, Weber, Lortzing and Wagner, whose operas were often featured soon after their premières (*Tannhäuser* in 1853, *Lohengrin* in 1854). The Gewandhaus Orchestra, which since its formation in 1781 had commonly taken part in the Comödienhaus productions, was formally contracted by the city in 1840 to serve as the house's resident instrumental ensemble.

In 1868 a new house, with a capacity of 1900, was opened at the northern end of the Augustusplatz. Designed by C.F. Langhans, the Neues Theater (fig.3) represented the first large-scale 19th-century music hall in Leipzig. It was bordered on the north by a swan lake. The Comödienhaus (which was henceforth also known as the Altes Theater) remained in use for dramas and operettas. Conductors in the Neues Theater included Gustav Schmidt (1868–76), Joseph Sucher (1876–8), Anton Seidl (1878–80), Arthur Nikisch (1880–88), Gustav Mahler (1886–8) and Alfred Szendrei (1918–24). In the 1870s and 80s the opera director Angelo Neumann and theatre director August Förster joined forces to mount the first complete production of Wagner's *Ring* outside Bayreuth (1878) and noted cycles of the operas of Mozart (1880) and Gluck (1882). Between 1923 and 1933 opera director Gustav Brecher and director Walther Brügmann presented ambitious productions of unconventional contemporary works, including the first performances of Krenek's *Jonny spielt auf* (1927) and Weill's *Der Zar lässt sich photographieren* (1928), *Aufstieg und Fall der Stadt Mahagonny* (1930) and *Der Silbersee* (1933). During the *Mahagonny* première a riot broke out, and the house had to be cleared by police. After Brecher's departure in 1933, due to the Nazi takeover, Paul Schmitz served as Generalmusikdirektor, sponsoring a Mozart cycle in 1941 and the première of Orff's *Catulli carmina* in 1943.

Both the Neues Theater and the Comödienhaus were destroyed during World War II, and from 1945 to 1960 opera productions moved to temporary quarters in the Haus Dreilinden in Lindenau. The present Opernhaus, located on Augustusplatz at the site of the Neues Theater, was completed in 1960. Designed by Kunz Nierade, it combines a classical exterior (as a tribute to that of the Neues Theater) with a modern interior along socialist lines. With a large theatre (cap. 1636) and three smaller stages, it is one of the best-equipped opera halls in Europe. Under the leadership of Joachim Herz (1957–76) Leipzig opera regained its pre-war strength, presenting traditional and contemporary productions including the first performances in Germany of Prokofiev's *War and Peace* and Shostakovich's *Katerina Izmaylova*. Following the reunification, opera, musical comedy and ballet were placed under one central administration, and in 1990 Udo Zimmermann was appointed opera director. A champion of the avant garde, Zimmermann has sponsored premières of works by Stockhausen, Jörg Herchet and other contemporary composers as well as unorthodox productions of operas from the traditional repertory. The Opernhaus is also the site of ballet evenings (Uwe Scholz, director), song recitals, exhibitions and forums.

3. GEWANDHAUS AND OTHER ORCHESTRAS. After the Seven Years War, the concerts of the Grosse Concert-Gesellschaft resumed under the direction of Johann Adam Hiller, and in 1765 a short-lived ensemble, the Gelehrten-Konzert, was established at the university. Ten years later Hiller formed the Musikübende Gesellschaft, and it was this group that swiftly rose to prominence. With a chorus and orchestra composed chiefly of students and other



3. *Interior of the Neues Theater, Leipzig, opened 1868: engraving from the 'Illustrirte Zeitung' [Leipzig] (1869)*

non-professionals, the ensemble appeared in extremely successful subscription concerts and Lenten *concerts spirituels*.

In 1781 a concert hall was constructed within the Gewandhaus, or Clothiers' Exchange, a former fair building located in the Universitätsstrasse (at that time called Alter Neumarkt). Built at the command of Burgomaster C.W. Müller to a design by J.F.C. Dauthe, it was the first adequate concert space in Leipzig, with a capacity of approximately 500. On 25 November 1781 the first 'Gewandhaus Concert' took place with Hiller leading a Musikübende Gesellschaft ensemble of 27 players, 12 singers and two soprano soloists. Since the Gewandhaus was a city building, the activities of the orchestra were supervised by the mayor and a 12-member 'Konzert-Direktion'. Programmes were given on Thursday evenings, in a season that ran from Michaelmas to Easter. Hiller served as director of the Gewandhaus ensemble until 1785. He was followed by J.G. Schicht (1785–1810), J.P.C. Schulz (1810–27) and C.A. Polenz (1827–35).

The Gewandhaus Orchestra was an important ensemble of the Classical era. Mozart appeared with the orchestra in May 1789 in a programme of his own music featuring two symphonies and two piano concertos. Beethoven's first, third and fifth symphonies were performed in the Gewandhaus soon after their Viennese premières, and Haydn's *The Creation* was presented in 1800, followed by *The Seasons* in 1801. The choir of the Thomasschule often provided choral support at the Gewandhaus concerts. Members of the orchestra, in turn, accompanied the Thomanerchor in church performances and also played for operas in the Comödienhaus. These ties have continued to the present day.

The transition from notable ensemble to cultural institution took place under the leadership of Mendelssohn, who served as director from 1835 to 1847. He built the Gewandhaus into a first-rate orchestra through unflagging zeal: he broadened the repertory, conducted all works (before his tenure instrumental music was led by the Konzertmeister), introduced the use of the baton for greater precision and raised funds through benefit concerts. He was assisted by the masterful playing of Konzertmeister Ferdinand David (who gave the première of Mendelssohn's E minor Violin Concerto in 1845) and the supportive journalism of Schumann in the *Neue Zeitschrift für Musik* (which continued the tradition of music criticism begun in 1798 by Friedrich Rochlitz in the *Allgemeine musikalische Zeitung*). Mendelssohn sponsored important first performances: Schumann's first, second and fourth symphonies, Schubert's 'Great' C major Symphony and his own Third Symphony and *Ruy Blas* overture. In 1843 Berlioz conducted a performance of his *Symphonie fantastique* (with 49 players). Mendelssohn also championed earlier music, especially that of Bach, in a series of 'Historical Concerts'. In 1840 he performed one of Bach's three-clavier concertos, with Liszt, Ferdinand Hiller and himself as soloists. The next year he presented the *St Matthew Passion*. In addition to his work with the Gewandhaus Orchestra, Mendelssohn also founded the Leipzig Conservatory in 1843 (see §5 below). In 1842 the Gewandhaus hall was remodelled and side galleries were added (fig.4), to a design by Albert Geutebrück.

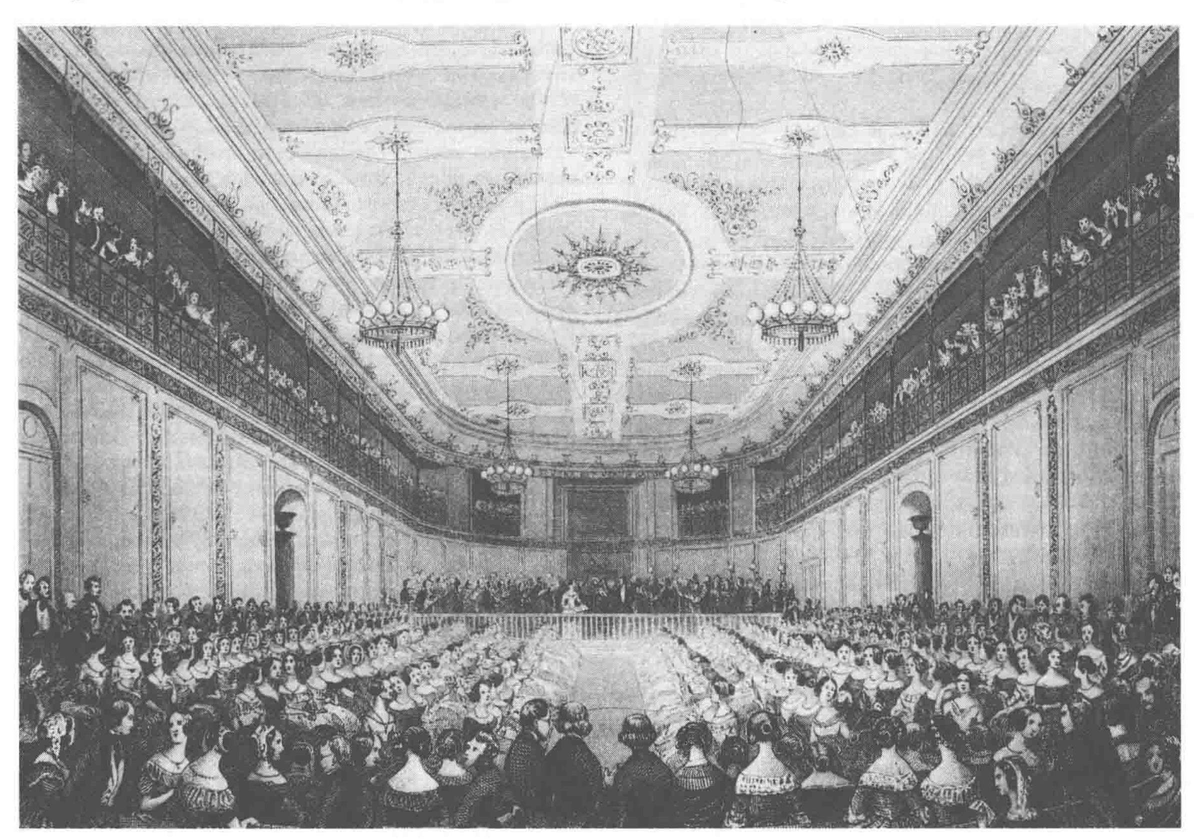
After Mendelssohn's death the Gewandhaus Orchestra was conducted from 1847 to 1854 by Julius Rietz (fig.5), N.W. Gade and David, and from 1854 to 1860 by Rietz alone. Although Rietz admired Mendelssohn's stewardship, he disliked the music of the New German School and generally avoided the works of Wagner and Liszt (whose symphonic poems he termed 'sins against art'). Rietz's successor, Carl Reinecke, had similar tastes, and during his tenure of 1860–95 the Gewandhaus's association with traditional repertory became firmly established. Although Wagner made a guest appearance in 1862 (to conduct the *Tannhäuser* and *Meistersinger* overtures), it was Brahms who developed a close relationship with the orchestra; he played his First Piano Concerto in 1859 and conducted the première of the Violin Concerto (in 1879, with Joseph Joachim as soloist) and the first Leipzig performances of all his symphonies. Under Reinecke Brahms's music became a staple of the Gewandhaus programmes, with all four symphonies commonly appearing in a single season.

In the early 1880s the need for a larger space led to the construction of a new hall, to a design by Martin Gropius and Heino Schmieden, in the Grassistrasse to the southwest of the town ring. Called the Neues Gewandhaus, after the orchestra's first home, the building contained a large auditorium seating approximately 1600 and a smaller hall, for chamber music, seating 700. An opening concert on 11 December 1884 of Bach, Mendelssohn and Beethoven was followed later that month by the first performance of Bruckner's Seventh Symphony, with the composer present. By 1888 Tchaikovsky could remark during a visit: 'The famous Gewandhaus concerts, which have made this relatively modest-sized town of Leipzig into one of Germany's musical centres, are remarkable for a first-class orchestra and a conservative programme'. In 1892 a Mendelssohn monument, by Werner Stein, was erected in front of the hall.

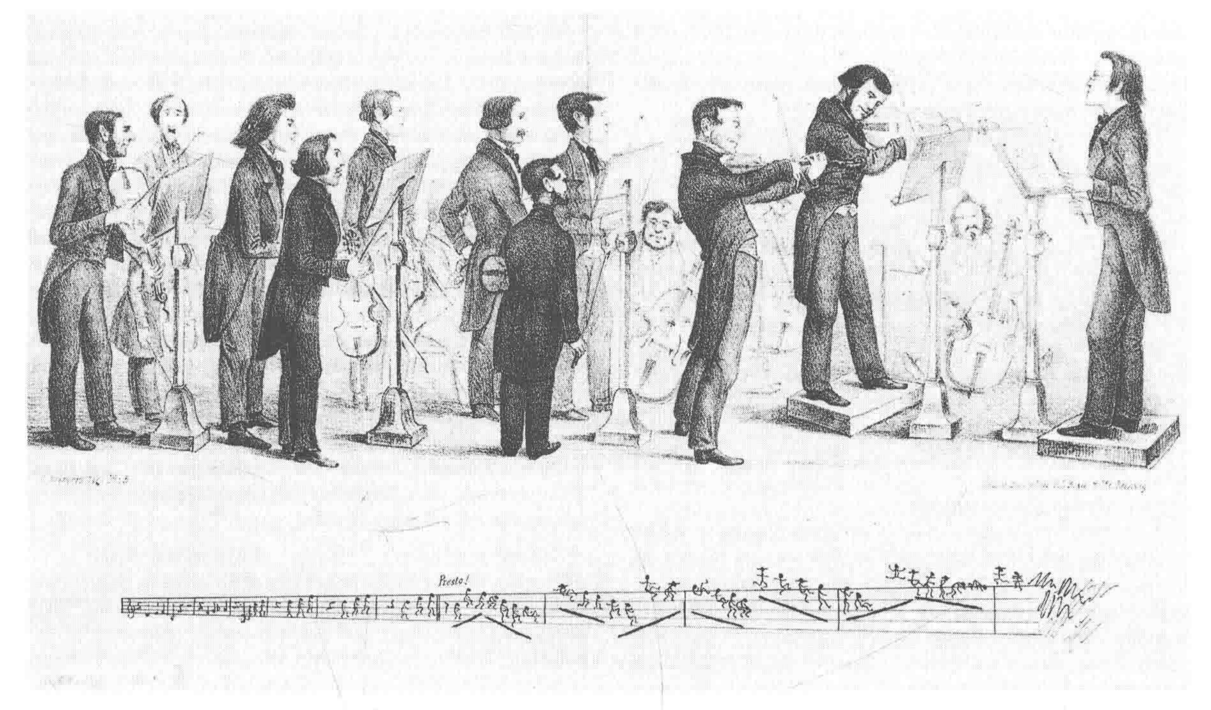
Arthur Nikisch, who followed Reinecke in 1895, maintained the conservative tradition, presenting, for instance, a complete cycle of Bruckner's symphonies in 1919–20. But he also restored Berlioz, Liszt and Wagner to the repertory, and introduced the works of Richard Strauss, Reger, Schoenberg and Delius. He also presented evenings of early music, in the spirit of Mendelssohn's 'Historical Concerts'. In 1916 Nikisch took the Gewandhaus Orchestra to Switzerland on its first foreign tour, and in 1918 he began the custom of performing Beethoven's Ninth Symphony on New Year's Eve.

Nikisch was followed in 1922 by Wilhelm Furtwängler. Although Furtwängler was a superb interpreter of Romantic music, the Gewandhaus failed to prosper during his tenure, possibly because he divided his time between Leipzig and Berlin (where he served as conductor of the Berlin PO). Bruno Walter revitalized the orchestra upon succeeding Furtwängler in 1929 but was forced to step down in 1933, victim of the Nazi government's anti-Semitic policies. Walter was followed by Hermann Abendroth, who led the orchestra during the difficult period of Nazi rule. The music of Mendelssohn was banned in Germany in 1936, and in November of that year his statue was removed from the front of the Gewandhaus and destroyed.

In December 1943 the Gewandhaus was destroyed by Allied bombing raids. After the war the orchestra



4. Original Gewandhaus hall, after the addition of side galleries: steel engraving, after 1842



5. *Rehearsal of the Leipzig Gewandhaus Orchestra under Julius Rietz, 1850: lithograph after a drawing by the cellist Carl Reimers*

performed in the auditorium of the Kongresshalle am Zoo (reconstructed in 1946), first under Herbert Albert (conductor 1946–9), then Franz Konwitschny (1949–62) and Václav Neumann (1964–8). In 1970 Kurt Masur was named Gewandhauskapellmeister. Masur, a strong advocate of traditional repertory, fully restored the orchestra to its former stature and convinced the city of the need for a new Gewandhaus building. In October 1981 a second Neues Gewandhaus – the third home of the orchestra – was dedicated in a festive programme that included Beethoven's Ninth Symphony. Located at the southern end of Augustusplatz, the structure was designed by a team of architects headed by Rudolf Skoda. The main hall seats 1920 and contains a large and magnificent pipe organ by Alexander Schuke; a smaller hall, used for chamber music, seats 500. In 1993 a new Mendelssohn monument, designed by Jo Jastram, was erected in front of the building.

During his tenure as Gewandhaus conductor, Masur emerged as a leading spokesperson for the citizens of Leipzig. In addition to championing the Neues Gewandhaus, he played a leading role in the peace negotiations of October 1989 (see above) and pushed for the restoration of Mendelssohn's house (see §7 below). In 1995 he also initiated Gewandhaus Day, an event that takes place each summer and features an open-air concert by the orchestra. In 1991 Masur was also named music director of the New York PO; he stepped down from the Gewandhaus in 1996 in order to devote his full attention to New York. Herbert Blomstedt was appointed Masur's successor in Leipzig. In 1997 the Gewandhaus Orchestra consisted of a pool of 187 players, who perform for instrumental concerts, opera, and church performances with the Thomanerchor.

The most important orchestral ensembles after the Gewandhaus have been those associated with radio broadcasting. The Leipzig SO, founded in 1923 by Hermann Scherchen, was linked one year later with the Mitteldeutsche Rundfunk and began transmitting programmes regularly as the Rundfunk-Sinfonieorchester from the Albert-Halle (destroyed in World War II). After 1930 it also gave public concerts, often in conjunction with the Arbeiter-Sänger-Bund. Its conductors have included, in addition to Scherchen, Alfred Szendrei, Carl Schuricht, Hans Weisbach, Fritz Schröder, Hermann Abendroth, Herbert Kegel, Wolf-Dieter Hauschild and Max Pommer. The orchestra presently includes 165 musicians, who perform as the Sinfonieorchester and Kammerphilharmonie of the Mitteldeutsche Rundfunk.

4. CHOIRS AND CHORAL SOCIETIES. The growing interest of the middle class in choral singing led to the formation of a rich array of choirs and choral societies after 1800. Many groups achieved distinction. The Singakademie, Leipzig's first amateur mixed choir, was formed by Johann Gottfried Schicht and Jacob Bernhard Limberger in 1802. Patterned after Fasch's successful Berlin Sing-Akademie (founded 1791), the group often collaborated with the Gewandhaus Orchestra. Its early directors included J.P.C. Schulz (1810–27), C.A. Pohlenz (1827–43), E.F. Richter (1843–7) and Julius Rietz (1848–51). The Riedel-Whistling Verein, a mixed chorus of approximately 250 voices founded by Karl Riedel in 1854, and renamed Riedel'scher Verein the following year, presented the first complete performance of Bach's B minor Mass in 1859 (in German, with Liszt in attendance) and participated in the cornerstone-laying ceremony for the Festspielhaus in Bayreuth in 1872 (Beethoven's Ninth Symphony, with Wagner conducting). Its early directors included Riedel (1854–88), Hermann Kretzschmar (1888–97) and Georg Göhler (1897–1913). The Bach-Verein was set up in 1875 at the urging of Bach biographer Philipp Spitta to perform Bach's cantatas in complete and unarranged form. It lasted until 1920. The Bach-Verein's most important

conductors were Heinrich von Herzogenberg (1876–85), Hans Sitt (1886–1903) and Karl Straube (1903–20). Under Straube, the choir played a prominent role in the Leipzig German Bach Festivals.

There were many additional choirs, often with distinct political or vocational focal points: the Liedertafel (1815); the Pauliner-Verein (1822), a university men's chorus; the Zöllner-Verein (1833), Männergesang-Verein (1843) and Zöllnerbund (1857), three men's choruses founded by Carl Friedrich Zöllner; the Leipziger Kunst- und Gewerbeverein (1854); the Lehrergesangverein (1876); the Psalterion (1866), founded by Salomon Jadassohn; the Leipziger Männerchor (1891), established by Gustav Wohlgemuth and built into a member of the politically orientated Deutscher Sängerbund; and the Arion (1903), a university men's chorus. By 1900 many choruses in Leipzig could claim between 300 and 600 members. In 1925 it was estimated that approximately 14,000 citizens participated in choral groups.

A formal Gewandhaus Choir was established in 1920 by Straube, who was succeeded as director by Ramin in 1935. Since 1992 it has been led by Eckehard Schreiber (who heads the Gewandhaus Youth and Children's Choirs as well). Also important in the 20th century have been the radio choir, first formed in 1947 and reconstituted in 1992 as the MDR Chor, and church choirs such as those of the Friedenskirche, Taborkirche and Bethanienkirche.

5. Education. Before the 19th century, music instruction in Leipzig was offered mainly by the town's professional musicians: the Thomaskantor provided singing and instrumental lessons for Thomasschule students; the Stadtpfeifer and Kunstgeiger trained apprentices; and the Thomaskantor and other composers and players offered private instruction in performance. In 1771 Hiller founded a vocal institute with the purpose of training children at first, and then adults as well, in the art of singing. It developed into a type of music school, with pupils participating in the Musikübende Gesellschaft. After Hiller's departure for Mitau in 1785, however, it languished.

With the rapid expansion of public concert life after 1800, it became clear that a more broadly based system of music education was needed. This was provided by the Leipzig Konservatorium, founded by Mendelssohn in 1843 with a staff of six teachers and 22 students. With the chartered purpose of giving 'higher education in music' through instruction extending 'to all branches of music, seen as a science as well as an art', the conservatory prospered, and by the 20th century it had become an institution of international standing. From the beginning the school maintained close ties with the Gewandhaus Orchestra: the conductors and members of the orchestra served as instructors at the school, and the orchestra, in turn, recruited young players primarily from the conservatory. This symbiotic relationship resulted in 'the Gewandhaus tradition', in which playing techniques and interpretative nuances were passed down from one generation of orchestra members to the next. Originally located in a small building in the courtyard of the original Gewandhaus, in 1887 the conservatory moved into an imposing classical building (designed by Hugo Licht) opposite the Neues Gewandhaus in the Grassistrasse. This building was badly damaged in World War II and rebuilt in a simplified style.

In accordance with Mendelssohn's charter, the conservatory has offered distinguished instruction not only in performance but in theory and musicology as well. Many concepts of analysis and interpretation (such as hermeneutics) were developed there. Instructors have included Mendelssohn, Schumann, Reger and Karg-Elert. First called the Konservatorium der Musik, then the Königliches Konservatorium der Musik, and then Staatliche Hochschule für Musik (during the socialist era), the conservatory is now known as the Hochschule für Musik und Theater Felix Mendelssohn Bartholdy, informally the Mendelssohn Akademie.

In 1919 Thomaskantor Karl Straube established an institute of church music for the purpose of providing instruction in the art of liturgical music. Straube was succeeded by Günther Ramin, upon whose death in 1956 the institute was dissolved by the socialist regime. In 1992 it was reopened, under the leadership of Christoph Krummacher, as a subsidiary of the Mendelssohn Hochschule für Musik und Theater.

6. Music publishing. Book publishing appeared early in Leipzig (by 1485, at least) and flourished in the town's favourable commercial climate. By 1700 Leipzig had surpassed Frankfurt as the centre of German book printing, with such ambitious projects as Zedler's *Universallexikon* (1732–54, 64 volumes) winning considerable renown.

Before 1763, Leipzig's role in music publishing was modest, however. As a centre of Lutheran orthodoxy, it excelled chiefly in the production of *Gesangbücher*, or hymnbooks, in which the music was printed by woodcutting, engraving or unrefined movable type. Michael Blum (first evangelical hymnal, 1530), Valentin Schumann (hymnal of 1542, with almost 120 chorales), and Valentin Bapst (hymnal of 1545, with foreword by Luther and woodcutting of great artistry) were among the most important Reformation printers; Gottfried Vopelius's outstanding *Neu Leipziger Gesangbuch* (Leipzig, 1682) carried the tradition into Bach's time. Early publishers of polyphonic music included Nicolaus Faber, Wolfgang Günther, Michael Lantzenberger, Jacob Apel and Lorenz Cober. Using movable type, Abraham Lamberg printed sacred vocal works by Calvisius, Demantius and Schein, as well as Bodenschatz's important *Florilegium Portense* anthologies (1603, and reprints into the 18th century). By 1700 music printing in Leipzig was carried out mostly by engraving, which was time-consuming, expensive and useful only for small runs (200 copies or so, for J.S. Bach's editions).

It was after the Seven Years War that Leipzig rose to prominence, due in large part to the appearance of the Breitkopf firm, founded as a book-publishing operation in 1719 by Bernhard Christoph Breitkopf. While Breitkopf's involvement with music was limited to text sheets and selected volumes of songs (the *Schemellische Gesangbuch*, 1736, and *Singende Muse an der Pleisse*, 1742, both produced with a double impression), his son Johann Gottlob Immanuel unveiled a movable mosaic type in 1754–5 (first used for Electress Maria Antoni Walpurgis's *Il trionfo della fedeltà*) that could be employed for 1500 copies or more. Using the new process, Immanuel produced over 50 editions, including music by Graun, Telemann, Quantz, Johann Stamitz, J.A. Hiller, C.P.E. Bach and J.S. Bach (the four-part chorales, 1784–7). At the same time, he also carried out an extensive trade in

hand-produced manuscript copies, advertised in non-thematic catalogues (from 1761) as well as thematic catalogues (1762–87). Gottfried Christoph Härtel purchased the firm in 1796, and in 1806 introduced Senefelder's lithographic process, which revolutionized music printing. During the next 50 years, Breitkopf & Härtel, as the company was renamed, became the leading music publisher in the world, issuing first editions of Beethoven (25 works), Chopin, Berlioz, Liszt and others. By 1875 its music catalogue contained more than 15,000 items. The complete works of J.S. Bach (61 volumes, 1851–99), published in association with the Bach-Gesellschaft, established the standard for modern editions; it was soon followed by the Beethoven edition (1862–5; 13,400 plates) and the complete works of Mendelssohn, Mozart, Schumann, Schubert and many others. Breitkopf also published encompassing anthologies such as Denkmäler deutscher Tonkunst (DDT, 1892–1931) and Denkmäler der Tonkunst in Bayern (DTB, 1900–31).

Other celebrated Leipzig music-publishing firms include C.F. Peters, founded by Franz Anton Hoffmeister and Ambrosius Kühnel in 1800 and taken over by Carl Friedrich Peters in 1814; Hofmeister, founded by Friedrich Hofmeister in 1807; Merseburger, founded by Carl Merseburger in 1849; and Eulenburg, founded by Ernst Eulenburg in 1874. By the end of the 19th century Leipzig could claim more than 60 music-publishing firms. All profited from the introduction of the rotary press, which greatly facilitated the mass production of inexpensive music editions.

Music publishing in Leipzig prospered until World War II, when the situation changed drastically. C.F. Peters was seized by the Nazis, and its owner, Henri Hinrichsen, was sent to the Auschwitz concentration camp, where he died in 1942. Hinrichsen's son Walter left Leipzig in 1936 and founded C.F. Peters in New York; a second son, Max, left in 1937 and formed Hinrichsen Edition in London. After the war, a third branch, C.F. Peters Corporation was set up in Frankfurt in 1950; meanwhile Leipzig operations were taken over by the state and continued as Edition Peters. Breitkopf & Härtel was destroyed by the bombings of 1943, and much valuable manuscript and archival material was lost. After 1945 the firm split into a Leipzig division, which was taken over by the state, and a Western division, which was established in Wiesbaden, where it remains today. Hofmeister, too, was transformed into a state operation. Merseburger, Eulenburg and other firms fled to the West.

In 1958 the Leipzig operations of Breitkopf & Härtel, Hofmeister and the Deutscher Verlag für Musik (formed in 1954) were amalgamated under the rubric VEB (Volkseigener Betrieb). With state support, the VEB constituents issued numerous inexpensive facsimiles, reprints and musicological publications. After the reunification of 1989, VEB was dissolved. Edition Peters ceased operations, Breitkopf & Härtel became a branch of the Wiesbaden firm (which also absorbed the Deutscher Verlag) and Hofmeister returned to private ownership, issuing notable new publications such as *Denkmäler Mitteldeutscher Barockmusik*.

Leipzig has also been a centre for music magazines and periodicals, including *Allgemeine musikalische Zeitung* (1798, initiated by Breitkopf & Härtel), *Neue Zeitschrift für Musik* (1834, established by Schumann), *Die Sängerhalle* (1861), *Musikalisches Wochenblatt* (1870), *Zeitschrift für Instrumentenbau* (1880), *Zeitschrift der Internationalen Musik-Gesellschaft* (1899) and *Deutsche Musikdirektoren-Zeitung* (1899).

7. LIBRARIES AND MUSEUMS. The central music library of Leipzig is the Musikbibliothek, which in 1991 was incorporated into the Leipziger Städtische Bibliotheken complex in the Altes Grassimuseum (Wilhelm-Leuschner-Platz). The Musikbibliothek is an amalgamation of several public and private collections, including those of K.H.L. Pölitz (prints and manuscripts of chamber and vocal music from 1750–1820), Carl Ferdinand Becker (17th- and 18th-century material), Kurt Taut (autographs of lesser 19th-century composers), Rudolph Hagedorn (Wagner collection, containing some 2000 items) and the Leipzig Singakademie. The superb collection of the Musikbibliothek Peters, founded by Max Abraham in 1894 as part of C.F. Peters and seized during World War II by the Nazis, was incorporated into the library in 1953.

Also noteworthy is the Deutsche Bücherei (Deutscher Platz). Established in 1913 as a repository for all books published in the German language, it now contains over 7·5 million items. It is housed in a main building (built by Oskar Pusch from 1914 to 1916) and a storage tower complex (1983). In 1991 the Bücherei was placed under the administrative aegis of the Deutsche Bibliothek, Frankfurt. The Stadtarchiv (Altes Rathaus) houses the town archives, which encompass early documents pertaining to music activities.

The music instrument collection of Leipzig University in the Grassimuseum contains as its core the Cologne collection of Wilhelm Heyer, purchased for the university in 1926 through funds provided by Henri Hinrichsen. Although the collection suffered grave losses in the war, it remains unusually rich in early keyboard instruments, including a 1533 harpsichord and a 1543 clavichord by Domenicus Pisaurensis and a 1726 pianoforte by Bartolomeo Christofori. The collection has been the home of the Capella Fidinia, which since 1957 has given performances on period instruments or reconstructions under the direction of Hans Grüss. It has also served as a training ground for early-instrument restorers. Recent directors have been Hubert Henkel and Winfried Schrammek.

The Stadtgeschichtliches Museum (Altes Rathaus) contains the Mendelssohn Room (established in 1970) and other historic spaces, as well as the famous 1746 portrait of Bach painted by local artist Elias Gottlob Haussmann. The Mendelssohn House has been set aside as a memorial to Felix Mendelssohn, who lived there with his wife and five children during his last three years (1844–7). Also of special interest to music scholars are the Deutsches Buch- und Schriftmuseum and the German Paper Museum (with an extensive collection of watermarks), both housed in the Deutsche Bücherei. (For the Bach-Archiv and Bach-Museum, see §8 below.)

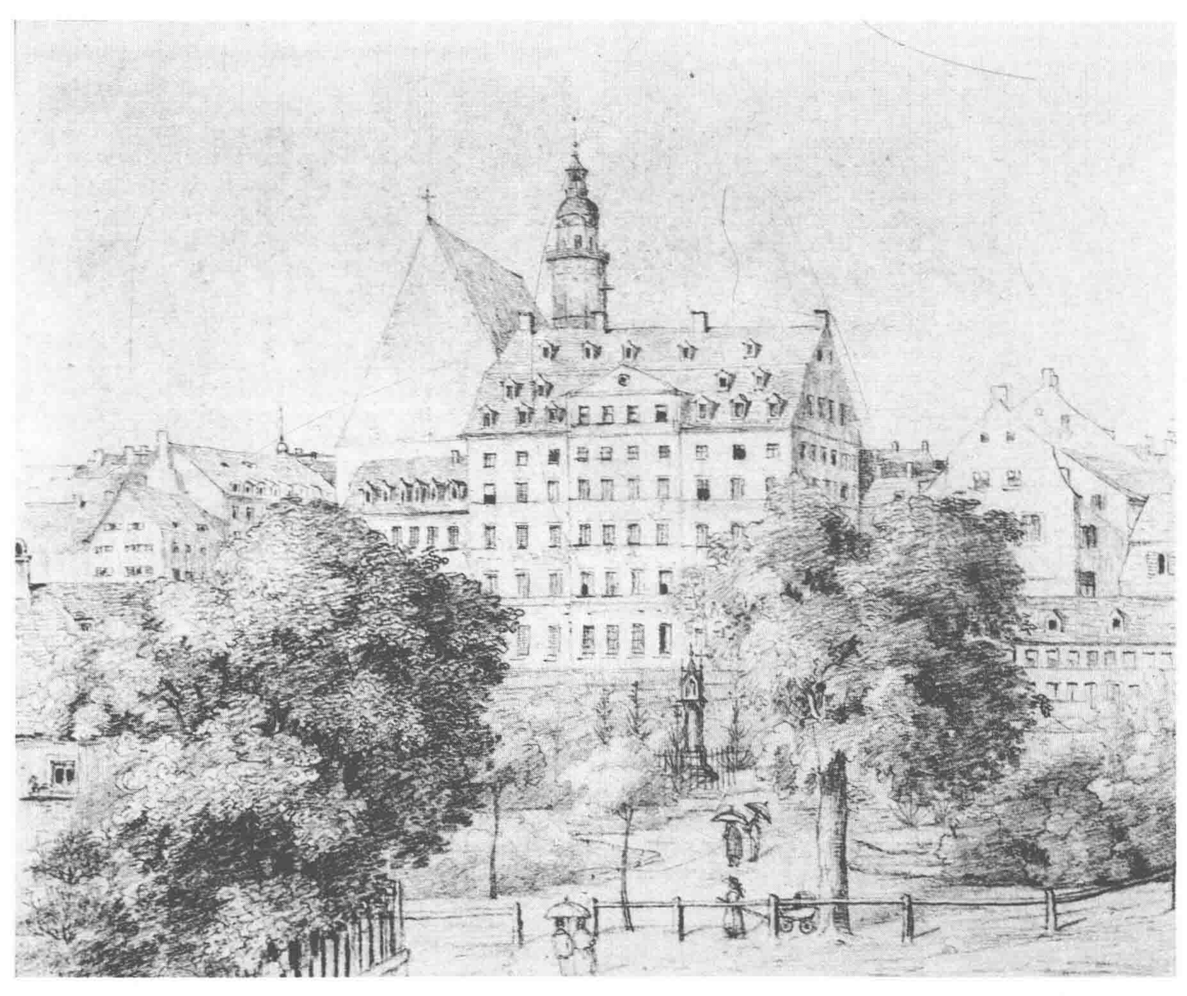
8. THE BACH HERITAGE. It is not surprising that Leipzig, as the city in which Bach held his final and most important post, would play a central role in the posthumous resurrection, preservation and study of his music, in what is termed, in German, *Bach-Pflege*. This began in 1802 with Forkel's ground-breaking biography *Über Johann Sebastian Bachs Leben, Kunst und Kunstwerke*, published by Hoffmeister & Kühnel, which also issued (with Forkel's editorial assistance) the *Oeuvres complettes de Jean Sebastien Bach* (1801–4), the first attempt at a complete

edition of Bach's organ and harpsichord music. Around the same time Thomaskantor A.E. Müller began to perform Bach's church cantatas, still largely unknown at the time, within the context of services in Leipzig.

In the 1840s Mendelssohn's inspired performances of Bach's music in the Gewandhaus, the Thomaskirche and other venues culminated in the erection of the first Bach monument (now known either as the Old Bach Monument or the Mendelssohn Bach Monument), designed by Eduard Bendemann and set up in the linden-lined promenade just to the west of the Thomasschule in 1843 (fig.6). Between 1844 and 1852 C.F. Peters issued the complete Bach organ works in eight volumes, and in 1850 Carl Ferdinand Becker, Moritz Hauptmann, Otto Jahn and Robert Schumann founded the Bach-Gesellschaft for the purpose of publishing a complete edition of Bach's music. The volumes of the resulting complete works of Bach, issued by Breitkopf & Härtel between 1851 and 1899, set a new scholarly standard for urtext editions. The Bach-Gesellschaft was dissolved in 1900 upon the completion of the complete works, and the Neue Bach-Gesellschaft was set up the same year. The first issue of the *Bach-Jahrbuch* (*BJb*), sponsored by the newly formed society, appeared in 1904. While the old and new Bach societies were concerned with editing Bach's music and documenting his life, the Bach-Verein, founded in 1875, focussed on performing Bach's sacred vocal works 'in original form' (see §4 above).

The growing idolization of Bach during the 19th century led to the rediscovery of the composer's bones in the burial plot of the Johanniskirche in 1894 and their ceremonial reburial inside the church. The 20th century began inauspiciously with the razing of the Thomasschule for a new rectory building in 1902, but this was followed six years later by the erection of a second Bach monument (now known as the New Bach Monument), commissioned by the Bach-Verein and designed by Carl Seffner, who claimed to have recreated Bach's facial features from studies of the composer's skull made by the Leipzig anatomist Wilhelm His. The imposing statue, located in the middle of the Thomaskirchhof, has become a mecca for Bach worshippers.

The period following World War II ushered in new Bach institutions and events, despite the difficulties caused by the socialist regime and a divided Germany. Bach's bones were moved from the ruins of the Johanniskirche in 1950 to the choir of the Thomaskirche, where they remain. The Bach-Archiv, a research institute set up by Werner Neumann, was set up chiefly to co-edit the *Neue Bachausgabe* with the Johann-Sebastian-Bach-Institut



6. Thomaskirche and Thomasschule, view from the west, with (centre) the Bach monument by Eduard Bendemann: drawing by Felix Mendelssohn, pencil, 1843 (D-Bsb Mendelssohn-Archive)

in Göttingen (located in what was then West Germany). The Bach-Archiv's other projects include the publication or editing of the *Bach-Dokumente*, the *Bach-Jahrbuch*, the *Bach Compendium* and the *Leipziger Beiträge zur Bach-Forschung*. Directed since 1986 by Hans-Joachim Schulze, it is located today opposite the Thomaskirche, in the restored Bosehaus of 1711, which also houses the Bach Museum (permanent display plus special temporary exhibits) and the Neue Bach-Gesellschaft. For a time, the Bach-Archiv was a subsidiary of the Nationale Forschungs- und Gedenkstätten Johann Sebastian Bach der DDR, established in 1979 but dissolved in 1989.

The year 1964 witnessed the beginning of the International Bach Competition, initially held every three years, and biennial from 1998, in areas of performance such as organ, harpsichord, violin and voice. The longstanding practice of performing a Bach cantata each Saturday in the Thomaskirche at the afternoon Vespers service continues, and during the summer months outdoor concerts are given at the New Bach Monument in front of the Thomaskirche.

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GEORGE B. STAUFFER

Leise (Middle High Ger. *Leis*). A devotional, Germanic song stanza in the nature of a refrain, found particularly

in the later Middle Ages. Supposedly deriving its name from the words 'Kyrie eleison' as they appear repeatedly in the litany, the *Leise* is normally considered a part of the general category RUF and is distinguished within that category by being characteristically in a four-line form without musical repeats. The earliest known example is thought to be the 9th-century Freising song to St Peter, *Unsar trothîn hât farsalt* (*D-Mbs* Clm 6260, f.158*v*). In the early stages of specifically German polyphony (beginning with the lost early 15th-century Strasbourg manuscript *F-Sm* 222) *Leisen* were often set; other examples include *Christ ist erstanden* (based on the opening of the sequence *Victimae paschali laudes* and traced to the mid-12th century) and *Nun bitten wir den heiligen Geist* (based on the sequence *Veni Sancte Spiritus* and traced to the mid-13th century).

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DAVID FALLOWS

Leisentrit, Johannes [Johann] (*b* Olomouc, May 1527; *d* Bautzen, 24 Nov 1586). German theologian, hymnologist and composer of Moravian birth. He studied theology at Kraków and was ordained in 1549. After a short period spent teaching in Vienna and Prague, he was sent to the diocese of Meissen by the Archbishop of Prague. The last Catholic Bishop of Meissen appointed him canon of Bautzen Cathedral in 1551. In 1559 he became dean, and in 1560 official-general for the diocese of Lusatia. When the bishopric of Meissen became Protestant in 1561, the papal nuncio in Prague appointed him 'administrator and commissioner-general of the see of Meissen for Upper and Lower Lusatia'. The fact that Lusatia remained predominantly Catholic must be attributed to his pastoral endeavours, which were reflected in many catechetic and other writings, and to his astute and moderating ecclesiastical policy. He was one of the great reformers of the early years of the Counter-Reformation. The crowning achievement of his ministry was his great hymnbook *Geistliche Lieder und Psalmen* (Bautzen, 1567/*R*), which was only the second Catholic hymnbook to appear in the 16th century (the first was Michael Vehe's of 1537). It has 480 folios containing 250 hymns and 180 melodies and is magnificently adorned with woodcuts and marginal decorations. It is the largest and finest hymnal of the Counter-Reformation. Leisentrit fully explained his intentions in an extensive preface. Two further editions with different prefaces appeared during his lifetime, in 1573 and 1584; in the last of these, published as *Catholisch Gesangbuch voller Geistlicher Lieder und Psalmen*, the repertory of texts and melodies is considerably expanded. The hymnal was circulated not only in Leisentrit's own diocese of Lusatia but throughout Germany. At the instigation of the Bishop of Bamberg an abridged version was published at Dillingen in 1576; this was the first German Catholic diocesan hymnbook. Leisentrit used a number of Protestant hymnbooks, including Nicolaus Herman's *Sonntags Evangelia* (1561) and Valentin Triller's *Schlesisch Singebüchlein* (1555), as his sources; he also appears to have drawn on the repertory of the Bohemian Brethren. In addition to Vehe's hymnal his Catholic sources included hymns by his friend Christoph Schweher of Budweis (now České Budějovice) that were first printed in the hymnal *Christliche Gebet und Gesäng* (Prague, 1581) but whose texts appeared in Leisentrit's hymnal in 1567; for the third edition he also used texts from R. Edlingius's *Teutsche evangelische Messen, Lobgesange* (Cologne, 1572) and the Tegernsee hymnal (1577). He took over many of the melodies of Hecyrus, Herman and Triller and, as he stated in a letter to Hecyrus appended to the first edition, composed some of the others himself. Some 70 melodies appeared in his hymnbook for the first time.

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WALTHER LIPPHARDT/CLYTUS GOTTWALD

Leisner, David (*b* Los Angeles, 22 Dec 1953). American guitarist and composer. He studied at Wesleyan University; his teachers included John Duarte, David Starobin and Angelo Gilandino (guitar), John Kirapatrick and Karen Tuttle (interpretation), and Richard Winslow (composition). In 1975 he won second prize at the Toronto International Guitar Competition and in 1981 a silver medal at the International Guitar Competition of Geneva. He made his New York début in 1979 at Merkin Hall. He taught guitar at Amherst College, 1976–8, and in 1980 was appointed to the New England Conservatory. Leisner is a champion of contemporary American guitar works, and has given the first performances of works by Virgil Thomson and Glass, among others. He also played an important role in the rediscovery of the works of Johann Kaspar Mertz, especially with his recording *The Viennese Guitar* (1980). In 1984 he contracted the condition of focal dystonia, affecting his right hand; he compensated for this by using solely the thumb and index finger, and eventually regained full use of his hand. His compositions include the *Four Pieces* for guitar (1979–86), the *Simple Songs* (1982) and *Five Songs of Devotion* (1989) for voice and guitar, as well as chamber and orchestral works.

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THOMAS F. HECK

Leisring [Leissringk, Leisringius], **Volckmar** (*b* Gebstedt, Thuringia, 1588; *d* Buchfarth, nr Weimar, 1637). German composer and theorist. From 1605 to 1611 he studied theology at Jena. In 1611 he became Rektor, Kantor and town clerk of Schkölen, near Naumburg. In 1618 he became pastor at Nohra, near Erfurt. In the preface to the second edition of his *Cymbalum Davidcum* (1619) he states that because of the divine call to the ministry, he had resolved to give up composing. Hence, most of his music dates from before 1618. The few publications after 1618 were either composed previously at Jena (*Taedae nuptiales*) or were later editions of earlier works. From 1626 until his death he was pastor at Buchfarth and nearby Vollhardsroda. Leisring was a conservative composer. Most of his works feature homophonic double-choir writing. Of the 35 motets in Cymbalum David, 14 are for eight-voice double choir and even those in five or six parts frequently show a division between high and low voices. His *Corona musices* is an encomium on the origin, nature and effects of music. *Breviarium artis musices*, which is similar in layout to Heinrich Faber's *Compendiolum musicae* (1548; many subsequent editions), contains, like many other didactic books of the time, chapters on modes, clefs, voices, intervals, modulation, tactus and so on.

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Brautlied aus dem XXVI. Capitel Syrachs (Jena, 1609), lost

Cantio magnificus et prudentissimi, 6vv (Jena, 1609)

Canticum gratulatorium in Faustum (Jena, 1610)

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Strenophonia oder ein new Jahr Geschenck, 4–6, 8vv (Jena, 1615)

Taedae nuptiales in 16 anmutigen Hochzeitgesängen, 4–8vv (Erfurt, 1624)

2 sacred songs in Cantionale sacrum, i (Gotha, 1646); 1 in Cantionale sacrum, ii (Gotha, 1655)

Trotz sei dem Teufel, 8vv, *D-Mbs*

O filii et felice rex, 8vv, *D-Dmb*

2 motets, 5vv, *D-LEm*

Several other MS compositions listed in *EitnerQ*

WRITINGS

Corona musices quam ex lectissimus et suavissimis, a ex musarum charitumque viridario decerptis flosculis (Jena, 1611)

Breviarium artis musices, oder ein kurtzes unnd einfeltiges Musikbüchlein für die junge Knaben (Jena, 1615)

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HORACE FISHBACK/PETER JANSON

Leister, Karl (*b* Wilhelmshaven, 15 June 1937). German clarinettist. He was an outstanding principal in the Berlin PO from 1959 to 1993, mainly under Herbert von Karajan, who had a profound influence on him. Leister learnt first from his father, a founder member of the RIAS SO, Berlin. From 1953 to 1957 he studied at the Berlin Hochschule für Musik under Heinrich Geuser; he played in the orchestra of the Berlin Komische Oper from 1957 to 1959, when he joined the Berlin PO. In 1994 Leister took up a teaching post at the Hochschule für Musik in Berlin. He has made over 100 recordings, including much chamber music and the concertos of Mozart, Spohr and Weber, and in 1984 gave the première of the Clarinet Quintet by Helmut Eder. In 1983 he began an association with the Ensemble Wien-Berlin and in 1986 founded the Berliner Solisten. His tone is pure and rounded, with minimal vibrato.

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PAMELA WESTON

Leitão de Avilez, Manuel. *See* AVILEZ, MANUEL LEITÃO DE.

Leite, António (Joaquim) da Silva (*b* Oporto, 23 May 1759; *d* Oporto, 10 Jan 1833). Portuguese composer. After studying for the priesthood he decided on a career in music instead. He probably studied with Girolamo Sertori, an Italian living in Oporto in the 1780s. He became well known as a teacher and in 1787 published at Oporto his own text, *Rezumo de todas as regras, e preceitos da cantoria*, for his students. By 1788 he was a teacher at the Real Colégio dos Meninos Orfãos and organist at the convents of S Clara and S Bento da Avé-Maria, becoming *mestre de capela* of the latter by 1792. Most of his sacred compositions were written for the virtuoso singers attached to that convent. He was also a fine guitarist and published *6 sonatas de guitarra* (Oporto, 1792) and an *Estudo de guitarra* (Oporto, 1796), illustrated with numerous minuets, marches, contredanses and other pieces. A manual on accompanying techniques, *O organista instruido*, written about the same time, was not published. In 1806 he published in Oporto a *Novo directorio funebre*, which contained a translation of the reformed funeral liturgy as well as funeral hymns for use in the service. In 1807 his two operas, *Puntigli per equivoco* and *L'astuzie delle donne*, were produced at the Teatro de S João and the next year his 'famous' Restoration Symphony was performed at Vila Nova de Gaia on 11 December. By 1808 he was *mestre de capela* of Oporto Cathedral.

As a composer of sacred music he vied with Jommelli. Notable among his sacred compositions are a *Tantum ergo* (London, 1815), for four voices and string orchestra with elaborate flute obbligato, and *Hora de Noa* (in *P-Ln*), for four sopranos, violin and organ, in which the highly ornamented voice lines are set in close, interweaving polyphony. In his *modinhas* and sonatas Leite showed singular gifts for captivating melody, piquant rhythm and colouristic instrumental effects.

WORKS

Ops, perf. Oporto, 1807: Puntigli per equivoco; L'astuzie delle donne

Sacred: 6 masses, 23 motets, 33 other Lat. pieces, dated 1784–1829, *P-Ln*; Tantum ergo, 4vv, str, fl obbl (London, 1815)

Other: 6 sonatas, gui, vn and 2 hn ad lib (Oporto, 1792); Os génios premiados (cant.), Real Academia, Oporto, 1807; Restoration Sym., perf. 1808; Hymno patriotico, orch, for coronation of João VI (Paris, 1820); 6 pieces in *Jornal de modinhas* (1792–5)

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ROBERT STEVENSON

Leite (Dias Batista), Clarisse (*b* São Paulo, 11 Jan 1917). Brazilian composer, pianist and teacher. At the São Paulo Drama and Music Conservatory she studied piano with Zilda Leite Rizzo, composition with José Wancolle and Teodoro Noguiera, and orchestration with Orestes Farinello. In 1930 the conservatory granted her a fellowship to study in France. Two years later she won the Gomes Cardin gold medal for piano. She then taught at various institutes in São Paulo state, including the Escola Superior de Música S Marcelina in São Paulo, the Pius XII Music College in Bauru, the Lavignac Conservatory in Santos, the Beethoven Institute in São Vicente and the Conservatory in Tatuí.

In 1983 Leite became a member of the International Academy of Music. She has also been state supervisor of music in Bauru, and given masterclasses in Criciúma, São Paulo, Bauru and Ribeirão Preto. Her compositions are exclusively for piano and invoke Brazilian folk genres as, for example, in her *Quilombo dos palmares* and her *Suite nordestina*. She has also written two piano concertos (1972 and 1975), the first of which was performed in Tokyo in 1977.

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GERARD BÉHAGUE

Leitgeb, Joseph [Ignaz]. *See* LEUTGEB, JOSEPH.

Leith Hill Musical Festival. Festival established in England in 1905 by Ralph Vaughan Williams. *See* FESTIVAL, §6.

Leitmotif (from Ger. *Leitmotiv*: 'leading motif'). In its primary sense, a theme, or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances, whose purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural force or any other ingredient in a dramatic work. A leitmotif may be musically unaltered on its return, or altered in rhythm, intervallic structure, harmony, orchestration or accompaniment, and may also be combined with other leitmotifs in order to suggest a new dramatic situation. A leitmotif is to be distinguished from a reminiscence motif (*Erinnerungsmotiv*), which, in earlier operas and in Wagner's works up to and including *Lohengrin*, tends to punctuate the musical design rather than provide the principal, 'leading' thematic premisses for that design.

The term was adopted by early commentators on Wagner's music dramas to highlight what they believed to be the most important feature contributing to comprehensibility and expressive intensity in those works. It is often used more loosely to refer to recurrent thematic elements in other musical forms and even in examples of non-musical genres, such as the novels of Thomas Mann, who acknowledged Wagner's influence.

The earliest known use of the term 'leitmotif' (see Grey, 1988) is by the music historian A.W. Ambros, who wrote, in or before 1865, that both Wagner in his operas and Liszt in his symphonic poems 'seek to establish a higher unity across the whole by means of consistent leitmotifs' (*durchgehende Leitmotive*). From Ambros the term gravitated, via F.W. Jähns's study of Weber (1871), to Hans von Wolzogen's thematic guide to the *Ring*, published in 1876 – the year of the cycle's first complete performance. Wagner used it in print in his essay *Über die Anwendung der Musik auf das Drama* (1879), in the course of a complaint that 'one of my younger friends [presumably Wolzogen] ... has devoted some attention to the characteristics of "leitmotifs", as he calls them, but has treated them more from the point of view of their dramatic import and effect than as elements of the musical structure'.

The use of the term 'motif' in writing about music goes back at least as far as the *Encyclopédie* (1765), and before 1879 Wagner had employed a variety of expressions when discussing thematic elements in his works: 'melodisches Moment', 'thematisches Motiv', 'Ahnungsmotiv', 'Grundthema', 'Hauptmotiv'. As Wagner's comments in 1879 indicate, he sensed that Wolzogen, whose 'guide' was little more than a pamphlet, was in danger of oversimplifying and trivializing his achievements in his desire to make the music dramas more accessible; Wolzogen's remarks reinforce the fact that 'leitmotif', and its subsequent usage, tells us as much (if not more) about the reception of his works as about his working methods or creative intentions.

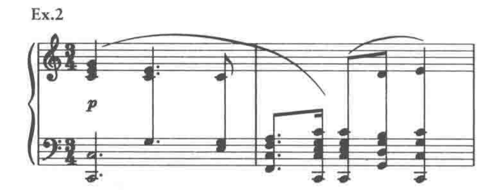
Wagner, with his wide experience as a conductor, was undoubtedly aware of the extensive use of reminiscence motifs in earlier opera from Méhul and Cherubini to Marschner and Spohr, and his close friend, Theodor Uhlig, in writings on *Tannhäuser* and *Lohengrin*, had drawn attention to the role of recurrent thematic elements in Wagner's own work as early as 1850. Indeed, although Wagner was particularly concerned in *Oper und Drama* (written in 1851, before he had begun any extensive compositional work on the *Ring* cycle) to underline the importance of formal units (periods) constructed to ensure that all aspects of the music responded as vividly as possible to the promptings of the text, in practice he still recognized the necessity for a small number of easily identifiable and malleable motifs, along the lines of Beethoven's most pithy and memorable thematic cells. These would, however, originate in a melody quite different from the foursquare and often florid vocal phrases of traditional opera, and embody such a power and directness of expression that the emotion concerned would be recalled when the motif itself returned, even if action or text no longer alluded directly to its original associations.

A major problem for motif-labellers has been that this original association is almost always multivalent – the music depicting the grandeur of Valhalla also portrays the nobility of Wotan, for example – and might well be ambiguous. It is now generally accepted that Wolzogen mislabelled the principal love motif of the *Ring* as 'Flight', taking over this designation from an earlier commentary by Gottlieb Federlein (1872). And the motif which, after Wolzogen, is invariably designated 'Redemption through Love' was seen by Wagner himself – at least in a letter of 1875 – as representing the 'glorification of Brünnhilde'. Such factors indicate why most commentators on Wagner express reservations about motif-labelling while finding it difficult to discard the activity altogether. After all, despite his own reservations about Wolzogen's efforts, Wagner's presentation and manipulation of his thematic material lay at the heart of his musico-dramatic technique, as he made clear in *Über die Anwendung der Musik auf das Drama*.

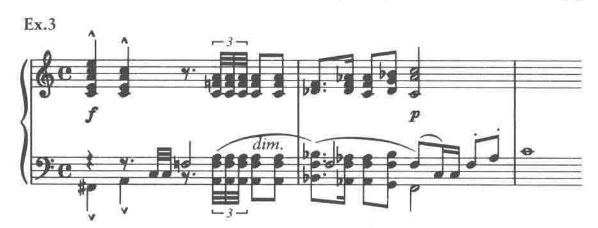
Discussing the 'simple nature-motif' (ex.1) and the 'equally simple motif' heard 'at the first appearance of the


Ex.1

gods' castle Valhalla in the morning sunlight' in *Das Rheingold* (ex.2: Wagner transposed the motif from D♭

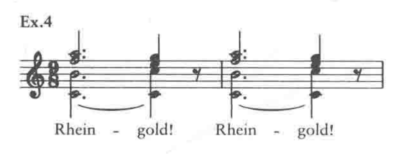

Ex.2

to C for ease of comparison), Wagner observed that 'having developed both these motifs in close correspondence with the mounting passions of the action, I was now able [in *Die Walküre*, Act 2] to link them – with the aid of a strangely distant harmonization – to paint a far clearer picture of Wotan's sombre and desperate suffering than his own words ever could' (ex.3). Later in the essay,



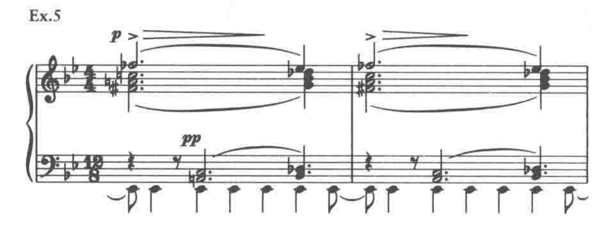
Ex.3

seeking to emphasize the structural rather than the semantic role of his motivic techniques, Wagner described how the 'remarkably simple' motif of the Rhinemaidens' innocent jubilation (ex.4) recurs in varied guises through-



Ex.4

out the drama until, in Hagen's 'Watch' (*Götterdämmerung*, Act 1), 'it is heard in a form which, to my mind at least, would be unthinkable in a symphonic movement' (ex.5). Wagner's point is that the malevolent, distorted


Ex.5

versions of the gold motif that pervade the music at this point would sound like 'empty sensationalism' in a symphony, but the dramatic context justifies the nature of the musical transformation and the structural emphasis which requires its protracted employment in this 'distorted' form.

Wagner himself understandably sought to underline such larger-scale structural concerns. But the concentration of Wolzogen and others on the identification of local motivic associations is no less understandable, since their principal purpose was not to provide the most far-reaching analysis but to defend the composer against charges of illogicality and incomprehensibility. Just as commentaries on symphonies and sonatas can be valuable on all levels, from simple, non-technical programme notes to elaborate analyses (provided the simple and the elaborate are not confused), so there is room, and need, for such variety in commentaries on opera. There is no evidence that the activities of Wolzogen and his followers seriously inhibited attempts at more sophisticated analytical studies of Wagner's harmonic and formal procedures, though these were slower to emerge. And while the more sophisticated anti-Wagnerians were able to use such naive motif-spotting as Wolzogen's to support arguments about the essential crudity of Wagner's compositional principles (Hanslick, for example, wrote in praise of Verdi's *Falstaff* that 'nowhere is the memory spoonfed by leitmotifs'), many Wagner scholars have built on the foundations laid by Wolzogen, and Wagner himself, to refine and elaborate the study of musical meaning in the music dramas, and the role that leitmotifs play in establishing that meaning. It is motivic evolution and development, in the context of large-scale tonal structuring and formal organization, that has become the focus of attention in the attempt to understand the ways in which Wagner's musical language, and his attitude to drama, changed over the years between *Das Rheingold* and *Parsifal*.

From the very beginning of scene 1 of *Das Rheingold*, motifs 'lead' in the sense that they do not merely pervade the musical fabric but establish its expressive atmosphere and formal processes. They do not invariably originate in the vocal line as *Oper und Drama* had prescribed, and Wagner soon begins to move beyond their exact or varied repetition at textually appropriate moments into the kind of transformation that creates deeper dramatic resonances and larger-scale musical continuities, suggesting that musical thinking itself is beginning to promote dramatic associations. At the end of scene 1 of *Das Rheingold*, the motif associated with the ring, and with the world's wealth (Wagner's own interpretation of the idea, according to his sketches), is transformed orchestrally into the Valhalla motif at the start of scene 2, a process leading the listener to connect Alberich's precious acquisition with Wotan's no less highly valued possession, and the power they both embody. As the cycle proceeds, a clear contrast emerges between, on the one hand, the immediate connection of word – or visual image – and tone that first fixes important motivic elements and, on the other hand, the consequent power of music to reinforce a connection that text and action may leave implicit: for example, the use of Alberich's curse when Fafner kills Fasolt (*Das Rheingold*, scene 4), and the references to the Siegfried motif when Brünnhilde and Wotan proclaim the need for a fearless hero (*Die Walküre*, Act 3).

The interruption of work on the *Ring* in 1857 brought a significant change of direction. Up to that point, Wagner's aesthetic had centred on the belief that the most profound art work was a theatrical event to which words and music made significant contributions. But it now began to evolve, under the impact of Schopenhauer, and the sheer force of his own musical inspiration, to the point where music became the central feature – however important the initial conception of theatrical event and text remained in relation to the music he eventually

composed. The result, in simple terms, is that leitmotifs become even less specific in meaning and even more subject to musical elaboration; in all the later dramas there is a sense in which the motifs 'lead' the music beyond literal and immediate signification while still, inevitably, remaining linked to, and helping to determine, the progress of the drama. Scholars have wrestled with the inherent complexity of this interaction between the 'symphonic' and the 'dramatic'. In particular, Ernst Kurth (1920) proposed a distinction between leitmotifs, which reflect the dramatic situation directly, and 'developmental motifs' (*Entwicklungsmotive*), which achieve independence not only of such representational functions but also of the kind of clearcut shaping that makes a leitmotif easily identifiable. 'Developmental motifs' are figures that promote the ongoing evolution of the music – a process quite distinct from the actual development (by sequential transposition or any other variation procedure) of the leitmotifs themselves.

Kurth recognized that leitmotivic analysis on its own cannot possibly do justice to the significatory power of Wagner's music. More recently, Carolyn Abbate (1989) declared that his music 'actually projects poetry and stage action in ways far beyond motivic signs'; she also asserted that 'Wagner's motifs have no referential meaning; they may, and of course do, absorb meaning at exceptional and solemn moments, by being used with elaborate calculation as signs, but unless purposely maintained in this artificial state, they shed their specific poetic meaning and revert to their natural state as musical thoughts'. No doubt an analysis of *Tristan* that doggedly attempted to confine the meaning of every occurrence of the opening cello phrase to 'Tristan's suffering', or any other of the various tags that have been attached to it, would be absurdly naive and literal. But variation and diversity of meaning are not to be confused with meaninglessness; it seems undeniable that the listener 'comprehends' the intense, elaborate developments and derivations in *Tristan* subliminally, sensing meaning through the sheer force and insistence of its evolving musical logic.

One result of the increasing flexibility of motivic signification in the later Wagner is that the motifs themselves seem to invite reduction to a few unifying archetypes. Robert Donington, Deryck Cooke, Carl Dahlhaus and many others have shown how a few 'primal motifs' in the *Ring* – Donington (1963) has four, featuring Broken Chords, Conjunct Motion, Chromatic Intervals and Changing Notes – may be regarded as generating a great number of offshoots. Robin Holloway (1986) argued that in *Parsifal*, even more pervasively than in the *Ring* or *Tristan*, the leitmotifs grow from 'a sonorous image-cluster ... the nucleus that gives life to the work's expressive substance'. Holloway's interpretation illustrates the tendency of leitmotivic analysis to seek out ever more intricate and all-embracing unifying factors. The role of leitmotif in Wagner's compositional design also remains a central topic in discussion of the extent to which his structures are 'tightly' or 'loosely' knit (see Abbate, 1989, 1991). No less valuable has been the concern of scholars working in the field of German studies to re-examine the significance of Wagner's motivic theory and practice in the light of evolving concepts of drama (see Brown, 1991).

One example of Wagner's importance in the history of music is the difficulty of avoiding the concept of leitmotif in studies of so many of his contemporaries and successors. Roger Parker has found it useful to discuss Verdi's *Aida* in the light of the observation that 'particularly in its treatment of "motive" and "recurring theme", it is the most nearly Wagnerian of Verdi's operas' (1989). Direct influence or attempted imitation are not implied in this case, but with slightly later composers the probability of literal influence is much stronger, whether the composer is relatively close in style to Wagner, as Richard Strauss was in *Salome* and *Elektra*, or strikingly distant, as with Debussy in *Pelléas et Mélisande*. There are in fact very few composers of significance on whom Wagner's stylistic influence was direct and extensive: Humperdinck is one such.

These composers' operas show that, whatever the musical style, through-composition renders some degree of leitmotivic working a useful means of achieving continuity and directedness. Yet discussion of the topic is bedevilled by the problems facing motivic analysis in general: that is, of recognizing the point at which 'connection' and 'derivation' cease to be more convincing than 'contrast' and 'difference'. John Tyrrell (1982) commented on K.H. Wörner's attempt to demonstrate all-embracing thematic connections in Janáček's *Káťa Kabanová* that 'too wide an interpretation of permissible manipulations allows almost anything to creep in'. By contrast, Peter Evans (1979) has shown how the presence of pervasive motivic working can be plausibly demonstrated in Britten's operas, despite a style that owes more to Verdi than to Wagner.

George Perle (1980) has attempted to argue that Alban Berg, in *Wozzeck*, used the leitmotif principle more effectively – that is, less predictably and mechanically – than Wagner himself had done. In his discussions of *Wozzeck* and *Lulu* Perle also distinguished between leitmotif and 'Leitsektion': 'a total musical complex' that serves a referential function. The notion of referential musical function may be further elaborated if not only exact or near-exact recurrences but also the equivalences that are revealed by reduction to the unordered collections known as pitch-class sets are admitted: Allen Forte's work on *Wozzeck* (1985) and *Tristan* (1988) represents the most extensive demonstration of that procedure. Such manipulations might appear to have little to do with the leitmotif principle as it relates to Wagner, moving away as they do from the particular profile of the theme on the musical surface. So, too, Schoenberg's *Erwartung*, in its atonal athematicism, might be felt to be more a reaction against Wagner's influence than a celebration of it. Yet Carl Dahlhaus contended that the brief structural segments of *Erwartung*, 'not unlike Wagnerian periods, are not infrequently defined by means of a characteristic musical idea, which constitutes the predominant motif, albeit not the only one' (1978; Eng. trans., 1987). If motivic elaboration of any kind is seen in terms of the leitmotif principle, then it becomes possible to extend the range of Wagner's 'influence' still further. The most ambitious operatic enterprise of the late 20th century, Stockhausen's *Licht*, could scarcely be less Wagnerian in style, yet the material of the entire seven-opera cycle derives from a 'super-formula', in which melodies representing the three central characters, Michael, Eva and Luzifer, are superimposed. The virtually constant presence, in the background, of these melodies may represent an approach to motivic composition very different from

that of Wagner (see Kohl, 1990). We might nevertheless sense a genuine bond with those 'plastic nature motifs, which, by becoming increasingly individualized, were to serve as the bearers of the emotional subcurrents within the broad-based plot and the moods expressed therein', to which Wagner referred in 1871, in the *Epilogischer Bericht* on the *Ring*, when he attempted to describe what he believed his first task had been when embarking on the work almost 20 years before.

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ARNOLD WHITTALL

Leitner, Ferdinand (*b* Berlin, 4 March 1912; *d* Forch, nr Zürich, 3 June 1996). German conductor. At the Berlin Hochschule für Musik he studied composition with Schreker and conducting with Julius Prüwer (a pupil of Brahms and Richter). He worked first as a piano accompanist to singers and instrumentalists (such as the violinist Georg Kulenkampff and the cellist Ludwig Hoelscher). In 1935 he was assistant to Fritz Busch at Glyndebourne. Leitner began his career as a conductor in 1943 at the Theater am Nollendorfplatz in Berlin. After engagements as a conductor at the Staatsopern in Hamburg (1945–6) and Munich (1946–7), he made a name for himself at the Stuttgart Opera, arriving in 1947 as director of opera and taking over as musical director from 1950 to 1969. In these two decades he helped to make Stuttgart a leading European centre for opera. As well as many of Günther Rennert's productions, Leitner conducted 13 productions by Wieland Wagner in Stuttgart (the last being *Lulu* in 1966) and gave the world premières of Orff's *Oedipus der Tyrann* (1959) and *Prometheus*

(1968). From 1969 to 1984 Leitner was principal conductor of the Zürich Opera. In addition he made frequent appearances as a guest conductor at the Munich and Hamburg Staatsopern and at Chicago (including the Peter Sellars production of *Tannhäuser* in 1988). For more than a decade he made annual visits as conductor of the German season at the Teatro Colón, Buenos Aires. He also made guest appearances as a concert conductor throughout the world. He regularly conducted the Concertgebouw Orchestra, the Rotterdam PO and the Residentie Orkest in the Hague, of which he was chief conductor from 1976 to 1980. From 1988 to 1990 he was principal guest conductor of the RAI Orchestra of Turin. He made some 300 recordings, including complete performances of Busoni's *Doktor Faust* and Orff's *Antigonae* and *Prometheus*.

Leitner's extensive, wide-ranging repertory centred on the operas of Mozart, Wagner and Richard Strauss, and extended to Berg's operas and works by younger contemporaries such as Bernd Alois Zimmermann and Aribert Reimann. He had a special affinity with the symphonies of Bruckner and of Karl Amadeus Hartmann. Leitner avoided emotional excess in his performances and had a particular mastery of the art of accompanying singers without sacrificing the score's symphonic character.

WOLFRAM SCHWINGER/MARTIN ELSTE

Leitton (Ger.). *See* LEADING NOTE.

Leittonwechselklang (Ger.). *See under* KLANG (ii).

Leiviskä, Helvi (Lemmikki) (*b* Helsinki, 25 May 1902; *d* Helsinki, 12 Aug 1982). Finnish composer. She studied composition at the Helsinki Music Institute (now the Sibelius Academy) with Melartin (1919–27) and continued her studies in Vienna with Arthur Willner (1928–9). She worked as a librarian at the Sibelius Academy and as a music critic. Leiviskä's début took place in 1935 with a concert of her own compositions, most notably her Piano Concerto (1935). Her early works are Romantic, but after World War II she developed a highly contrapuntal style that in the last works moved towards free tonality; at the same time her music became more serious, sometimes even austere. Leiviskä's main compositions include three symphonies (1947, 1954 and 1971) and – perhaps her best-known work – the *Sinfonia brevis* (1962), a single-movement piece with a concluding triple fugue.

WORKS

(*selective list*)

Orch: Kansantanssisarja [Folk Dance Suite], 1929, rev. 1971; Muunnelmia ja finaali [Variations and Finale], 1929; Suite no.1, 1934; Pf Conc., d, 1935; Triple Fugue, 1935; Suite no.2, 1938; 2 Intermezzos, 1945; Sym. no.1, B♭, 1947; Impromptu energico, 1948; Sym. no.2, d, 1954; Sinfonia brevis, 1962, rev. 1972; Sym. no.3, 1971

Vocal: Metsäruusu (O. Manninen), 1v, orch, 1932, rev. 1946; Vangittu kotka (L. Pohjanpää), 1v, orch, 1932, rev. 1946; Tähtien laulu (Pohjanpää), 1v, orch, 1932, rev. 1946; Lapsifantasioita (U. Kailas), 1937, rev. 1972; Litania, mixed chorus, org, 1937; Pimeän peikko (E. Leino), mixed chorus, orch, 1942; Mennyt manner (Leino), solo vv, mixed chorus, orch, 1957

Chbr: Pf Qt, A, 1926, rev. 1935; Sonata, g, vn, pf, 1945

Pf: Suite antique, 1929; Sonatina, F, 1939

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KIMMO KORHONEN

Le Jeune, Claude [Claudin] (*b* Valenciennes, 1528–30; *d* Paris, bur. 26 Sept 1600). French composer. He was one of the most prolific and significant composers of the second half of the 16th century and one of the chief exponents of *musique mesurée à l'antique*; his application of this and other theories of musical and textual relationships had a lasting influence on French sacred and secular music.

1. LIFE. Le Jeune probably received his early music education at or near Valenciennes, then part of the Imperial Low Countries. His name first appears in 1552 as the composer of four chansons in anthologies published at Leuven which also contain works by his older compatriots Clemens non Papa, Crecquillon and Waelrant. He was a Protestant and from about 1560 enjoyed the protection of a group of Huguenot nobles that included William of Orange, Agrippa d'Aubigné, Henri de Turenne, Duke of Bouillon and Henri of Navarre (later Henri IV). By 1564 he may have settled at Paris; his *Dix pseaumes* were published there, dedicated to two more Huguenot patrons, François de la Noue and Charles de Téligny. He participated in the Académie de Poésie et de Musique established by Baïf and Courville in 1570. In autumn 1581 he collaborated with Baïf, d'Aubigné and Ronsard in providing entertainments for the marriage of the Duke of Joyeuse to Marie de Lorraine, the queen's half-sister. Like Nicolas de La Grotte he received from the king a commission, perhaps to devise a 'Guerre' to accompany a symbolic tournament; he also contributed an 'Epithalame' which was published, with the 'Guerre', in his posthumous *Airs* of 1608. By January 1582 he had succeeded the lutenist Vaumesnil as 'maistre des enfants de musique' at the court of François, Duke of Anjou, brother of Henri III. After the death of François in 1584 he made use of a royal privilege, granted by Henri III in January 1582, to publish his *Livre de meslanges* with Plantin at Antwerp; another edition appeared at Paris in 1586.

According to Mersenne Le Jeune wrote a 'confession de foi' hostile to the Catholic League and tried to flee Paris during the siege of 1590. His *Dodecacorde* and other manuscripts were saved from burning at the hands of the guards at the St Denis gate only by the intercession of his Catholic friend JACQUES MAUDUIT. He probably took refuge at La Rochelle, a Protestant stronghold, where the *Dodecacorde* was published in April 1598 (fig.1). According to a privilege granted by Henri IV in September 1596 he held the position of *maistre compositeur ordinaire de la musique de nostre chambre*. He was buried in the Protestant cemetery of La Trinité, Paris. Except for the printed collections mentioned above and a number of pieces in anthologies, his works remained in manuscript at the time of his death; eight collections were published posthumously between 1601 and 1612 by Pierre Ballard (fig.2). The dedications are mostly by his sister Cécile or his niece Judith Mardo and are mostly addressed to his former Protestant friends, pupils and patrons.

2. WORKS. Le Jeune's surviving output includes 348 psalms, 133 *airs* (several were reprinted in revised versions), 65 secular chansons, 42 sacred chansons, 43 Italian

canzonettas, 11 motets, one mass (or possibly two), a *Magnificat* and three instrumental fantasias. His work shows the influences of both the school of Flemish composers following Josquin and the Parisian school which cultivated the harmonic *air de cour* with its lightly accompanied prosodic recitation embellished with melismas. Willaert's influence is particularly evident in the formal aspects of Le Jeune's *Magnificat* and motets. His three instrumental fantasias also demonstrate his contrapuntal skill and are similar in style to the sonatas, sinfonias and ricercares of his Venetian contemporaries; two are in four parts, and a third in five parts is based on Josquin's motet *Benedicta es coelorum regina*. Although the influence of Willaert and Zarlino is marked, there is no proof that Le Jeune visited Italy; the chromatic madrigalisms that occur in some of his chansons and *airs* are of the type found in the works of his French contemporaries Bertrand, Boni, Costeley, La Grotte, Du Caurroy and others. However, his 43 Italian pieces for four and five voices are masterly elaborations of three-voice villanellas by Nola, Moro, Celano, Mazzone and various anonymous composers of the 1550s and 60s, which may indicate contact with models emanating from Venice rather than from Naples.

The four chansons attributed to Le Jeune in Phalèse's anthologies of 1552 (RISM 1552^{12}, 1552^{13}) are settings of archaic texts in the outmoded polyphonic style of Crecquillon's generation. They may be student works or may have been misattributed to Le Jeune by the publishers; for example, *Bonjour m'amye* cannot be his since it had appeared anonymously as early as 1531 (RISM 1531^{1}). By the 1560s Le Jeune had gained repute and the name 'Claudin' (maybe de Sermisy) appears with those of Clemens non Papa and Lassus among the 'musici praecipii

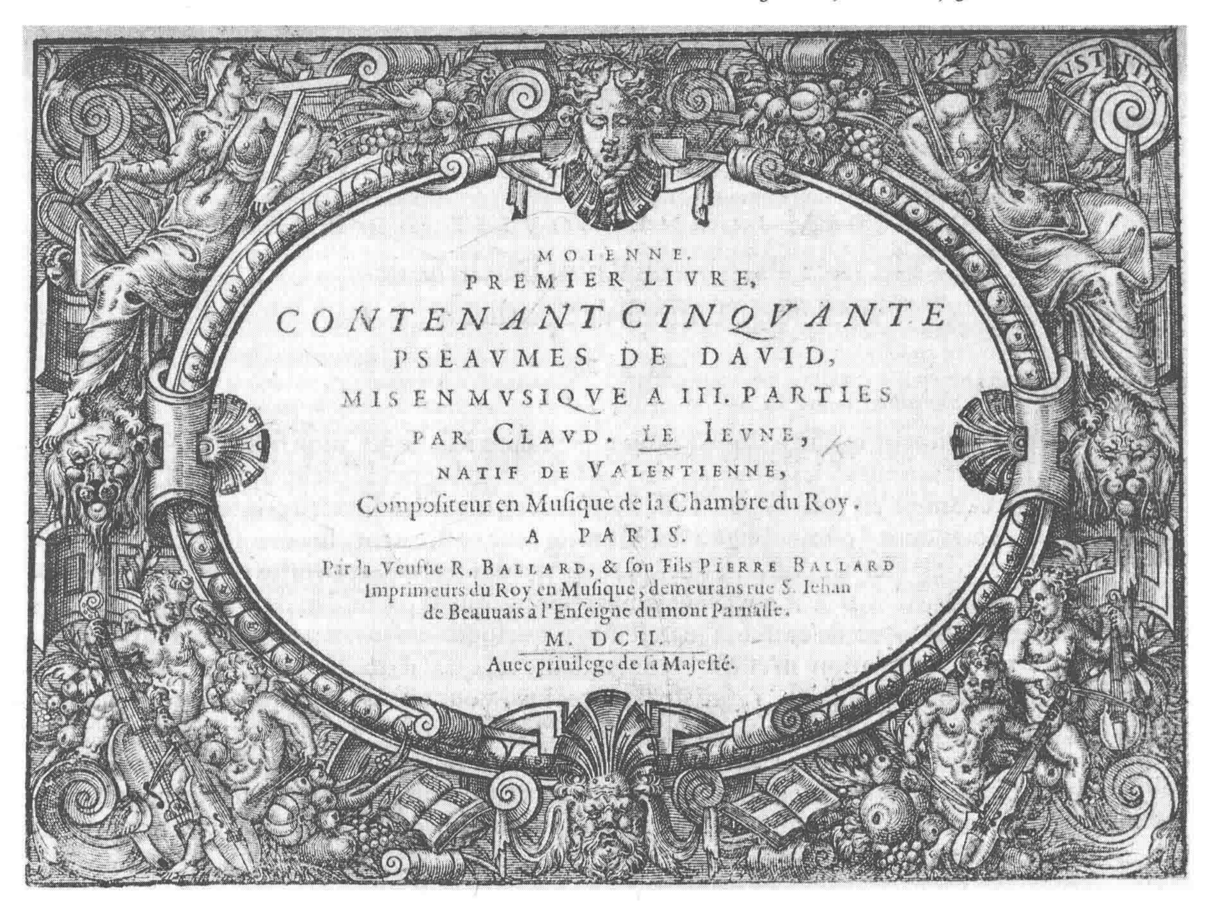


1. Claude Le Jeune: engraving from his 'Dodecacorde' (La Rochelle, 1598)

et excellentissimi' listed in the manuscript of Lassus's Penitential Psalms (in *D-Mbs*). The ten four-voice psalms (1564) are free settings of Bèze's translations in the polyphonic motet style of Goudimel. A seven-voice dialogue *Mais qui es tu?* at the end of this collection shows Le Jeune's mastery of the larger ensemble, as does his later seven-voice canonic setting, using Lupi Second's melody, of Guéroult's *Susanne ung jour* (RISM 1572^{2}). The seven-voice dialogue *Amour quand fus tu né?* (published posthumously in 1603) is only a slightly ornamented and structurally adapted version of Willaert's 1559 setting of Sasso's sonnet *Quando nascest' amor* translated into French verse by Desportes.

In comparison with the northern chanson, in which a craftsmanlike exploitation of polyphonic techniques was more highly prized than subtleties of verbal expression, the Parisian chanson of the 1560s was lighter and freer, aiming at an intimate unity of text and music by characterizing the spirit of the poem. This approach to word-setting undoubtedly contributed to Baïf's experiments, though it was subordinated to his new syllabic prosody, the rapid pace of which often disguised a lack of tunefulness. From the time that he joined Baïf's movement Le Jeune wholeheartedly embraced its ideals, to the extent that a certain esotericism cultivated by the group affected his work. Some delay in the publication of his 'measured' pieces may have been due to the restrictions on copying and circulating any works performed in the Académie. The Académie's principal aim was the revival of the humanist ideal, based on Greek music, of a setting subjected to its text, expressing its sense and avoiding any textural complexity (e.g. canon and imitation) that might obscure the words or the metre. The introduction into poetry of a metrical scheme based on values doubled or halved was neither altogether new nor confined to the French language, since it had preoccupied first the troubadours and trouvères and later the humanist or didactic composers who had set Latin poems of Horace and Virgil in the early 16th century, as well as the more recent composers of Protestant psalms, hymns and *chansons spirituelles*. Le Jeune's largely homophonic settings of VERS MESURÉS strictly reflect the quantitative metres prescribed by the Académie by equating the long syllables with minims and the short with crotchets, although both values are often varied by melismatic subdivision. The predetermined, extra-musical metres (elegiacs, sapphics and so on) revolutionized the traditional rhythms of polyphony, often producing lilting patterns of great freedom and charm, while the simple vertical textures resulting from the strict alternation of two basic note values focussed attention on the harmonic structure and encouraged experiment. Though originally unrhymed, the texts of Le Jeune's *Airs* of 1608 and *Pseaumes en vers mesurez* (1606) have rhymes added, perhaps posthumously.

In 1583 the hitherto elitist art of *musique mesurée a l'antique* developed by the Académie was made public by the printing of *airs* by Le Jeune to 'measured' poems by Baïf (RISM 1583^{9}). The novel rhythmic vitality and variety of these pieces are matched in the 43 Italian pieces, published in the two books of *Meslanges* (1585 and 1612); these are formally *canzonette alla napolitana*, mostly based on structural and melodic models by Italian masters of the villanella. Another facet of the Académie's work was the attempted revival of the Greek genera; Le



2. Title-page of Le Jeune's 'Premier livre, contenant 50 pseaumes de David mis en musique' (Paris: Ballard, 1602)

Jeune experimented in particular with the chromatic tetrachord approximately reproduced by two semitones and a minor 3rd. The tetrachord formula, found in *Quelle eau* (1585), gave rise to Le Jeune's most remarkable chromaticisms, notably in his settings of Durand's elegy *Qu'est devenu ce bel oeil?* (from the second book of *Airs*, 1608) and the *chanson spirituelle* by Guéroult *Hellas, mon Dieu* (from *Second livre des meslanges*, 1612). According to his friend Artus Thomas and the organist Jehan Titelouze, Le Jeune excelled his predecessors in his understanding of the modes, as illustrated by the alternate rousing and calming effects on a gentleman of two *airs* performed during the wedding festivities of the Duke of Joyeuse in 1581.

The 12 psalms of the *Dodecacorde*, like the *Octonaires* of 1606, were conceived as a cycle according to the order of the 12 modes prescribed by Zarlino. These two collections were even used as illustrations of the system in didactic contexts in the 17th and 18th centuries (respectively *F-Pn* n.a.fr.4679 and S. de Brossard: *Catalogue des livres de musique … escrit en l'année 1724*, *F-Pn* Rés.Vm[8] 21). Other collections, such as the *Printemps* (1603) and the *Airs* of 1608 are also organized by mode, but were probably thus arranged at the time of publication. The French psalm texts of the *Dodecacorde* are by Marot and Bèze and the orthodox Genevan melodies are always present as a cantus firmus in long note values. The number of voices varies between two and seven for the different stanzas, each of which is set to different music, thus creating exceptionally extended cycles with alternating polyphony and homophony; for example, Psalms xxxv and cii incorporate 13 and 16 sections respectively. The second psalm in the collection follows a procedure typical of Le Jeune's larger works (e.g. *Le printemps*, no.13); the voices accumulate in successive stanzas so that the work ends with a grand sonorous climax.

Le Jeune also twice set the Huguenot psalter, once in simple four- and five-voice harmony with the Genevan melody in the tenor or dessus (1601), and once in three-voice counterpoint with the melody either quoted in one voice or freely paraphrased (1602, 1608, 1610). The many editions of the four- and five-voice psalms printed at Paris, Geneva, Amsterdam, Leiden and London until the last quarter of the 18th century are proof of their great popularity. The *Pseaumes en vers mesurez* (1606) are settings of 21 French translations and three Latin paraphrases of the psalms by Baïf and d'Aubigné for two to eight voices; the collection also includes two graces set for four voices and a French translation of the *Te Deum* set for six voices. According to d'Aubigné, Eustache Du Caurroy was converted to *musique mesurée* on hearing two of Le Jeune's psalms performed by over 100 singers at Paris, perhaps in 1605. The *Octonaires de la vanité et inconstance du monde* (1606) consist of the 36 eight-line strophes by the Calvinists Antoine de la Roche Chandieu, Simon Goulart and Joseph du Chesne, arranged in 12 groups of three settings in each mode (two for four voices and one for three); according to the preface by his sister,

Le Jeune died before completing a further group of settings for five and six voices.

The 'Préface sur la musique mesurée' to Le Jeune's settings of Baïf's *Le printemps* (1603) extols the composer as the first to revise the affective and subtle rhythmic skill of the ancients and to combine it with the harmonic perfection achieved during the previous two centuries; the accompanying ode by Artus Thomas praises his sweet harmony and counterpoint, his science and mathematical secrets, his melodic artifices and his fine sense of movement. Mersenne claimed that Le Jeune used a keyboard instrument when composing, and ascribed his popularity to the variety and vivacity of his rhythms, his talent for melody and his skill in handling large ensembles of voices and viols. Occasional lapses in contrapuntal technique (dissonances resolved by leap, crossing of parts, leaps of a major 6th etc.) may have been the cause of censure by the severe contemporary masters from Flanders and Italy (reported by Mersenne). However, his music is distinguished by an instinctive choice of memorable motifs, rhythmic verve and élan and elegant forms and textures. His sonorous ensembles inspired French sacred music of the next generation and his *musique mesurée* provided models for the *air de cour* and *ballet de cour*.

Le Jeune's music influenced some of 20th-century composers, notably Messiaen, whose *Cinq rechants* (1948) were conceived 'in homage to the *Printemps*', which he presented in analysis at the Paris Conservatoire.

WORKS

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Dodecacorde (12 psalms) (C. Marot, De Bèze), 2–7vv (La Rochelle, 1598); ed. in RRMR, lxxiv–lxxvi (1989)

Les 150 pseaumes, 4, 5vv (1601; La Rochelle, 2/1608; Paris, 3/1613; Amsterdam, 4/1629; Leiden, 5/1635; Paris, 6/1650; Schiedam, 7/1664; edn entitled The First 12 Psalms … adapted to the English Version, London, ?1775); ed. in RRMR, xcviii (1995)

Premier livre, contenant 50 pseaumes de David mis en musique, 3vv (1602); ed. D. Lamothe, *Claude Le Jeune: Psaumes à trois voix (1602–1610)* (Tours, 2000)

Pseaumes en vers mesurez (26 pss, TeD) (J.A. de Baïf, A. d'Aubigné), 2–8vv (1606); ed. in MMRF, xx–xxii (1905–6/*R*)

Second livre contenant 50 pseaumes de David, 3vv (1608); ed. D. Lamothe, *Claude Le Jeune: Psaumes à trois voix (1602–1610)* (Tours, 2000)

Troisième livre des pseaumes de David, 3vv (1610); ed. D. Lamothe, *Claude Le Jeune: Psaumes à trois voix (1602–1610)* (Tours, 2000)

2 psalms 5, 6vv, in Second livre des meslanges (1612) [also incl. other sacred and secular works, see below]; ed. in MMFTR, viii (1928)

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5 motets S, bvv, in Livre de meslanges (1585) [see below]; 1, 3vv, 1565[2]

Chanson spirituelle, 7vv, 1572[2]; 2, 4–5vv, Livre de meslanges (1585)

Mass, 5vv, *I-Td* Succio A 2 (*c*1570–95), doubtful

SECULAR VOCAL

Livre de meslanges (26 chansons, 36 canzonettas, Lat. echo composition) (Ronsard, Desportes, Marot, La Boétie, La Péruse), 4–8, 10vv (Antwerp, 1585) [incl. 5 from 1572[2], 1583[7], 1583[9]]; all ed. in His; 13 chansons ed. in MMRF, xvi (1903/*R*); 12 ed. in SCC, xvi–xvii (1989–90); ed. I. His (Tours, 2000)

[33] Airs mis en musique, 4, 5vv (1594) [incl. 20 from 1585[13], 1585[14]]

Le printemps (33 airs mesurés, 6 chansons) (Baïf, Desportes), 2–8vv (1603) [incl. 6 airs from 1594 edn]; ed. in MMRF, xii–xiv (1900–01/*R*)

[68] Airs, 3–6vv (1608) [incl. works from 1594 and 1603 vols.]; [W], i–ii

Second livre des [59] airs, 3–6vv (1608) [incl. works from 1594 and 1603 vols.]; [W], iii–iv

Second livre des meslanges (31 chansons, 3 airs, 2 airs mesurés, 7 canzonettas), 4–8vv (1612) [also incl. pss, other sacred and instrumental works, and 12 chansons from 1572[2], 1575[4], 1577[6], 1583[8], 1584[3]]; 15 ed. in SCC, xvi–xvii (1989–90); ed. I. His (Tours, 2000)

60 chansons, airs, canzonettas, motets, 4, 5vv, 1552[12], 1552[13], 1572[2], 1575[4], 1577[6], 1583[7], 1583[8], 1583[9], 1585[13], 1585[14], 1597[10], 1597[15], 1605[9]; 18 ed. in SCC, xvi–xvii (1989–90)

INSTRUMENTAL

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FRANK DOBBINS, ISABELLE HIS

Lejeune, Jacques (*b* Talence, 12 July 1940). French composer. After studying at the Schola Cantorum, he entered Pierre Schaeffer's electro-acoustic music class at

the Paris Conservatoire and became a member of the Groupe de Recherches Musicales in 1969. In 1978 he was appointed director of the Ateliers de Musique Electroacoustique in Paris. In 1994 he received the Prix Musica Nova, and founded the Paysaginaire association to promote contemporary music.

In his music the diversity of the material he employs, his analogies between realistic images and morphological figures, the use of various kinds of texts and the interaction of external sources (projections, reciter, instrumentalist-cum-actor, singer) all give rise to a multi-directional theatricality of sound. The human or animal presence, a basic element of sound, orientates his work towards a certain kind of realism with a 'character motif' superimposed on it. Other features of his compositions include vocal elements or brief gestures conveyed in sound (steps, breathing, objects), stylized organic material, and the use of sudden breaks.

WORKS
(all for tape unless otherwise stated)

D'une multitude en fête, 1969; Petite suite, 1970; Géodes, 1970; Teralogos, 1970; Cri, 1971; Oedipe-Underground (Y. Rivais), spkr, tape, 1972; 7 paroles en croix (G. Durand), spkr, tape, 1973; Parages, 1973–4; Blancheneige, 1975; Paysaginaire, fl ens, tape, 1976; Entre terre et ciel, 1979; Symphonie au bord d'un paysage, 3 synth, tape, 1981; L'oiseau et l'enfant, 1982; Symphonie romantique, 1982; Intermède pour la nuit des oiseaux, 1983; L'invitation au départ, 1983; Cantus tenebrarum, 1984; Impromptu-Nuage, 1985; Les palpitations de la forêt, 1985; Le cantique de la résonance, 1985; Une danse macabre, 1986; Clair d'oiseaux, cl, children's chorus, tape, 1986; Messe aux oiseaux, 1986–7; Ave Maria, 1987; Étude paraphrase sur le motif du personnage, 1987; Marseillaise avec choeurs et personnages, 1988; 3 études pour l'espace de diffusion, 1988; Le Cantique des Cantiques, 1989; La Prière des anges, org, tape, 1990; Pour entrer et sortir d'un conte, 1990; L'ange blessé, S, hp, 1991; Opéra d'eau, 1991; Messe miniature, S, fl, 1992; L'oiseau-danse-la-pluie, pf, tape, 1992; La petite suite Laforgue (J. Laforgue), 1v, 1992; Messe des anges, 6 female vv, 1992–3, arr. SATB; Messe pour les enfants, children's chorus, org, 1993; Clin d'oeil à Jean de la Fontaine, 6 female vv; Le petit chapon rouge, S, tape, 1993; Clamor meus veniat, 1994; Oraison funèbre de Renart, S, str qt, 1994; Fragments gourmands, 1v, tape, 1995; Chansons zoomorphes, S, gui, tape, 1996; L'église oubliée, 1996; Seconde leçon de ténèbres pour le Mercredi Saint, S, tape, 1996

Principal recording companies: INA-GRM, Agon

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BRUNO GINER

Lekeu, Guillaume (Jean Joseph Nicolas) (*b* Heusy, nr Verviers, 20 Jan 1870; *d* Angers, 21 Jan 1894). Belgian composer. He settled in Poitiers in 1879, studying violin, piano and cello and composing prolifically from the age of 15. His early works show great thematic and rhythmic inventiveness. He moved to Paris in June 1888, and made a pilgrimage to Bayreuth the following year. He studied counterpoint and fugue with Franck from September 1889, and after Franck's death, fugue and orchestration with d'Indy, who advised him to compete for the Belgian Prix de Rome in 1891: he won a *deuxième second prix* with his cantata *Andromède*. Ysaÿe, on hearing parts of the work in Brussels, was so impressed that he commissioned what turned out to be Lekeu's most celebrated work, the Violin Sonata (1892).

Lekeu spent most of 1890 and 1892 in Verviers, where several of his works were performed. The premières of the Violin Sonata and the *Trois poèmes* for voice and piano took place in March 1893 at the Cercle des XX in Brussels, and in June of the same year Ysaÿe conducted the first performance of the *Fantaisie sur deux airs populaires angevins*. Lekeu spent 1893 working on his Piano Quartet, which he never completed. He died of typhoid fever. D'Indy completed the unfinished Cello Sonata and Piano Quartet (the former a student work dating from 1888).

Lekeu was greatly affected by the perfervid emotional temperature of the Franck circle, and the two great influences on his work, as on others of the circle, were late Beethoven and Wagner (of Franck's own music Lekeu tended to re-create the spirit rather than the letter). His credo is best summed up in his own words: 'Je me tue à mettre dans ma musique toute mon âme'. The Piano Sonata, the Piano Quartet and the Violin Sonata are among those works suffused with a kind of feverish, almost preternatural intensity, and his weaknesses are the outcome of the then currently fashionable necessity to think, as well as to feel, in the grand manner. However, signs of an individual intelligence in the making are detectable on almost every page; for instance, in the 'Nocturne' (no.3 of the *Trois poèmes* for voice and piano to Lekeu's own words) the late Romantic afflatus gives place to early glimmerings of impressionism, and in the orchestral *Fantaisie sur deux airs populaires angevins* folksong proved to be (as with d'Indy) a revitalizing and purifying influence.

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STAGE

Les burgraves (essai scénique, V. Hugo), 1887, introduction symphonique, première partie, scène du serment, only

Barberine (essai scénique, A. de Musset), 1889, Act 1, scenes i and ii, prelude to Act 2, only

VOCAL

Noël, 2 S, str qt, pf, 1888, lost

Andromède (poème lyrique et symphonique, J. Sauvenière), S, A, T, B, SATB, orch, 1891, vs (Liège, 1892)

Chant lyrique (A. de Lamartine), SATB, orch, 1891, vs, 1891 (Verviers, 1994)

Prière à la nuit (J. Rameau), inc., SATB, orch, 1891

Prolog im Himmel (J.W. von Goethe), 2 T, Bar, org, orch, inc.

Ronde extraite du 1er Faust (Goethe, trans. G. de Nerval), Bar, orch, inc.

Songs (for 1v, pf): Les deux bonnes soeurs (C. Baudelaire), 1887, lost; Lied de matelot, 1887, inc.; La fenêtre de la maison paternelle (Lamartine), 1887; Les pavots (Lamartine), 1887 (1909); L'ombre plus dense (G. Lekeu), 1889 (Liège, 1903); Quelque antique et lente danse (G. Lekeu), 1889 (Brussels, 1895); L'âme des calices défunts (A. Silvestre), 1891, lost; Chanson de mai (J. Lekeu), 1891 (Liège, 1892); Trois poèmes (G. Lekeu), 1892 (1894): 1 Sur une tombe, 2 Ronde, 3 Nocturne, also arr. Mez, str qt (str orch), pf, 1892 (1909); Chant d'amour (Lamartine), inc.; De ce passé qui semblait éphémère, inc.

ORCHESTRAL

Adagio méditatif, b cl, orch, 1887, lost; Marche funèbre d'Ophélie, 1887, inc.; Prélude pour le troisième acte de Phèdre, tragédie de J. Racine, 1888, inc.; Première étude symphonique: Chant de triomphale délivrance, 1889; Fantaisie contrapuntique sur un cramignon liégeois, ob, cl, bn, hn, str, 1890 (1925); Seconde étude symphonique: 1 Hamlet, 1890 (1980), arr. pf, 1890; 2 Ophélie, 1890; Adagio, str qt, str orch, 1891 (1908); Epithalame, str qnt/str orch, 3 trbn, org, 1891; Fantaisie sur deux airs populaires angevins, 1892 (1908), arr. pf 4 hands, 1892; Introduction et adagio, tuba obbl, brass, 1892 (Huntsville, TX, 1992); Larghetto, 1 vc, str qnt/str orch, 2 hn, bn, 1892; Poème, inc., vn, orch; Tancrède, inc.

CHAMBER

Str qt: Méditation, 1887; Menuet, 1887; Molto adagio sempre cantante doloroso, 1887; f, 1887; d, 1887; 1887, lost; Lento, 1888; Prélude, 1888; G, 1888

Trios: Trio en sol majeur, 2 vn, vc, op.3 nos.1 and 2; Adagio molto espressivo e cantabile, 2 vn, vc, 1887; Tempo di minuetto, vn, va, vc, 1887; Moderato ma non troppo, vn, va, vc, 1888; Thema con variazioni, vn, va, vc, 1888 (1984); Piano Trio, c, 1891 (1908); Adagio, inc., vn, va, vc; Allegretto moderato, inc., vn, vc, pf

Vn: Andante varié, vn, pf, op.1 no.1, 1885; Choral, 2 vn, pf, op.2 no.1, 1885; Grande marche triomphale, 2 vn, pf, op.2 no.2, 1885; Choral, vn, pf, op.3, 1885; sonata, inc., d, op.3, 1885; Fuguetta, 2 vn, pf, 1885; Andante serioso, vn, pf; Canon, 2 vn, 1887; Poco allegro, vn, pf, 1887; Tempo di minuetto, 2 vn, pf, 1887; Adagio molto espressivo, 2 vn, pf, 1888; Andante più tosto adagio, vn, pf, 1888; Minuetto, 2 vn, 1888; sonata, G, 1892 (1894); Premier duo, 2 vn

Quatuor contrapuntique, 1887, lost; Trois morceaux, vc, pf, 1887, lost; sonata, inc., vc, f, 1888 (1923), completed by d'Indy; Piano Quartet, inc., b, 1893 (1895), 2nd mvt completed by d'Indy; Andante grazioso e cantabile molto, 2 vc

PIANO

Allegro marcato, 1887; Andantino semplice e molto espressivo, 1887; Morceaux égoïstes: 1st ser.: Lamento, 1887, lost, 2 Chant pastoral, 1887, lost, 3 Moderato poco allegro più tosto allegretto, 1887, 4 Lento doloroso, 1887, 2nd ser.: 1 lost, 2 Andante, 1887, 3 Andante malinconico, ma non lamentoso, 1888, 4 lost, 5 Andante, 1888; Tempo di Mazurka, 1887 (Poitiers, 1888); Andante, 1888; Andante sostenuto, pf 4 hands, 1889; Etude, 1889; Fuga a 4 voci, 1889; Sonata, g, 1891 (1899); Berceuse, 1892; Trois pièces, 1892 (Liège, 1892): 1 Chansonnette sans paroles, 2 Valse oubliée, 3 Danse joyeuse; Adagio religioso col più grand' espressione; Andante; Andante cantabile; Berceuse et valse (pot-pourri/intermède comique); Moderato maestoso, inc.; Moderato quasi largo; Moderato sempre molto espressivo e appassionato; 3 untitled pieces, D, G, g

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CHRISTOPHER PALMER/LUC VERDEBOUT (text), LUC VERDEBOUT (work-list, bibliography)

Lelarge, Jacques-George (*b* Liège, bap. 15 April 1713; *d* ?Liège, after 1793). Flemish composer and organist. His godfather, Jacques-Georges Schepers, canon of St Paul, entered him as a choirboy at the collegiate church of St Paul, Liège, where he would have been a pupil of Corneille de Tiège. On 4 June 1734 he was appointed organist at St Martin, replacing Henri Plasman and working alongside Hubuert Renotte, the then succentor. On 7 July 1745 he left St Martin to succeed Renotte as organist at St Lambert; his vacant post was then filled by Nicolas-Léonard Pennas. Lelarge was famous not only for his interpretative abilities as an organist, but also as an expert on the instrument and an excellent teacher, as shown by his manuscript tutor *Traité d'harmonie par demandes et réponses*. On 5 March 1784 he asked to be released from his duties in favour of J.-P.-V. Lhoest. He died towards the end of 1793 or the beginning of 1794. None of his compositions survives.

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PHILIPPE VENDRIX

Lelei, Georg Simon. *See* LÖHLEIN, GEORG SIMON.

Leleu, Jeanne (*b* Saint Mihiel, 29 Dec 1898; *d* Paris, 11 March 1979). French pianist and composer. Her father was a bandmaster, her mother a piano teacher. At the age of nine she began studying at the Paris Conservatoire, where her teachers included Marguerite Long, Cortot and Widor. In 1923 she won the Prix de Rome with her cantata *Béatrix*. This was followed by two other prizes (Georges Bizet and Monbinne). She became a professor at the Paris Conservatoire in 1947, first for sight-reading, then for harmony. In style her compositions belong to no school. Clear, rhythmically alive, adventurous in harmony, her *Suite symphonique* caused a sensation in Rome, where it was first heard. In 1937 she played her own Piano Concerto with success in Paris, at the Concerts Lamoureux. Her *Transparences*, with its imaginative orchestral textures, was described by Florent Schmitt as 'a marvel of freshness, finesse and feminine grace', showing a high degree of invention, sensibility, richness and knowledge. Her ballets, *Un jour d'été* and *Nautéos*, have been praised for their grace, wit and invention, and both have enjoyed considerable success in the theatre.

WORKS
(selective list)

Stage: Le cyclope (incid music, Euripides), 1928; Un jour d'été (ballet), Paris, Opéra-Comique, 1940; Nautéos (ballet), Monte Carlo, 1947

Orch: Esquisses italiennes, 1926; Suite symphonique, wind, 1926; 2 danses, 1927; Transparences, 1931; Pf Conc., 1935; Femmes, suite, 1947; Virevoltes, suite, 1950

Other works: Pf Qt, 1922; Béatrix (cant., J. Gandrey-Réty), 1923; pf pieces, songs

Principal publishers: Heugel, Leduc

DAVID COX

Leleu, Jehan [Jennot]. *See* LUPI, JOHANNES.

Lelio. *See* RICCOBONI, LUIGI ANDREA.

Lemacher, Heinrich (*b* Solingen, 26 June 1891; *d* Cologne, 16 March 1966). German teacher and composer. From 1911 to 1916 he studied at the Cologne Conservatory, as well as at the University of Bonn with Schiedermair. After military service (1916–18) he lived in Cologne as a composer, critic and private teacher. In 1924 he founded the Seminar für Privatmusiklehrer within the Reichsverband Deutscher Tonkünstler und Musiklehrer, which he led until 1933. From 1925 until his retirement in 1956 he taught composition, theory and history at the Cologne Hochschule für Musik, where he was made professor in

1928. During this time he also taught at the Rheinische Musikschule and at the University of Cologne. Co-founder of the Gesellschaft für Neue Musik, Cologne (1921), the Internationale Gesellschaft für Neue Katholische Kirchenmusik (1927) and the Deutscher Komponisten-Verband (1954), he was one of the leading composers of Catholic church music in Germany from the 1920s to the 1960s. His ambition, as composer and as teacher, was to overcome the stylistic constriction of the 'music within walls' supported by the Cecilian movement, and re-establish the links between sacred and secular music by means of good *Gebrauchsmusik*. His instrumental music was composed above all with music education and domestic music-making in mind. Hermann Schroeder and Bernd Alois Zimmermann were among his pupils.

WORKS
(*selective list*)

for detailed list see Dahlberg

INSTRUMENTAL

14 orch works, incl. Rheinische Suite, op.86; AGFA-Variationen, op.145; Bn Conc., op.164
Chbr music, incl. Quadriga, op.199, 4 hn
Music for pf, 2 pf, org

VOCAL

40 Masses, incl. 17 for mixed chorus; 6 for mixed chorus, org; 6 for male chorus; 1 for high vv; 4 for 2vv, org; 1 for v, org; 2 for chorus, congregation, org; 2 for double chorus
Other sacred pieces: 34 mass propers, 2 requiems, *c*300 motets, 20 cants.
Secular vocal: many works for mixed chorus and male chorus, lieder, cants., melodramas
Arrs. of Palestrina, Lassus, Haydn, Mozart, Bruckner [collab. Fellerer/Mies]

Principal publishers: Böhm, Coppenrath, Gerig, Schwann, Tonger

WRITINGS

Zur Geschichte der Musik am Hofe zu Nassau-Weilburg (diss., U. of Bonn, 1916; Bonn, 1916)
'Einzelunterricht Arbeitsgemeinschaften', *Handbuch der Musikerziehung*, ed. E. Bücken (Potsdam, 1931), 326–72
'Die Lehre von der Erfindung und Gestaltung in der Vokalmusik', *Hohe Schule der Musik*, ed. J. Müller-Blattau (Potsdam,1935)
Handbuch der Hausmusik (Graz, 1948)
ed., with K.G. Fellerer: *Handbuch der katholischen Kirchenmusik* (Essen, 1949)
with H. Schroeder: *Lehrbuch des Kontrapunktes* (Mainz, 1950)
125 Jahre Gürzenichchor Köln (Cologne,1953)
with H. Schroeder: *Generalbassübungen* (Düsseldorf, 1954, 7/1977)
ed., with W. Kahl and J.Schmidt-Görg: *Studien zur Musikgeschichte des Rheinlandes: Festschrift L. Schiedermair* (Cologne, 1956)
with H. Schroeder: *Harmonielehre* (Cologne, 1957)
with H.W. Schmidt: *Almanach der Hausmusik* (Cologne, 1958)
with H. Schroeder: *Formenlehre der Musik* (Cologne, 1962, 2/1968/R; Eng. trans., rev., 1967, by R. Kolben)
Spasso ostinato (Cologne, 1964)

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MGG1 (P. Mies)
P. Mies: 'Heinrich Lemacher: über das Verhältnis von Wort und Ton in seinen Werken', *ZFM*, Jg.95 (1928), 146–8
P. Mies: 'Grundprinzipien der Messekomposition bei H. Lemacher', *Cäcilienvereinsorgan/Musica sacra*, lxii (1932), 340–45
P. Mies: 'Heinrich Lemacher: sein Werk und seine Stellung in der Musik', *Sinfonia sacra*, ii (1948), 86–91
F. Oberborbeck: 'Heinrich Lemacher: zu seinem 60. Geburtstag am 26. Juni', *ZfM*, Jg.112 (1951), 299–302
W. Hammerschlag and A.Schneider: *Musikalisches Brauchtum: Festschrift für Heinrich Lemacher* (Cologne, 1956)
W. Thomson: Review of Eng. trans. of *Formenlehre*, *Notes*, xxiv (1967–8), 713–14
J. Dahlberg: *Studien zur geistlichen Chormusik Heinrich Lemachers* (Regensburg, 1983)

JOSEF DAHLBERG

Lemacherier, Guillaume. *See* LEGRANT, GUILLAUME.

Le Maire, Jean (*b* Chaumont-en-Bassigny, Haute-Marne, *c*1581; *d c*1650). French mathematician, engineer and inventor. He lived in Toulouse and Paris. His widespread interests led to the development of novelties in such diverse areas as architecture, language, mnemotechnics and typography. In music he is credited with devising an equal-tempered scale, with adding a seventh syllable (*za*) to the hexachordal solmization system, with constructing a new type of lute (the ALMÉRIE – an anagram of his name), and with proposing a novel musical notation ('musique almérique'). Although Mersenne (*Mersenne HU*, and in his correspondence) strongly supported Le Maire's ideas, others did not, and controversy regarding his inventions spread throughout France and elsewhere in Europe.

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A. Pirro: 'Jean le Maire et l'*Almérie*', *BSIM*, iv (1908), 479–82
C. de Waard, ed.: *Correspondance du P. Marin Mersenne* (Paris, 1932–), esp. ix (1965), 563–9
A. Cohen: 'Jean Le Maire and La Musique Almérique', *AcM*, xxxv (1963), 175–81
J.R. Knowlson: 'Jean Le Maire, the Almérie, and the "musique almérique": a Set of Unpublished Documents', *AcM*, xl (1968), 86–9

ALBERT COHEN

Lemaire (de Belges), Jean (*b* Bavai, Hainaut, *c*1473; *d* after 18 March 1514). French poet and historiographer. He may have been a choirboy at Notre Dame-la-Grande, Valenciennes, since he wrote that there, 'en ma premier jeunesse j'avoie chanté "Benedicamus"' (*Oeuvres de Jean Lemaire de Belges*, ed. J. Stecher, Paris, 1882–91, iv, 489). Between 1498 and 1503 he was employed by Duke Pierre II de Bourbon and then by Pierre's brother-in-law, Count Louis de Ligny. In June 1504 Lemaire took up a position at the court of Margaret of Austria, and in 1512 he entered the service of Anne of Brittany and Louis XII. The last surviving document relating to his life is a letter of 18 March 1514.

La plainte du désiré (ed. D. Yabsley, Paris, 1932), lamenting the death of Louis de Ligny on 23 December 1503, invokes several composers including Josquin, Agricola, Hilaire Penet, Evrart, Conrad and Pregent, calling for the alliance of music and poetry. Lemaire's allegory on the spiritual harmony between France and Italy, *La concorde des deux langages* (ed. J. Frappier, Paris, 1947; facs. with commentary by M. Françon, Cambridge, MA, 1964), abounds in musical imagery, mingling old and new – monochords, psalteries and guitars, Sapphic odes and virelais – and includes the names of Amphion, Arion, Orpheus, Ockeghem, Josquin, Agricola and Compère. Not only did he use technical terms like 'pedal points' and 'alternating verses', but he attempted to characterize the different styles of contemporary composers with such phrases as 'entrebriser musicque' for Agricola, 'verbes coulourez' for Josquin, 'armonie tres fine' for Ockeghem and 'termes doulx' for Compère. A four-voice chanson, *Mille regretz de vous abandonner*, is ascribed to 'J. Lemaire' in Attaingnant's *Vingt et sept chansons musicales desquelles les plus convenables à la fleuste* (RISM 1533[1]). Later sources, however, attribute it to Josquin, who is generally accepted as being its composer. Josquin also set Lemaire's *Plus nulz regretz* for four voices; a setting of *Soubz ce tumbel qui est dur conclave* in one of the chanson albums of Margaret of Austria (*B-Br* 228) has been attributed to

Josquin (Picker, 1965), while the French text of the motet-chanson *Cueurs desolez/Plorans ploravit* (in the same manuscript, which contains settings by Josquin, Appenzeller and an anonymous composer) may also be by Lemaire.

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G. Doutrepoint: *Jean Lemaire de Belges et la Renaissance* (Brussels, 1934)

M. Picker: *The Chanson Albums of Marguerite of Austria* (Berkeley, 1965)

M. Picker: 'Josquin and Jean Lemaire: Four Chansons Re-examined', *Essays presented to Myron P. Gilmore*, ed. S. Bertelli and G. Ramakus (Florence, 1978), ii, 447–56

F. Dobbins: *Music in Renaissance Lyons* (Oxford, 1992), 17, 27–31

FRANK DOBBINS

Lemaire, Louis (*b* 1693 or 1694; *d* Tours, *c*1750). French composer. Trained as a chorister at Meaux Cathedral and taught by Sébastien de Brossard, who was organist there, Lemaire became well known in Paris as a composer of vocal music. His name first appeared in an anthology of *airs* published by Ballard in 1712, followed two years later by a volume devoted to his own. A more substantial work, *Les quatre saisons*, appeared in 1724. This was a collection of four cantatas and his only contribution to the genre, for he preferred to cultivate the *cantatille*, a form best described as the Rococo version of the Baroque French cantata. Lemaire was the most prolific of all *cantatille* composers, publishing 66 of them between 1728 and 1750 and, together with Mouret and Lefebvre, he lifted this form to the height of its popularity. Between 1728 and 1736, 21 of his *cantatilles* were heard at concerts in the Tuileries, and many were included in the various anthologies of this kind of work that appeared frequently after 1730. Most of Lemaire's *cantatilles* were written for high voice with instrumental accompaniment, usually for violins and flutes and occasionally for musette and for vielle (or hurdy-gurdy). He also composed two books of motets (or *saluts*) which were sung at the Concert Spirituel between 1728 and 1733.

WORKS

published in Paris

Airs à chanter (1714–19); 8 vols. mentioned in Le Clerc catalogue of 1742, only 6 extant

Les quatre saisons (4 cants.): Le printemps, S, vns, fls, obs, bc; L'été, S, vns, fls, bc (incl. bns); L'automne, S, B, vns, fls, bc (incl. bns); L'hyver, B, SAB, b viol obbl, bc (1724/*R* in the Eighteenth-Century French Cantata, xvii (New York, 1991))

Suite pour la vielle et la musette (*c*1725)

Recueils d'airs sérieux et à boire, vaudeville et ronde de table, 6 vols. (1725–30)

Motets, 1–2vv, some with insts, 2 vols. (*c*1728)

Concerts spirituels ou Recueil d'airs sur toutes sortes de sujets de piété (1729)

Recueil d'airs sérieux et à boire, mêlez de vaudeville, ronde de table, duo, récit de basse, airs tendres et chansons à danser (1738)

Recueil d'airs sérieux et à boire, mêlez de brunette, ronde de table, duo, récit de basse, musette et vaudeville (1740)

Fanfares ou Concerts de chambre, vn, fl, ob, musette, vielle, bn, tpt, perc (1743)

66 cantatilles (1728–50, some *R* in the Eighteenth-Century French Cantata, xvii (New York, 1991), 5 lost

Airs in Ballard's Recueil d'airs sérieux et à boire (1712–24), Nouveau recueil de chansons choisies (1723–36) and other anthologies

Sacred contrafacta in Nouvelles poésies spirituelles et morales (1730–37)

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D. Tunley: The Eighteenth Century French Cantata (London, 1974, 2/1997)

A.C. Eastwood: *Stylistic Development and melodic Transmission in some Secular Song Books Published in Paris (1695–1740)* (diss., U. of W. Australia, 1987)

DAVID TUNLEY

Le Maistre [Meistre, Maystre], **Matthaeus** (*b* ?Roclenge-sur-Geer, Liège, *c*1505; *d* Dresden, before April 1577). Flemish composer. Kade's early hypothesis that he had at one time been active in Milan, and was identical with Mathias Hermann Werrecore, also known as Mathias Fianergo, was refuted by Haberl. A manuscript (*A-Gu* 13), which was apparently taken to Graz from Munich in 1573, supports Sandberger's conjecture that the 'Mathesz Nidlender' reported in the Munich court chapel is Le Maistre. Furthermore, two Munich choirbooks are unique sources for several masses and motets by him. In 1554 he succeeded Johann Walter as Kapellmeister of the Dresden Kantorei, then consisting of 40 musicians. Since he had lost the patrimony of his old home on his conversion to Protestantism, the elector compensated him in 1565 with a grant for life. Additional income came from compositions dedicated to the authorities of Zwickau. He suffered from illness for some years before his retirement in June 1568, when he was given a pension of 195 florins; his successor, Antonio Scandello, had already taken over his duties five months previously. In January 1577 he wrote the foreword to his last work to be printed. His son, Valerian, was a musician in the imperial chapel.

Le Maistre was a conservative musician. On his conversion to Lutheranism he adopted the Protestant style of Johann Walter and Georg Rhau. Their approach, however, was somewhat old-fashioned and seemed to confirm Le Maistre's own Renaissance idea of music as 'ars'. Understandably therefore his works met with little appreciation in his lifetime, although musically and intellectually they were far above average standard. His masses were predominantly influenced by elements of post-1500 Netherlandish style, and most are parody or cantus-firmus masses. Not until his old age did he make a valuable contribution to the Protestant mass with his *Missa super 'Ich weiss mir ein fest gebauets Haus'*, which also makes use of *O du Lamm Gottes, das der Welt Sünde trägt* in the 'Qui tollis'. Most of the motets, too, show characteristics of an earlier style. The *Catechesis numeris musicis inclusa*, consisting of seven motets in simple three- to four-part form, is intended primarily for didactic purposes and is a musical memorial to the Protestant relatinization of texts in the second half of the 16th century.

Le Maistre's most important compositions are his sacred and secular songs in German. They are a late echo of the tradition of the German partsong, which had reached its peak in the works of Ludwig Senfl. Le Maistre's pieces, however, could not give any new impetus to the genre, which was already regarded as out of date by mid-century. The *Geistliche und weltliche teutsche Geseng* (1566) owed much to the example of the fine collection *Neue deudsche geistliche Gesenge*, edited by Georg Rhau (RISM 1544[21]). In his sacred pieces he made use of a wide range of compositional techniques, from simple homophonic songs to the great motets using cantus firmus and imitation. The texts of the more 'modern' compositions of his second collection (1577) were addressed more to the youth of his day. Didactic, declamatory texts, many of which were translated back into Latin, reveal his humanistic, pedagogic tendencies. In the secular songs he followed the earlier tradition of setting the cantus firmus in the tenor; however, some madrigalian influences can

be seen in the part-writing of individual love-songs. He also composed two ingeniously constructed quodlibets.

WORKS

Editions: *Handbuch der evangelischen Kirchenmusik*, i–iii, ed. K. Ameln (Göttingen, 1933–40) [contains 13 pieces] [H]
Luthers Kirchenlieder in Tonsätzen seiner Zeit, ed. K. Ameln (Kassel, 1934) [contains 6 pieces] [L]

Magnificat octo tonorum (Dresden, 1557), lost, listed in *WaltherML*
Catechesis numeris musicis inclusa, 3vv (Nuremberg, 1559) [7 motets]
Geistliche und weltliche teutsche Geseng, 4–5vv (Wittenberg, 1566) [91 pieces]; 2 ed. O. Kade in *AmbrosGM*, v, 421, 424 [p.nos. refer to 1882]; H i, 2, 234–5, 336
Liber primus [15] sacrarum cantionum, 5vv (Dresden, 1570)
Officia de nativitate et ascensione Christi (Dresden, 1574); ?lost, listed in *WaltherML*
Schöne und auserlesene deudsche und lateinische geistliche Gesenge (Dresden, 1577) [20 German and 4 Latin pieces]; H i, 2, 249, 252, 275, 277, 279; L 6, 27, 39, 44, 91, 100

Missa super 'Ich weiss mir ein fest gebauets Haus', 5vv, 1568[1]; motets in 1554[11], 1564[1], 1568[21], 1571[17]
Mass, 4vv, *D-Mbs* 43; Missa 'Doulce memoire', 6vv, inc., *Z* 100, 4; Missa 'Pis ne me peult', 5vv, *Mbs* 43; Missa 'Praeter rerum seriem', 6vv, *Mbs* 43; Missa 'Regnum mundi', vv, ed. in MAM, xiv (1965); Missa 'Wo der Herr nicht bauet das Haus', 5vv, inc., *Z* 100, 4
5 motets, *Mbs* 43; 22 proper motets, *Mbs* 28
Further masses and motets in libraries in Ansbach, Dresden and Zwickau

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BlumeEK; *BoetticherOL*; *WaltherML*
O. Kade: *Mattheus le Maistre* (Mainz, 1862) [contains edns of 20 pieces]
F.X. Haberl: 'Matthias Hermann Werrecorensis', *MMg*, iii (1871), 197–210
A. Sandberger: *Beiträge zur Geschichte der Bayerischen Hofkapelle unter Orlando di Lasso* (Leipzig, 1894–5) [1st and 3rd vols. only]
D.C. Gresch: *Mattheus Le Maistre: a Netherlander at the Dresden Court Chapel* (diss., U. of Michigan, 1970)
R. Caspari: *Liedtradition im Stilwandel um 1600* (Munich, 1971)
D.C. Gresch: 'Mattheus Le Maistre's Polyphonic *Officia*', *MQ*, lx (1974), 94–113
W. Steude: *Untersuchungen zur mitteldeutschen Musiküberlieferung und Musikpflege im 16. Jahrhundert* (Leipzig, 1978), 120
H. Pottie: 'Mattheus Le Maistres Motettenbundel van 1570', *RBM*, xliii (1989), 197–210

LOTHAR HOFFMANN-ERBRECHT

Lemare, Edwin (Henry) (*b* Ventnor, Isle of Wight, 9 Sept 1866; *d* Hollywood, CA, 24 Sept 1934). English organist and composer. He was a chorister and organ pupil under his father at Holy Trinity, Ventnor. He spent three years under Steggall at the RAM and in 1892 became an organ professor and examiner for the Associated Board of the RAM and the RCM. By this stage he had already made his reputation by playing more than 100 recitals (two a day) in 1884 on the one-manual Brindley & Foster organ in the Inventions Exhibition. In 1886 he started giving bi-weekly recitals at the Park Hall, Cardiff, and was appointed organist of Sheffield parish church. In 1892 he returned to London as organist of Holy Trinity, Sloane Street, following his vicar to St Margaret's, Westminster, in 1897.

Lemare was one of the most brilliant players of his day and a gifted extemporizer. A 100-recital tour of the USA and Canada during 1900–01 led to his engagement as organist of the Carnegie Institute, Pittsburgh (1902–5). In 1917 he became municipal organist in San Francisco and until 1929 held further appointments in Portland, Maine, and in Chatanooga; he also made 24 player rolls for the Aeolian company and 96 for Welte in Freiburg. His compositions include about 100 organ works, notably the popular *Andantino* in D♭. He also made several hundred organ transcriptions of orchestral repertory, including many of Wagner's works. He wrote an autobiography, published in *Organs I have Met: the Autobiography of Edwin H. Lemare, 1866–1934, together with Reminiscences by his Wife and Friends* (Los Angeles, 1956, 2/1992).

PAUL HALE, WILLIAM OSBORNE

Lemaure, Catherine-Nicole (*b* Paris, 3 Aug 1704; *d* Paris, 1786). French soprano. Entering the Paris Opéra chorus in about 1719, she sang Astraea then Libya in the 1721–2 revival of Lully's *Phaëton*. She quickly came to sing such principal parts as Hippodamie in the première of Mouret's *Pirithoüs* and the title role in Lacoste's *Philomèle* (both 1723). Her temperament was capricious and volatile, however, and she left the Opéra without warning in 1725 after a performance of A.C. Destouches and M.-R. Lalande's *Les élémens*. She returned in 1726, but her rivalry with Mlle Pélissier caused disputes among 'les politiques de l'Opéra' and she disappeared again in 1727–30, returning to sing in Campra's *Hésione*. She sang Oriane (Lully's *Amadis*, 1731) with triumphant success, created Iphise (Montéclair's *Jephté*, 1732) and sang the title role in Destouches' *Issé* (1733 revival). She sang Iphigenia in the 1734 revival of Desmarets' *Iphigénie en Tauride*. Threatened with imprisonment if she did not appear in the 1735 revival of *Jephté*, Lemaure deliberately sang poorly and when she refused to continue, was escorted (still in costume) to Fort l'Evêque, where she was detained overnight before returning the following day to take up her role with better grace. Her 1740 performances of Iphise and Oriane were greeted with enthusiastic ovations, and in 1744 she supplanted Pélissier as Iphise in Rameau's *Dardanus*, a role Pélissier had created. Lemaure retired in 1744, but was still cited with admiration well into the 1760s and 70s.

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ES (E. Borrel); *GroveO* (P. Weller) [incl. further bibliography]
J.-B. de la Borde: *Essai sur la musique ancienne et moderne* (Paris, 1780), iii, 521–2

PHILIP WELLER

Lemberg (Ger.). *See* L'VIV.

Lemene, Francesco de. *See* DE LEMENE, FRANCESCO.

Le Menu. French firm of music publishers. Christophe Le Menu de Saint-Philbert (*b* c1720; *d* Paris, 16 Sept 1774), known as Le Menu, published privately from 1741 issuing his *Méthode de musique*, motets 'avec simphonie' and *cantatilles*. He established himself as a music publisher in 1758 in the rue du Roule 'A la clef d'or', publishing vocal music (*cantatilles*, *ariettes*, operas), symphonic or concerted music and chamber music. Like his contemporaries, Le Menu also published a music periodical, the *Journal de pièces de clavecin de M. Clément* (1762–74). Among the names found in his catalogues, which appeared between 1763 and 1774, are Alexandre, Cambini, J.-B. Cardonne, Cramer, J.A. Lorenziti, Mozart, Roeser and Vanhal.

After his death, his widow and daughter (who in February 1775 married CHARLES-GEORGES BOYER) ensured his succession: the names 'Dames Lemenu et Boyer', associated between 1776 and 1783, are found on a considerable number of publications of chamber music, symphonies, concertos and comic opera overtures. Madame Le Menu had transferred the ownership of the firm

to her son-in-law on 21 January 1779 as a wedding gift but it was only in 1783, after Boyer had established himself on his own account, that she finally ceased publishing under her own name. After July 1790, Madame Le Menu retired to her property in Saint-Germain-en-Laye and in August 1790 the publisher Louis Lobry moved into her premises to manage his own stock.

BIBLIOGRAPHY

DEMF; HopkinsonD; JohanssonFMP

ANIK DEVRIÈS

Lemeshyov, Sergey (Yakovlevich) (*b* Knyazevo, Tver′ province, 27 June/10 July 1902; *d* Moscow, 26 June 1977). Russian tenor. He studied at the Moscow Conservatory and with Stanislavsky at the Bol′shoy Opera Studio. He made his début in 1926 in Sverdlovsk (now Yekaterinburg). In 1931 he joined the Bol′shoy Theatre. Lemeshyov's lyrical voice, with its individual tone, and the integrity of his characterizations imbued his performances with special charm, and they were noted for their intelligence, fastidious detail and fine acting. His repertory included Lensky, Bayan (*Ruslan and Lyudmila*), Vladimir (*Prince Igor*), Berendey and Levko (*The Snow Maiden* and *May Night*), Vladimir Dubrovsky in Nápravník's *Dubrovsky*, Gounod's Faust and Romeo, the Duke of Mantua and Almaviva. As a director he produced *La traviata* at the Maliy Theatre, Leningrad, and *Werther* at the Bol′shoy, both in 1951. He published *Put′ k iskusstvu* ('The Path to Art', Moscow, 1968). He was made People's Artist of the USSR in 1950.

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M. L′vov: *S.Ya. Lemeshyov* (Moscow and Leningrad, 1947)
Ye. Groshyova: *Sergey Yakovlevich Lemeshyov* (Moscow, 1960)

I.M. YAMPOL′SKY

Lemière [Le Mière, Le Mierre, Lemierre] **de Corvey, Jean-Frédéric-Auguste** (*b* Rennes, 3 Aug 1771; *d* Paris, 24 April 1832). French composer. Educated at the cathedral school in Rennes, he wrote his first compositions (including the opera *Constance*) before receiving formal musical training. On moving to Paris in 1792 he studied harmony with H.-M. Berton and composed, in quick succession, a number of *opéras comiques*. His military career, however, led him to participate in many European campaigns and caused long breaks in his musical activities: between 1798 and 1818 he wrote only two stage works and very little chamber music. When Lemière returned to Paris in 1817 to resume a theatrical career he found that this had lost much of its impetus; he was obliged to supplement his military pension by proofreading music and died, of cholera, in a state of relative poverty.

Lemière's chamber works include romances praised for their simple but stylish character and descriptive compositions for the piano (then in vogue) evoking the dramatic effects of revolution and war. His *opéras comiques*, which were mainly in one act, proved less popular than those written by Boieldieu, Dalayrac and Berton. A number were praised for their spirited, melodious qualities, their elegant orchestration and comic situations; *Andros et Almona* (1794) was particularly noted for its large-scale choruses imitating the religious worship of Muslims and Brahmins and was considered the composer's most successful work. At times, however, Lemière lacked inspiration, and a review of *Les rencontres* (1828) in the *Mercure de France* suggested that his musical style had become outdated. Towards the end of his career he arranged two operas by Rossini for the French stage.

WORKS

printed works published in Paris unless otherwise stated

STAGE

opéras comiques, first performed in Paris unless otherwise stated

Constance (?oc, 1), ? Rennes, 1790
Les chevaliers errants (1), Montansier, 20 March 1792
Crispin rival (1), Montansier, 1793
Le poëme volé (1), Montansier, 1793
La reprise de Toulon par les Français (fait historique, 1, A.-V.P. Duval), OC (Favart), 21 Jan 1974, ov. and 1 air (Paris, *c*1794)
Andros et Almona, ou Le Français à Bassora (3, L.B. Picard and Duval), OC (Favart), 5 Feb 1794
Le congrès des rois (cmda, 3, Desmaillot [A.F. Eve]), OC (Favart), 26 Feb 1794, collab. Dalayrac, Grétry, Méhul and 8 others
Les suspects (1, Picard and Duval), 19 May 1795
Babouc (4), Feydeau, 1795
La blonde et la brune (1), Feydeau or Louvois, 1795
La moitié du chemin (3, Picard and Duval), Louvois, 1796
La paix et l'amour (1), Lille, 5 Dec 1797
Les deux orphelines (1, C.-A. de Bassompierre [Sewrin]), Molière, 26 May 1798
Les deux crispins (1, Lemière de Corvey), Molière, 16 June 1798
La maison changée (1), Molière, 1798
Le porter d'eau (1), 'en provence', 1801
Henri et Félicie (3, Lemière de Corvey), 'en provence', 1808
Les rivaux de village, ou La cruche cassée (1, J.B.R. Viollet d'Epagny), OC (Feydeau), 24 Dec 1819 (Paris, ?*c*1819), arrs. pubd separately
La fausse croisade (2, Le Poitevin de Saint-Alme and Viollet d'Epagny), OC (Feydeau), 12 July 1825
Les rencontres (3, J.B.C Vial and Mélesville [A.-H.-J. Duveyrier]), OC (Feydeau), 11 June 1828, *F-Pc*, collab. G. Catrufo
Arrangements: La dame du lac (after Rossini), Odéon, 31 Oct 1825 (*c*1825); Tancrède (after Rossini), Odéon, 1827 (1827)
Spurious: L'écolier en vacances (1, Picard, M.F. Loraux), OC (Favart), 13 Oct 1794 [by L.E. Jadin]

OTHER WORKS

Orch: Hymne funèbre, orch, chorus, perf. Montansier, 25 Aug 1792 (1794); Chant de guerre (scène patriotique à grand orchestre, C.J. Trouvé), op.15 (1794); La grande bataille de Jéna gagnée sur les prussiens, symphonie militaire, orch, op.36 (?1806), arr. pf (1806)
Chbr: Le tombeau de Mirabeau le patriote, pf (*c*1791); 2 pf sonatas, opp.3, 8 (n.d.); Sonata, pf 4 hands, op.9 (n.d.); La révolution du 10 août, potpourri national, pf, op.11 (*c*1793); 6 romances tirées de Gonzalve de Cordoue, acc. fortepiano/hp, op.12 (1794); Seconde suite de 6 romances tirées de Gonzalve de Cordoue, acc. fortepiano/hp, op.13 (1794); 7 romances de différents auteurs, acc. pf/hp, op.14 (*c*1795); 6 romances tirées de Rosalie et Gerblois, acc. fortepiano/hp, op.17 (1795); La révolution du 9 thermidor, potpourri national, pf, op.20 (1795); 3 duo concertants, hp, pf, opp.23–4, 28 (?1805); Trio, hp, hn, bn (n.d.); 3 vn sonatas (n.d.); other romances in Le porte-feuille du troubadour, ed. Lemière de Corvey (1821), and pubd separately; other chbr and pf works, contredanses, studies

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ELISABETH COOK

Lemlin [Lemblin, Lemlein], **Lorenz** (*b* Eichstätt, *c*1495; *d* after 1549). German composer. He probably attended the cathedral school in Eichstätt, receiving his first music instruction from the Kapellmeister Bernhard Adelmann. In 1513 he entered Heidelberg University, where he received the bachelor's degree on 13 November 1514. He was a priest, and active in the Heidelberg court chapel,

where he became Kapellmeister under Elector Ludwig V (*d* 1544). As the teacher of the choirboys Jobst vom Brandt, Georg Forster, Caspar Othmayr and Stephan Zirler he was at the head of the 'Heidelberger Liedmeister', who were still in close contact in later years. Forster's song publications included the works of his colleagues and in 1549 he dedicated to Lemlin *Der dritte Teyl, schöner, lieblicher, alter, und newer deutscher Liedlein* (RISM 1549[37]).

Lemlin's creative powers were too limited for him to be considered the leader of a school of songwriting. Certainly the 'Liedmeister' were indebted to their teacher for many suggestions about composition, but these did not result in a homogenous style. Lemlin's output was relatively small and was not widely circulated in the first half of the 16th century. The 15 surviving secular songs are conservative in their imitative pairing of parts at the beginning and in their rigid cantus firmus treatment. Such a technique shows appreciation of the considerably more inspired examples by Paul Hofhaimer and Heinrich Finck. Lemlin's most popular work, the six-voice *Der Gutzgauch auf dem Zaune sass*, has in its imitation of the cuckoo's call the lightheartedness of a real folksong. His motets are more homophonic with shorter phrases, reflecting the influence of the humanist ode compositions and the new stylistic tendencies of the late Netherlands masters.

WORKS

SACRED

Converte nos Deus, 2vv, 1545[6]; Deus adiuva me, 3vv, 1541[2]; Deus in adiutorum, 4vv, 1542[6]; Grates nunc omnes, 8vv, 1564[1]; In convertendo Dominus, 4vv, 1542[6]; In manus tuas, Domine, 4vv, 1538[1]; Memento mei, 5vv, 1540[7]; Nisi Dominus, 4vv, 1542[6]; Oramus Domine, 8vv, *D-Kl* 4° Mus.38, no.4; Vivo ego dicit Dominus, 3vv, 1542[8]

SECULAR

Edition: *Georg Forster: Frische teutsche Liedlein (1539–1556), I–II*, ed. K. Gudewill and H. Siuts, EDM, 1st ser., xx (1942/*R*), lx (1969) (G i–ii]

Ach höchster Hort, vernimm mein Wort, 4vv, G i, 76; Ach höchste Zir, auff all mein Gir, 4vv, G i, 20; Der Gutzgauch auf dem Zaune sass, 6vv, G ii, 42; Der Mey wil sich mit Gunst beweisen, 4vv, G i, 66; Des Spilens ich gar kein Glück nit han, 4vv, G i, 121; Ein Beumlein zart, 4vv, G i, 37; Ernstliche Klag, 4vv, G i, 155; Ich Armer klag, 4vv, G i, 38; Ich gwahrts noch gut, 4vv, G i, 162; Lust und Freud tet mich umbgeben gar, 4vv, 1549[37]; Mich jammert sehr, 4vv, G i, 128; Tag, Nacht ich ficht, 4vv, G i, 82; Von Herzen gern, on all Beschweren, 4vv, G i, 131; Was sterblich Zeyt, mir Freuden geyt, 4vv, 1549[37]

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H. Albrecht: *Caspar Othmayr: Leben und Werk* (Kassel, 1950)
G. Pietzsch: *Quellen und Forschungen zur Geschichte der Musik am kurpfälzischen Hof zu Heidelberg bis 1622* (Mainz, 1963)
H. Haase: *Jobst vom Brandt (1517 bis 1570)* (Kassel, 1967)

LOTHAR HOFFMANN-ERBRECHT

Lemmens, Jaak Nikolaas [Jacques Nicolas] (*b* Zoerle-Paarwijs, Antwerp, 3 Jan 1823; *d* Zemst, nr Mechelen, 30 Jan 1881). Belgian organist. He studied first with his father and then with Christian Girschner and Fétis at the Brussels Conservatory, which he entered in 1839. After winning first prizes for piano (1842) and organ and composition (1846), and embarking upon a career as an organist at Diest, he was awarded a government bursary to complete his studies with Adolf Hesse in Breslau (1846). He won second prize in the Prix de Rome competition in 1847 with his cantata *Le roi Lear*, and was appointed professor of organ at the Brussels Conservatory in 1849. After marrying the English soprano Helen Sherrington in 1857 (*see* LEMMENS-SHERRINGTON, HELEN), he paid frequent visits to London, and settled there in 1869. He returned to Belgium in 1878 and founded the Ecole de Musique Religieuse at Mechelen, which became the Lemmens Institute in 1879. With Canon Van Demme, he also founded the Société de Saint-Grégoire for the improvement of church music.

As a pupil of Hesse, who himself had studied with Rinck (a direct line of descent can be traced back through Kittel to J.S. Bach), Lemmens was one of the best organists of his time, and was highly regarded as a teacher. The perfection of his legato and his pedal technique, evidence of which survives in his *Ecole d'orgue* (1862), ensured his success both in Belgium (his pupil Alphonse Mailly was considered one of the best exponents of the Belgian school) and abroad, particularly in France, where the recital he gave at St-Vincent-de-Paul on 25 February 1852 was a lesson to all the French organists present, including Boëly, Benoist, Franck, Alkan, Lefébure-Wély and Fessy. No doubt the idea that Lemmens inherited the tradition of Bach and passed it on directly to his successors (Guilmant, Widor, Loret and then Dupré) should be regarded with caution, since only the second of the two distinct pedal techniques (toe alone, and heel and toe) described in records from the end of the 18th century survived into the second third of the 19th century. As an organist, however, Lemmens made a great contribution to the introduction of the works of Bach into both Belgium and France.

As a composer, Lemmens wrote for the taste of his time. His organ music was sometimes meditative (among his early organ pieces are several entitled *Prière*) and sometimes more demonstrative (his *Fanfare*), and his fugues derived from the revival of interest in the music of Bach (an example followed by his pupil Guilmant). His tendency to base many of his works on Catholic plainsong, in particular three sonatas with the sub-titles 'Pontificale', 'O filii', and 'Pascale' (the last-named on the theme of the *Victimae paschali*), may in turn have influenced Widor.

WORKS

Oeuvres inédites (Leipzig, 1883–7) [4 vols. of motets, hymns, works for org incl.: 20 préludes diatoniques, 12 morceaux faciles, 12 pièces d'orgue (vol.1); Messe des doubles et des fêtes solennelles, Messe de requiem (vol.2)]
Vocal: Te Deum, 4vv, orch; motets, acc. org; Le roi Lear (cant., A. Pujol), 1847; songs, 1v, pf
Orch: 2 symphonies
Org: 10 improvisations (Brussels, 1848); Scherzo symphonique, Fanfare (pubd in *Ecole d'orgue*, 1862); Four Organ Pieces in the free style (London, 1866); 3 sonatas: no.1, D, 'Pontificale', no.2, E, 'O filii', no.3, A, 'Pascale' (Paris, 1876); offertories; studies; other pieces
Hmn: 4 morceaux de salon: Fughette, Nocturne, Romance sans parole, Invocation (1865); 3 morceaux: Hélène-Polka, Mélodie, Cantabile (1865); Berceuse et rêverie (1867); Marche des volontaires (1878)
Pf: 2 sonatas, mentioned in *FétisB*
Pedagogical: *Ecole d'orgue basée sur le plain-chant romain* (Brussels, 1862)

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FRANÇOIS SABATIER

Lemmens Institute. Belgian institute of church music. Founded by JAAK NIKOLAAS LEMMENS, it opened in Mechelen in 1879. *See also* LOW COUNTRIES, §5.

Lemmens-Sherrington [née Sherrington], **Helen** (*b* Preston, 4 Oct 1834; *d* Brussels, 9 May 1906). English soprano, wife of Jaak Nikolaas Lemmens, whom she married in 1857. She came of a family who had lived for several generations at Preston. Her mother was a musician. In 1838 they emigrated to Rotterdam, and there Helen Sherrington studied with Verhulst. In 1852 she entered the Brussels Conservatory and took first prizes for singing and declamation. On 7 April 1856 she made her first appearance in London and soon rose to the position of leading English soprano, both in sacred and secular music; after the retirement of Clara Novello in 1860 she had no rival. She appeared in English opera from 1860 to 1865, and at Covent Garden in 1866, but found her place more in concert and oratorio. During the 1870s she formed part of the vocal quartet most in demand for festivals, with Janet Patey, Sims Reeves and Charles Santley. After her husband's death in 1881 she retired to Brussels, but continued to sing occasionally in England. Her last appearance was in 1894.

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Obituary, *MT*, xlvii (1906), 395

GEORGE GROVE/BRUCE CARR

Lemnitz, Tiana (Luise) (*b* Metz, 26 Oct 1897; *d* Berlin, 26 Jan 1994). German soprano. She studied with Anton Kohmann in Frankfurt and made her début at Heilbronn in 1920 in Lortzing's *Undine*; from 1922 to 1928 she sang at Aachen. She became leading lyric soprano at Hanover (1928–33) and then, after a year in Dresden, joined the Berlin Staatsoper in 1934, remaining there until she retired in 1957. In Berlin her roles ranged from Mimì and Micaëla to Aida and Desdemona, from Pamina and Mařenka to Sieglinde. Later she sang the Marschallin, Milada (Smetana's *Dalibor*), Jenůfa, and Nastas'ya (Tchaikovsky's *The Enchantress*).

Lemnitz made her Covent Garden début in 1936 as Eva and returned for Octavian, Elsa, Pamina and Sieglinde; her career was otherwise mostly confined to central Europe. She was also a distinguished singer of lieder. Her warm, appealing voice and presence made her an ideal interpreter of the lyric roles of Mozart, Weber, Wagner and Strauss. Among the best of her many recordings are the arias from *Der Freischütz* and *Lohengrin*, her exquisite Pamina in Beecham's classic recording of *Die Zauberflöte* and her Octavian in Kempe's *Die Rosenkavalier*.

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HAROLD ROSENTHAL/ALAN BLYTH

Lemoine. French family of music publishers. Antoine-Marcel Lemoine (*b* Paris, 3 Nov 1763; *d* Paris, 10 April 1816), a guitarist, author of a guitar method, violist, theatre orchestra director and composer, founded a firm in Paris in 1796; his publications included Méhul's *Messe solennelle*, composed for Napoleon's coronation (1804). His eldest son, François (1782–1839), published independently under the name Lemoine *aîné* (1812–39, succeeded by his widow, 1839–49). Another son, Henry Lemoine (*b* Paris, 21 Oct 1786; *d* Paris, 18 May 1854), succeeded him in 1816. A successful piano teacher and a harmony student of Reicha, he published most of Chopin's music and firmly established the company's production of educational materials with Berlioz's *Traité d'instrumentation* (1844) and his own methods for piano, harmony and solfège.

Achille-Philibert Lemoine (*b* Paris, 15 April 1813; *d* Sèvres, 13 Aug 1895), son of Henry Lemoine, became a partner in 1850 and was director from 1852 to 1895. In 1858 he added engraving and printing to the business and began publication of *Le Panthéon des pianistes* (about 600 compositions). He acquired Schonenberger's catalogue (1875) and in 1885 inaugurated a branch in Brussels with *Le chant classique*, edited by Gevaert. His son Henry-Félicien (*b* Paris, 8 April 1848; *d* Paris, 24 April 1924) became a partner in 1871 and was director from 1895 to 1924. The three other sons joined in 1885: Gaston Lemoine (1852–1930); Léon Lemoine (*b* Paris, 1855; *d* Paris, 1916), who left the firm in 1900; and Achille Lemoine (1857–1948).

Henry-Jean Lemoine (*b* Paris, 10 April 1890; *d* Paris, 20 Nov 1970), son of Gaston and successor to Henry-Félicien, entered the firm in 1907. He became a partner (1920) and director (1924–70). He acquired the extensive theatrical and symphonic catalogue of Lucien Grus in 1933. André Lemoine (*b* Paris, 5 April 1907), son of Henry-Félicien, became a partner (1946) and later co-director. Max Lemoine (*b* Paris, 27 June 1922), son of Henry-Jean, became a partner (1955), later also a co-director and finally sole director from 1979. Max Lemoine retired in 1987 when his son Pierre took over.

Composers published by Lemoine include Donizetti, Franck, Gounod, Offenbach and Vierne, and, from the 20th century, Emmanuel, Le Flem, Tailleferre, Henri Tomasi, Damase and Piazzolla. Among the younger composers are José Luis Campana, Durieux, Jarrell, Redgate and Jean-Marc Singier. An important collection of original guitar compositions has been built up, and *Le Panthéon des pianistes* is being revised as an Urtext edition. Pedagogy continues to be an important part of Lemoine's activity. (*DEMF*, ii)

ROBERT S. NICHOLS/JEREMY DRAKE

Le Moine, Estienne (*b* ?1640s; *d* ?Paris, late 1715 or before 10 Jan 1716). French theorbo player. A number of musicians and painters named Le Moine are known from the reigns of Louis XIII and Louis XIV. It is not clear that Estienne was the one listed as a singer at the coronation of Louis XIV in 1654, or who took part in court ballets in the 1650s alongside Louis Couperin, Germain Pinel and others. He probably is the Le Moine praised by Charles Robinet as part of a group comprising harpsichord, theorbo and viol (1668). The first definite reference to him is his warrant as theorbo player in the musique de la Chambre du roi, dated 26 March 1680. Thereafter he is mentioned in court accounts as one of the half-dozen

musicians of the Chambre, initially with Louis de Mollier and Pierre de la Barre (lutes), Jean Henry D'Anglebert (harpsichord), and Marin Marais (viol), until 1715. He is generally listed as viol player, though that may simply reflect the original title of his post. Both Le Gallois and Titon du Tillet place him first among theorbo players. In view of the small number of surviving pieces by him (8 in *F-B* 279.152, *F-Pn* Rés.1106, Vm 76265, *D-Bsb* 40601, *US-BEm* 775), his strength may have been primarily in accompaniment.

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DAVID LEDBETTER

Lemoyne, Gabriel. French pianist and composer, son of JEAN-BAPTISTE LEMOYNE.

Lemoyne [Moyne], **Jean-Baptiste** (*b* Eymet, Dordogne, 3 April 1751; *d* Paris, 30 Dec 1796). French composer. He was brought up by his uncle, the *maître de chapelle* at Périgueux. In 1770 he went to Berlin with a theatre company, and he held a minor appointment with the Crown Prince of Prussia while he studied under J.G. Graun, Kirnberger and J.A.P. Schulz. He then obtained a post in Warsaw, where his opera *Le bouquet de Colette* was produced with his pupil Antoinette Clavel (Mme de Saint-Huberty) in the cast; she was later to contribute much to his first Parisian success, *Phèdre*, by her performance in the title role. Lemoyne was in Paris by about 1780. His first serious opera, *Electre*, was dedicated to Marie-Antoinette with flattering references to Gluck, whose methods he claimed to follow. The work was poorly received; Gluck dissociated himself from Lemoyne, and the latter accordingly took Piccinni as a model for *Phèdre*. In 1787 he visited Italy, presumably to study the musical style then rapidly coming into vogue in Paris.

In spite of its universal critical rejection, *Electre* is Lemoyne's most interesting work. It makes striking use of free, short and abbreviated musical forms, and in the heroine's role uses a highly expressive recitative, seasoned with musical repetitions akin to the technique of leitmotif. The orchestration is frequently crude, but the quiet ending, as Orestes is pursued off the stage by the Furies, is noteworthy; Lemoyne repeated the effect, with more subtlety, in *Phèdre* and *Nephté*. The weakest parts of *Electre* are those in which purely musical invention is required, rather than declamation and orchestral effects; the dances are poor, and the longer arias weak in melody and design. *Phèdre* contains only a residue of the leitmotif technique, and although Lemoyne improved in aria writing and his operas became less uneven in quality, his originality became diluted. *Nephté* contains some fine scenes, and was his greatest success in tragedy – he was called on to the stage after the first performance, a favour then quite unusual at the Opéra – and it gave rise to the Abbé Toscan's pamphlet in which Lemoyne is considered to have surpassed Gluck by adding melodic sweetness to dramatic power. Lemoyne had less talent for comedy, but the slight charms of *Les prétendus*, enhanced by the unusual orchestral use of the piano, kept it in the repertory for 294 performances until 1827. Lemoyne's later works, including some with Revolutionary themes, are of decreasing interest and aroused little enthusiasm.

Lemoyne's son, Gabriel Lemoyne (*b* Berlin, 14 Oct 1772; *d* Paris, 2 July 1815) was a pianist and composer. He went to Paris as a boy with his father and studied the piano under C.-F. Clément and J.-F. Edelmann. About 1800 he undertook a concert tour in France and the Netherlands with the violinist Lafont; but he lived chiefly by teaching the piano in Paris. He also edited a journal for the publication of rondeaux, *romances*, and similar small-scale compositions. He wrote three *opéras comiques*, one (*L'entresol*, 1802) in collaboration with L.A. Piccinni. His output consists mainly of vocal romances and instrumental music, which includes some chamber works, two piano concertos (Paris, 1813) and, for solo piano, sonatas, caprices, fantasias and a toccata. Tasteful rather than adventurous, his music is typical of a prolific and complicated period in the development of piano music.

WORKS

PO – *Paris, Opéra*

PFE – *Paris, Théâtre Feydeau*

Le bouquet de Colette (op, 1), Warsaw, 1775

Electre (tragédie, 3, N.F. Guillard, after Voltaire: *Oreste*), PO, 2 July 1782 (Paris, n.d.)

Phèdre (tragédie lyrique, 3, F.-B. Hoffman), Fontainebleau, 26 Oct 1786 (Paris, n.d.)

Nadir, ou Le dormeur éveillé, 1787, unperf., *F-Po*

Les prétendus (comédie lyrique, 1, M.A.J. Rochon de Chabannes), PO, 2 June 1789 (Paris, n.d.)

Nephté (tragédie lyrique, 3, Hoffman, after T. Corneille: *Camma*), PO, 15 Dec 1789, *Po* (Paris, n.d.)

Les pommiers et le moulin (comédie lyrique, 1, N.J. Forgeot), PO, 20 Jan 1790 (Paris, n.d.)

Louis IX en Egypte (op, 3, Guillard and F.-G.J.-S. Andrieux), PO, 15 June 1790, *Po*, *Pc*

L'ivrogne vertueux, *c*1791 (oc, 2, L.-A. Beffroy de Reigny), unperf., *Po*

Elfride [Elfrida] (drame héroïque, 3, Guillard), Paris, OC (Favart), 17 Dec 1792

Silvius Nerva, ou La malédiction paternelle, 1792 (Beffroy de Reigny), unperf., *Po*

Miltiade à Marathon (op, 2, Guillard), PO, 5 Nov 1793, *Po*

Toute la Grèce, ou Ce que peut la liberté (tableau patriotique, 1, Beffroy de Reigny), PO, 5 Jan 1794, *Po*

Le compère Luc (oc, 2, Beffroy de Reigny), PFE, 19 Feb 1794

Le batelier, ou Les vrais sans-culottes (tableau patriotique, 1, Rézicourt), PFE, 12 May 1794

Le mensonge officieux (1, Forgeot), PFE, ?13 March 1795

L'île des femmes, 1796 (opera, 2), unperf.

Other stage works: Storm scene for Gossec: Toinon et Toinette, Berlin, 1772; many airs de ballet for productions at PO, *Po*; many excerpts from above operas pubd separately; Ode sur le combat d'Ouessant, perf. Paris, Concert Spirituel, 1778; airs

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JULIAN RUSHTON

Lemper, Ute (*b* Münster, 4 July 1963). German singer, actress and dancer. She began to study music in her home town at the age of nine, and later took acting classes at the Max Reinhardt Seminary in Vienna. In 1986 she played in the Vienna production of Lloyd Webber's *Cats*, subsequently appearing in Berlin in *Peter Pan* and then toured as Sally Bowles in *Cabaret* to Lyons, Düsseldorf,

Rome and Paris. She also began to give recitals of songs by Kurt Weill and to record his music. Although her style seemed classical, she used transpositions, and her interpretations aroused controversy among Weill critics. Her recordings, however, were bestsellers. A close collaboration with the composer Michael Nyman includes his *Songbook* and *Six Celan Songs* as well as contributions to his music for Peter Greenaway's film *Prospero's Books*. With the conductor Robert Ziegler, Lemper revived songs from the 1920s Berlin cabaret repertory by Hollaender, Spoliansky, Nelson and others. In 1997 she played Velma in the London production of *Chicago*, subsequently transferring to the Broadway production, and in 2000 appeared in Weill's *Die sieben Todsünden* at the Covent Garden Festival, London. A performer of remarkable physical energy and charisma, Lemper has developed her voice from a somewhat 'white' tone to a fuller, more dramatic sound.

PATRICK O'CONNOR

Le Munerat, Jean (*b* ? Bourges, *c*1430–40; *d* ?Paris, 1499). French singer and scholar. He was the author of two tracts on verbal accentuation in plainchant. His early years seem to have been spent in Bourges, where he became a canon of Notre Dame de Sales (his familiarity with the Bourges chant tradition is clear from his writings). Later he was in Paris at the Collège de Navarre, where he enrolled in the 1450s as a student in the arts faculty and from 1465 in theology. He described himself as a 'scholastic theologian', that is, engaged in religious studies, and as a *concentor*, probably the associate of the *cantor* or *precentor* in singing the soloist portions of chant in the collegiate chapel services. In 1497 he was appointed rector of the University of Paris, though his tenure lasted only five months.

Of his 12 known publications, five are editions of liturgical books and five relate to various religious topics. In two others on music (ed. in Harrán) he countered the attacks, within the Collège, of certain 'humanists' (i.e. grammarians), who contended that music played havoc with the sacred texts. Le Munerat used every argument he could to refute their assertions and demonstrate that music, on the strength of its long tradition preserved in the chant books, could rightly ignore grammatical quantity in items subject to musical as against verbal logic. In the first treatise, *De moderatione et concordia grammatice et musice* (Paris, 1490), he reviewed the respective roles of music and grammar in determining the accentuation of words in plainchant, with a view to coordinating them in celebrating the liturgy, referring for examples to chants from the uses of Paris, Bourges and Sens (to which the Parisian church was subordinate). He continued the argument in the very brief *Qui precedenti tractatu nullam adesse rationem vel demonstrativum* (Paris, 1493).

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DON HARRÁN

Lenaerts, René Bernard (Maria) (*b* Bornem, 26 Oct 1902; *d* Leuven, 27 Feb 1992). Belgian musicologist. He trained for the church and was ordained priest in 1927 and canon in 1955. While he was at the theological seminary at Mechelen he also studied at the Lemmens Institute, and took the doctorate in Germanic philology at Leuven in 1929 with a dissertation on Netherlandish polyphonic song in the 16th century. He pursued further musicological studies under André Pirro in Paris (1931–2), and began his teaching career in secondary schools at Geel and Antwerp. He then taught at the Catholic University of Leuven, as junior lecturer (1944), lecturer (1946) and as full professor of musicology (1949–73); his great achievement there was to develop an excellent department of musicology. In 1953 he was visiting professor at Columbia University and the University of California, Berkeley. From 1958 to 1971 he was reader in Renaissance music history at Utrecht University (in succession to Smijers).

In 1955 he became a member of the committee of the IMS and an active member of the Royal Academy of Belgium. For a number of years he also served on the committees of the Belgian and Dutch associations for music history and was on the editorial staff of *Revue belge de musicologie*. In 1959 he became editor of Monumenta Musicae Belgicae. His numerous travels in Germany, England, Italy and Spain in search of unknown Netherlandish polyphonic music in 15th- and 16th-century manuscripts resulted in several articles and editions and in the compilation of catalogues of old Netherlandish polyphony. His perceptive and fluently written contributions, substantial despite their habitual brevity, to congress reports, Festschriften, periodicals and encyclopedias, are based on a thorough study of musical source material, long experience as a teacher and a wide knowledge of cultural history.

WRITINGS

Het Nederlands polifonies lied in de zestiende eeuw (diss., U. of Leuven, 1929; Mechelen and Amsterdam, 1933)

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'La chapelle de Saint-Marc à Venise sous Adriaen Willaert (1527–1562)', *Bulletin de l'Institut historique belge de Rome*, xix (1938), 205–55

'Van Monteverdi tot Bach', *Algemene muziekgeschiedenis*, ed. A. Smijers (Utrecht, 1938, 4/1947), 169–244

Johann Sebastian Bach (Diest, 1943)

'The 16th-Century Parody Mass in the Netherlands', *MQ*, xxxvi (1950), 410–21

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Belangrijke verzamelingen Nederlandse muziek uit de zestiende eeuw in Spanje (Brussels, 1957)

De Nederlandse muziek uit de vijftiende eeuw (Leuven, 1959)

'Erasmus en de muziek', *Erasmus plechtig herdacht op 30 april 1969* (Brussels, 1969), 75–88

'Musical Structure and Performance Practice in Masses and Motets of Josquin and Obrecht', *Josquin des Prez: New York 1971*, 619–26

'Die Kirchenmusik der Niederländer', *Geschichte der katholischen Kirchenmusik*, ed. K.G. Fellerer, i (Kassel, 1972), 438–48

'De componist Philippus de Monte en de nieuwe uitgave van zijn werk', *Academiae analecta*, lxiv (1983), 25–39

'Philippus de Monte als Motettenkomponist', *KJb*, lxvi (1984), 49–58

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with J. Robijns: *Pierre de la Rue: Drie missen*, MMBel, viii (1960)

Nederlandse polyfonie uit Spaanse bronnen, MMBel, ix (1963)

Die Kunst der Niederländer, Mw, xxii (1962; Eng. trans., 1964)

with others: *Philippi de Monte opera: New Complete Edition* (Leuven, 1975–88)

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J. Robijns and others, ed.: *Renaissance-Muziek 1400–1600: donum natalicium René Bernard Lenaerts* (Leuven, 1969) [incl. J. Robijns: 'Professor Dr. René Bernard Lenaerts bij zijn 65ste verjaardag', 7–11; 'Bibliographie van Professor Dr. R.B. Lenaerts', 13–19]

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GODELIEVE SPIESSENS/SYLVIE JANSSENS

L'Enclos [Lenclos, Lanclos, Lauclos, la Douardière], **Henri de** (*b* ?Touraine, 1592–3; *d* 1649). French lutenist and composer. Of minor gentry, he married Mlle de Raconis from a noble family from Orléans. He became skilled in arms and horsemanship as well as at music, and played the lute. As an officer he was attached to the household of the Duke of Elbeuf and later to that of the Marshal of S Luc. Following his conversion to the ranks of the freethinkers he soon came to scorn music. In 1632 he killed a nobleman of the royal household in a duel and was obliged to go into exile. Mersenne spoke highly of him as a lutenist and ranked him equal to the Gaultiers and Blancrocher. Ennemond and Denis Gautier were his friends and Denis composed *Tombeau de L'Enclos* in his memory. There are pieces by him in Lord Herbert of Cherbury's Lutebook (*GB-Cfm*) and in L. de Moy: *Le petit bouquet de frise orientale* (MS dated 1631, *D-ROu*). He also contributed to *Suittes faciles pour une flute ou un violon et basse continue* (Amsterdam, 1703). His daughter was Ninon de L'Enclos, celebrated leader of Parisian society, to whom he taught singing and the lute.

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MersenneHU

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F. Lesure: 'Recherches sur les luthistes parisiens à l'époque de Louis XIII', *Le luth et sa musique*, ed. J. Jacquot (Paris, 2/1976), 209–23

D. Poulton: 'The Dolmetsch Library, Haslemere, MS II B I', *The Consort*, xxxv (1979), 327–41

JOËL DUGOT/DAVID LEDBETTER

L'Enclos, Ninon de. French singer and lutenist, daughter of HENRI DE L'ENCLOS.

Lendvai, Ernő (*b* Kaposvár, 6 Feb 1925; *d* Budapest, 31 Jan 1993). Hungarian musicologist. He studied the piano at the Liszt Academy, Budapest (1945–9). He was appointed director of the Szomrbathely Music School (1949) and the Győr Conservatory (1954) as well as professor at the Szeged Conservatory (1957); he also lectured on musical analysis at the Liszt Academy (1954–6 and from 1973). After serving as a music producer for Hungarian radio (1960–65) he concentrated on music research.

Lendvai was an outstanding Bartók scholar who through his radical methods and searching analyses transformed the previously accepted view of Bartók's style. His writings show a preoccupation with melodic, harmonic and formal structure and describe the synthesizing character of Bartók's music, in which the traditions of European art music and eastern folk music are assimilated. Defining the proportions of its construction, he based his analysis on the golden section, the proportionate relationship found in natural objects and used particularly in classical architecture. Lendvai's first papers (in *Zenei szemle*, xx, 1947–8), published while he was a student, were analyses of Bartók's *Improvisations*, *Night Music* and Sonata for Two Pianos and Percussion, which he followed with a general study, 'Bevezetés a Bartók-művek elemzésébe', and a book on Bartók's style with detailed analyses of the Sonata for Two Pianos and Percussion and Music for Strings, Percussion and Celesta. He then turned to Bartók's stage works and *Cantata profana* and subsequently analysed nearly all Bartók's major works. In *The Poetic World of Bartók* (1971), intended for the general reader, Lendvai discussed the *Two Portraits*, *Two Images*, Four Orchestral Pieces, Dance Suite, Violin Concerto, Divertimento and the six string quartets. He also undertook some research into Kodály's compositions, and specialized in interpretative analysis; in 1967 he published a book on Toscanini's interpretations of Beethoven.

WRITINGS

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Bartók stílusa [Bartók's style] (Budapest, 1955)

'Bartók und die Zahl', *Melos*, xxvii (1960), 327–31

'A Kékszakállú herceg vára' [Prince Bluebeard's Castle], *Magyar zene*, i/1–6 (1960–61), 339–87

'Der wunderbare Mandarin', *SMH*, i (1961), 363–431

'Bartók pantomimja és táncjátéka' [Bartók's pantomime and ballet], *ZT*, x (1962), 69–187

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Bartók's Dramaturgy: Stage Works and Cantata Profana (Budapest, 1964; Hung. orig., 1993)

'A műalkotás egysége Verdi Aidájában' [The unity of the composition in Verdi's *Aida*], *Magyar zene*, v (1964), 490–522; Ger. trans. in 'Verdis Formgeheimnisse', *Studi verdiani: Venice 1966*, 157–71

'Bartók und der goldene Schnitt', *ÖMz*, xxi (1966), 607–15

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'Über die Formkonzeption Bartóks', *SMH*, xi (1969), 271–80

Bartók költői világa [The poetic world of Bartók] (Budapest, 1971)

Béla Bartók: an Analysis of his Music (London, 1971)

'Allegro barbaro', *Mosonyi Mihály és Bartók Béla emlékére*, ed. F. Bónis (Budapest, 1973), 257–78

Bartók és Kodály harmóniavilága [The harmonic world of Bartók and Kodály] (Budapest, 1975)

'Modalitás, atonalitás, funkcio', *Kodály Zoltán emlékére*, ed. F. Bónis (Budapest, 1977), 57–122

The Workshop of Bartók and Kodály (Budapest, 1983)

Verdi és a 20. század (Budapest, 1984)

Verdi and Wagner (Budapest, 1988)

'Sulla concezione formale in Bartók', *Danubio: una civiltà musicale*, ed. C. de Incontrare and A. Zanini (Trieste, 1993), 317–28

Symmetries of Music: an Introduction to Semantics of Music, ed. M. Szabó and M. Mohay (Kecskemét, 1993; Hung. orig., 1994)

MÁRTA PAPP

Lendvay, Kamilló (*b* Budapest, 28 Dec 1928). Hungarian composer. At the Budapest Academy of Music (1949–57) he studied composition with Viski and conducting with László Somogyi. He was musical director of the State Puppet Theatre (1960–66) and the Hungarian Army Ensemble (1966–8), and subsequently of the Capital Operetta Theatre (1972–4) after working there as conductor (from 1970). In 1973 he was appointed professor and head of theory at the Budapest Academy. He has

received the Erkel (1962, 1964, 1978), Bartók-Pásztory (1989) and Kossuth (1998) prizes, and in 1996 named Outstanding Artist of the Hungarian Republic. Lendvay's output demonstrates an admirable assimilation of his earlier Bartók-influenced style and concepts of the Polish and Second Viennese Schools. The first works to adopt the latter were the Four Duos for flute and piano and the orchestral *Quattro invocazioni* of 1965. His sensitivity towards instrumental colour is particularly notable in the Concertino and in *A csend harmóniája* ('Harmony of Silence'), scored for orchestra and prepared piano. His use of the Renaissance crumhorn, his neo-Baroque cantata *Jelentek* ('Scenes', 1978–81) and the Chaconne, with its quotations of Bach, all recall the humanism of a lost age.

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(selective list)

Stage: A bűvös [The Magic Chair] (TV op, 1, F. Karinthy and G. Devecseri), 1972; A tisztességtudó utcalány [The Respectful Prostitute] (op, 1, Lendvay, after J.-P. Sartre), 1976–8

Orch, band: Mauthausen, 1958; Tragikus nyitány [Tragic Ov.], 1958; Concertino, wind, pf, hp, perc, 1959; 3 farsangi maszk [3 Carnival Masks], concert band, 1960; A rendíthetetlen ólomkatona [The Indomitable Tin Soldier] (H.C. Andersen), nar, orch, 1961; Vn Conc. [no.1], 1961–2; 4 invocazioni, 1965; Kifejezések [Expressions], str orch/11 str, 1974; Pezzo concertato, vc, orch, 1975; A csend harmóniája [Harmony of Silence], prep pf, orch, 1980; Festspiel Ov., concert band, 1984; Vn Conc. no.2, 1986; Chaconne, 1987–8; Conc. tpt, wind orch, 1990; Double Conc., vn, hpd, str, 1991; Conc., s sax, 12 female vv, orch, 1966; Rhapsody, 1997

Vocal: Kocsiút az éjszakában [A Ridge at Night] (E. Ady), A, ens, 1970; Pro liberate (Z. Kőháti), T, Bar, male chorus, orch, 1975; Jelentek [Scenes] (cant., T. Mann), S, B-Bar, 1978–81; Via crucis, SATB, 10 insts, 1988–9; Stabat mater, Mez, SATB, org, orch, 1992

Chbr and solo inst: Str Qt, 1962; 4 Duos, fl, pf, 1965; Disposizioni, hpd, 1975; Fifthmusic, vc, 1978–9; Senza sordina, tpt, pf, 1983; As you like it, 2 pf, 1984; 24 Duos, 2 vn, 1985; Conc. semplice, hpd, str, 1986; Respectfully yours, Mr Goodman, cl, 1988; 3 Movts, bn, pf, 1994

Principal publishers: Editio Musica Budapest, Akkord

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J. Kárpáti: 'Hungarian Composers Today: some Trends among Younger Composers', *Tempo*, no.88 (1969), 11–13, 40

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RACHEL BECKLES WILLSON

Lenear. *See* LANIER family.

Lenepveu, Charles Ferdinand (*b* Rouen, 4 Oct 1840; *d* Paris, 16 Aug 1910). French composer. He abandoned a projected legal career in 1862 and entered Ambroise Thomas' composition class at the Conservatoire, where he won the Prix de Rome in 1865. His stage career began in 1867–8, when he won a competition organized by the Académie des Beaux-Arts for a comic opera. Lenepveu had to fight hard to hold the Opéra-Comique to a performance of the piece, *Le Florentin*, which finally received its première in 1874. Its comparative lack of success may have been due to lack of encouragement by the Opéra-Comique management: it enjoyed more success in French provincial theatres. Saint-Arroman detected the influence of Gounod, Verdi and Meyerbeer in both *Le Florentin* and the larger-scale *Velléda* (1882), after which Lenepveu turned to a more meditative, religious mode of self-expression. He seems to have been diffident about promoting his stage works – *Velléda* was performed at Covent Garden mainly through the efforts of Adelina Patti, its dedicatee.

Lenepveu taught harmony at the Paris Conservatoire from 1880 to 1894 and composition from 1894, and published *Cent leçons d'harmonie* (1896–8). He was made Chevalier de la Légion d'Honneur in 1887, and elected to the Institute in 1896.

WORKS

printed works published in Paris unless otherwise stated

Stage: Le Florentin (oc, 3, J.-H. Vernoy de Saint-Georges), Paris, OC (Favart), 25 Feb 1874, vs (?1874); L'anniversaire (oc, 1, A. Bisson), unperf., vs (1876); Le retour de Jeanne (oc, 1, Bisson), unperf., vs (1881); Velléda (4, A. Challamel and J. Chantepie, after Chateaubriand: *Les martyrs*), London, CG, 4 July 1882, vs (London, 1883)

9 choral and orch works, incl.: 2 requiems, 1871, 1893; Scene from Hernani (V. Hugo), Act 5 (1881); Hymne funèbre et triomphale (Hugo), Rouen, 1889 (1895); Ode triomphale à Jeanne d'Arc (P. Allard), Rouen, 1892 (1895)

Other works for orch and for solo pf (1869–97)

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H.R. Cohen, ed.: *Les gravures musicales dans L'illustration* (Quebec, 1982) [incl. picture of the mise en scène for *Le Florentin* at the Opéra-Comique, 1874]

JOHN WAGSTAFF/R

Léner Quartet. Hungarian string quartet. Its members all studied at the National Hungarian Royal Academy of Music in Budapest. Jenö Léner, the leader, Joseph Smilovits, the second violinist, and Sandor Roth, the viola player, were pupils of Jenő Hubay; Imre Hartman, the cellist, was a pupil of David Popper. At the outbreak of revolution in 1918 the four musicians, by this time members of the Budapest Opera orchestra, retired to a remote Hungarian village to study chamber music. A year later they made their début in Budapest. In 1920 they appeared in Vienna before an international gathering of musicians, among them Ravel, who invited them to Paris the following year. Within a few years they had established themselves throughout Europe and, after their New York début in 1929, in the USA, as one of the world's most distinguished ensembles. Their frequent recitals in London between 1922 and 1939 included complete performances of the Beethoven quartets, one of which formed part of the centenary celebrations in 1927, and a series illustrating the historical development of the string quartet. The quartet was disbanded in 1948.

Their playing was remarkable above all for rich and mellow tone-quality combined with an unusually homogeneous blend of the four instruments, finesse and beauty of phrasing, and immaculate ensemble. The extraordinary smoothness and finish of their performances were universally acknowledged; but there were critics who found them over-sophisticated at times – particularly in works demanding rugged strength. Their playing of Mozart won the most consistently high praise. Among their many recordings are the complete quartets of Beethoven, and works by Brahms, Debussy, Dvořák, Haydn, Mozart (including a famous recording of the Oboe Quartet with Leon Goossens), Ravel, Schubert, Schumann and Wolf. Works dedicated to them include Respighi's *Quartetto dorico* (1924), as well as a quartet by Eugene Goossens and a trio by Casella which, with other papers, were lost at the beginning of the war. Léner was the author of *Technique of String Quartet Playing* (London, 1935). The

original ensemble dissolved in 1939 and, after a spell in South America, in 1942 Jenö Léner started a new group with László Steinhardt, Gábor Rejtö and Ralph Hirsch in the USA. The quartet failed to regain its former eminence and Léner's death in 1948 brought its end.

ROBERT PHILIP/TULLY POTTER

Leng, Alfonso (*b* Santiago, 11 Feb 1894; *d* Santiago, 11 Nov 1974). Chilean composer. In 1905 he enrolled as a piano student at the Santiago National Conservatory, but he remained there for less than a year. He then joined a group of self-taught musicians of the same generation, among them García-Guerrero, Lavin, Bisquertt and Cotapos, and together they began studying music. During this time he was invited to join Los Diez, a group of outstanding writers, painters and musicians. Concurrently he studied dentistry at the University of Chile, graduating in 1910, and subsequently established himself as an odontologist of international repute. His Piano Preludes (completed 1906) pointed to the development of a style deeply rooted in German late Romanticism, a style which reached a high level of individuality and maturity in the *Doloras* for piano (1914) and in *La muerte de Alsino* (1920). Throughout his life he wrote a number of songs with Spanish, German and French texts, developing a freer harmonic idiom leading to atonality, as in the piano sonatas of 1950 and 1973. He was awarded the National Arts Prize in 1957.

WORKS
(*selective list*)

Orch: La muerte de Alsino, sym. poem, 1920; Canto de invierno, 1933; Fantasia, pf, orch, 1936

Vocal: Ps lxxvii, chorus, orch, 1967; *c*20 songs (J.W. von Goethe, P. Verlaine, R.M. Rilke and others)

Pf: Preludes, completed 1906; 5 doloras, 1914; 2 sonatas, 1950, 1973

Principal publisher: Instituto de Extensión Musical

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V. Salas Viú: *La creación musical en Chile, 1900–1951* (Santiago, 1952)

Compositores de América/Composers of the Americas, ed. Pan American Union, xv (Washington DC, 1955–72)

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R. Escobas and R. Yrarrázaval: *Música compuesta en Chile* (Santiago, 1969)

S. Claro and J. Urrutia Blondel: *Historia de la música en Chile* (Santiago, 1973)

JUAN A. ORREGO-SALAS

Lengnick. English firm of music publishers. It was founded in 1893 by Alfred Lengnick (*d* 1904) in London. Lengnick had been appointed the British agent for the Simrock catalogue, and the company expanded quickly. After his death the company was acquired by Schott and was incorporated as a limited company in 1924; during the 1930s it was acquired by Bernard de Nevers. Although it was sole British agent for several European publishers, its main success lay with the promotion of the Simrock catalogue, especially the works of Brahms and Dvořák. But it did maintain its own publishing programme, first specializing in educational music and later expanding to include symphonic and chamber works by contemporary British composers, including Alwyn, Arnold, Maconchy, Reizenstein, Rubbra, Simpson and Wordsworth. Alfred Lengnick & Co. eventually bought the complete Simrock catalogue up to and including 1954. In 1964 it moved to South Croydon. It was acquired in 1989 by Filmtrax, which purchased the copyrights of University College Cardiff Press. Complete Music Ltd purchased Lengnick in 1991; by the late 1990s the firm was based in Beaconsfield. Other composers published by Lengnick include Hoddinott, George Newson, Adam Gorb and Richard Dubugnon.

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'Alfred Lengnick & Co', *MO*, xxxv (1911–12), 805–7

ALAN POPE

Leningrad. *See* ST PETERSBURG.

Lenja, Lotte. *See* LENYA, LOTTE.

Lenners, Claude (*b* Luxembourg, 11 May 1956). Luxembourg composer. After pursuing courses in computing, he studied music in Luxembourg (with Alexander Müllenbach) and Strasbourg. In 1989 he won an award from the Académie de France which enabled him to work at the Villa Médicis in Rome until 1991. While there, he completed his octet *Durch kühle Nacht* which won the Prix Henri Dutilleux in 1990. In 1992 he won a prize at the Darmstadt Summer Course. In 1993 he began teaching composition and music analysis at the Luxembourg Conservatory and, from 1999, also acoustic and computer music. His works display a notable sensitivity to musical colour, and are mostly written for chamber ensembles or for orchestra. *Euphonia I* for 16 instruments (string quartet, wind quartet, brass quartet and a 'Bartók Quartet' of two pianos and two percussionists) was given its first performance by the Ensemble InterContemporain at IRCAM in 1996. Lenners also had an interest in jazz and composed works for small jazz groups. In 1999 he founded the Luxembourg association 'Pyramide' for electro-acoustic music.

WORKS
(*selective list*)

Orch: Pentagramma, ob, cl, bn, sax, perc, hp, kbds, 2 str orch, 1985; Songs between Star-Light and Earth-Night (L. Welch), Mez, orch, 1988; Nachtschattengesänge, 1990; Das Buch der Unruhe, 1997; Unter fremden Sternen, vc, orch (1998); Paeton, pf, str (1999)

Chbr and solo inst: Dialog I, 2 perc, 1984; Dialog II, trbn, perc, 1984; Les insectes (L. Schlechter), S, cl, gui, 1984; Brush & Trunks, S, 4 cl, perc, 1986; Melisma, sax qt, 1986; Frammenti fuggitive, s sax, 2 gui, 1988; Quaderno romano, fl, pf (1988–96); Pulsations, perc qt, 1989; Durch kühle Nacht, fl, ob, cl, hn, perc, vn, va, vc, 1990; Zenit, fl, ob, s sax, 1990; Hinter der Blitzen rot, str trio, 1991; Alba, pf, 1992; Dialog III, pic, glock, 1992; Monotaurus, a sax, 1992; Amalagama, wind qnt, 1993; Found in a Bottle, cl, hn, bn, str qnt, 1994; Langue de feu, S, cl, db, pf, 2 perc, 1994; Tête-à-tête I, fl, vn, 1994; Gruppenlied mit Dame, S, fl, cl, gui, db, pf, 2 perc, 1995; Klagelied, S, fl, cl, gui, pf, db, vib, perc, 1995; Vol de nuit, fl, cl, db, pf, perc, 1995; Dialog V, cl, perc, 1996; Euphonia I, 16 insts, 1995; Hetaera Esmeralda, S, 2 hp, perc (1997); Octopus, perc (1997); Apollo, vn solo (1999); works for jazz trio or qt

Principal publishers: Lemoine, Leduc

LOLL WEBER

Lennon, John (Winston) [John Winston Ono] (*b* Liverpool, 9 Oct 1940; *d* New York, 8 Dec 1980). English pop and rock singer, guitarist, pianist and songwriter and member of the BEATLES. He was abandoned as a child by his father and then his mother, and while in his teens began playing the guitar. His first group the Quarry Men co-opted another local boy, Paul McCartney, developed into the Beatles and became the most successful pop act of all time. By temperament their most restless member, Lennon launched his solo career even before the Beatles' dissolution in 1970. He met his future wife, the Japanese artist Yoko Ono, in 1966, at the height of the group's success; inspired by her avant-garde leanings, the couple made

experimental recordings such as *Two Virgins* (Apple, 1968). By 1969 Lennon had an ad hoc group of his own, the Plastic Ono Band, whose singles included the anthemic anti-war chant *Give Peace a Chance* and *Cold Turkey*, a harrowing depiction of his fight with heroin addiction (both Apple, 1969). A series of media stunts, most notably the 'bed-in for peace', confirmed his taste for high-profile protest, yet his music was often stark and characterized by self-lacerating introspection. His second album of post-Beatles songs, *Imagine* (Apple, 1971), revisited the blues influenced rock and roll of his youth, but is best known for the melodic craftsmanship of its idealistic title track. Lennon moved to New York in 1971, where his erratic enthusiasms led his work through left-wing activism, mystical passivity and Fifties nostalgia. A short estrangement from Ono in 1973 inspired his fraught but compelling album *Walls & Bridges* (Apple, 1974), the prelude to a five-year spell of domestic seclusion. His return to public life in 1980 was marked by a new album, *Double Fantasy* (Geffen), but was curtailed by his assassination outside his home. While little of Lennon's solo music has equalled that of the Beatles in mass appeal, the later recordings sealed his enduring reputation for wit, artistic honesty and a passionate engagement with world affairs.

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J. Wenner: *Lennon Remembers* (New York, 1972)
R. Coleman: *John Lennon* (London, 1984)
J. Wiener: *Come Together: John Lennon in his Time* (New York, 1984)
A. Goldman: *The Lives of John Lennon* (New York, 1988)
J. Robertson: *The Art and Music of John Lennon* (London, 1990)
P. Du Noyer: *We All Shine On: John Lennon Songs 1970–1980* (London, 1997)

PAUL DU NOYER

Lennon, John Anthony (*b* Greensboro, NC, 14 Jan 1950). American composer. He studied at the University of San Francisco (BA 1972) and the University of Michigan (MM 1975, DMA 1978), where his composition teachers included William Albright, Eugene Kurtz, George Wilson and Leslie Bassett. He has taught at the University of Tennessee, Knoxville (1977–94), and Emory University (1994–). Among his awards are the Prix de Rome (1980), a Guggenheim Fellowship (1981), a Deutscher Akademischer Austauschdienst residency (1986) and grants from Meet the Composer (1982–7) and the Fromm Foundation (1986). His works have been commissioned by the Boston Symphony Players, the Pittsburgh SO, the Kronos Quartet and the Mannes Trio.

Lennon's music exhibits the influence of both 19th-century Romanticism and French Impressionism in its lyricism and sensitivity to atmosphere and timbre. Although rooted in tonality, his work eschews the overt use of functional harmony. *Voices* (1981), recorded by the Kronos Quartet, features pitch repetition, pedal points and melodic 5ths as points of tonal reference; melodic lines, however, are rarely diatonic, employing considerable chromaticism and dissonance.

WORKS

Orch: Metapictures, chbr orch, 1981; Sym. Rhapsody, conc., a sax, orch, 1984; Spectra, 1986; Far from These Things, chbr orch, 1987; Suite of Fables, nar, orch, 1990; Zingari, gui, orch, 1991; Elegy, hp, str, 1996; Sonatina, 1997

Chbr and solo inst: Distances within Me, a sax, pf, 1979; Death Angel, pf, 1980; Another's Fandango, gui, 1981; Voices, str qt, 1981; 6 Aphorisms, gui, 1985; Echolalia, fl, 1985; Ballade Belliss, vn, pf, 1987; Sirens, pf trio, 1992; Spiderdance, cl, pf, 1995; Aeterna, s sax, 1996; Gigolo, gui, 1996; Thirteen, gui, 1996; Sonatina, gui, 1997

Vocal: Colors where the Moon Never Could (Lennon), S, vn, va, vc, cel, perc, 1975; Ghostfires (J. Joyce), Mez, chbr ens, 1983; 7 Translations (M. Tatsuji, T. Shigeji, Ausonius, K. Hakushu, Alcuin of York, anon. trans. H. Waddell, G. Bownas, A. Thwaite), S, chbr ens, 1988; Cor prudentis, SATB, 1995

Principal publishers: Peters, E.C. Schirmer

JAMES CHUTE

Leno, Antonio [Antonius] **de.** *See* ANTONIUS DE LENO.

Le Noble. *See* SCHWARTZENBERG, JEAN-LOUIS.

Lenormand, René (*b* Elbeuf, 5 Aug 1846; *d* Paris, 3 Dec 1932). French composer. The son of an industrialist, he studied the rudiments of music with his mother and soon showed a gift for composition. To meet his father's wishes he underwent training in business, but abandoned it in 1868 to devote himself to music and went to Paris to work with Berthold Damcke, the intimate friend of Berlioz. His first works, published from 1869 onwards, were well received and performed under the aegis of the Société Nationale de Musique, in the foundation of which in 1871 he played a part. Dividing his time between composition and teaching, Lenormand founded and directed the Société de Musique d'Ensemble (1885) and, even more importantly, the Lied en Tous Pays (1907). The purpose of the latter society was to make modern *mélodies* and lieder better known in France and abroad by way of concerts in which Lenormand also took part, giving spoken introductions and accompanying the singers on the piano.

Lenormand composed in a wide variety of genres but excelled in the *mélodie*, where he paid equal attention to melodic technique and to prosody and exercised the greatest care in choosing poems (verse or prose) to set. Unusually for a French composer, until about 1911 he showed the influence of the German lied, but from 1909 onwards a taste for the East and Africa led him to write a considerable number of *mélodies* marked by exoticism. Taking texts by Arab, Persian, Chinese and Indian poets, he steeped himself in the formal, rhythmic and modal characteristics of the folk music of each of these cultures and created an imaginary folk music, without direct quotation, in a very personal style. Although this area of his output, in particular, has been neglected, Lenormand was one of the most engaging exponents of the French *mélodie*.

He was the father of the playwright Henri René Lenormand.

WORKS
(*selective list*)

Stage: Le cachet rouge (drame lyrique, 2, H.R. Lenormand, after A. de Vigny), op.53, *c*1900, Le Havre, 1925; La nuit de Juillet (mimodrame, 1, P. Veber), op.47, 1892, Paris, 1926

Inst: Sonata, c, op.4, vn, pf (1874); Sonata, F, op.6, vc, pf (1875); Pf Trio, op.30 (1882); Au courant de la plume, op.15, pf, *c*1887; Valses sérieuses, op.42, pf (1895); Le voyage imaginaire, op.41, orch, 1895; Pf Conc., pf, orch, *c*1900; Nouvelles valses sérieuses, pf: op.82 (1907), op.83 (1911); Pièces exotiques, op.92, pf (1911); Rythmes à danser, pf, op.110 (1925); De ci, de là, op.109, pf, *c*1925; Pf Qnt, op.112, *c*1925

Songs (1v, pf): 6 mélodies, op.1 (G. de Nerval, A. Brizeux, De la Renaudière), 1867; 15 mélodies, op.14, *c*1875; Les fleurs du mal (C. Baudelaire), op.33, (1891); 4 mélodies (P. Veber), op.36 (1891); Mélodies tristes (A. le Braz, P. Verlaine, E. Beaufils, Lenormand), op.39 (1893); 7 mélodies (E. Fouinet, A. Oeris, E. Beaufils, H.F. Amiel), op.44 (1896); 4 mélodies (H.R. Lenormand), op.66 (1901); Mélodies exotiques, op.90 (1909); Soleil, op.101, 102, 103 (Georgian, Daghestan and Arab texts),

opp.101–3 (1923); Instants (H. Spiess), op.107 (1931); 15 rubaiyat (O. Khayyam), op.117 (1926); Couleurs (Serb, Arab, Berber and African texts), opp.118–19, 121, 123 (1931)
Other vocal: 3 choruses, op.32, children's chorus, pf, *c*1881; Chansons d'étudiants, op.80, S, T, Bar, male chorus ad lib (1910); 3 Duos (P. Verlaine, F. Gregh, Lenormand), op.77, *c*1905

Principal publishers: Hamelle, Heugel, Senart

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R. Lenormand: *Etude sur l'harmonie* (Paris, 1913)
H. Woollett: *Un mélodiste français: René Lenormand* (Paris, 1932)

JACQUES TCHAMKERTEN

Lenot, Jacques (*b* Saint-Jean d'Angély, 29 Aug 1945). French composer. Trained as a school teacher, a profession to which he belonged for ten years, he participated in the 1966 Darmstadt summer courses, attending lectures given by Stockhausen, Ligeti and Kagel. Messiaen was instrumental in arranging the premières of one of his works at the 1967 Royan Festival. After a brief visit to Rome, during which he studied with Bussotti, he gave up teaching in order to devote his time exclusively to composition. In 1974, on Donatoni's invitation, he attended the courses of the Accademia Chigiana in Siena. In 1997 he settled near the Strait of Dover in the village of Groffliers.

As a composer, Lenot has remained outside of prominent contemporary musical movements and groups. The elegance of his music often derives from personal experience, such as memories of landscapes, and from other arts (i.e. cinema, literature); many of his works bear descriptive titles. Influenced by serialism (after hearing his Symphony (1975–6) Fleuret wrote that he was 'the natural heir of Boulez and Bussotti'), Lenot's style is notable for its diversity of sound organizations, its contrasts and its attention to timbre. His instrumental economy sometimes produces the sense of a 'secretly elegiac mood' (M. Fleuret), which, like the subtle shifts of his echoic writing, is particularly evident in his chamber music (*Paysages avec figures absentes*, 1994). His rigorous compositional manner is sustained by his concern with precision and solid formal organization. Although he has composed in many genres, he has concentrated particularly on works for the piano (Etudes, 1985–6; Preludes, 1991–6) and the organ (*Trois livres*, 1991–5).

WORKS
(*selective list*)

Stage: Avventi (ballet), 1973, rev. 1974; Un déchaînement si prolongé de la grâce (caprice, 3 tableaux, J.-P. Derrien), 12 solo vv, str qt, 1986, Paris, 1986: 1 Le prologue de la grâce, 2 Trois Liebesliederwalzer, 3 Un enchaînement si prolongé de la grâce, 4 A propos de la grâce, 5 Le soliloque de la grâce
Orch: Diaphanéis, 55 str, 1966; Figurations, va, vn, vc, orch, 1970; Pf Conc. no.1, 1975; Sinfonia, 1975–6; Epitaphe (Allégorie d'exil no.2), wind, perc, 1977; Epilogue (Allégorie d'exil no.10), 1978; Pour mémoire III, str, 1980; Dans le tumulte des flots II, vn, 2 str trios, ens, 1982; Nuit d'été, 5 interludes, vc, orch, 1984; Utopia, 1985; In lieblicher Bläue . . ., 1987; Au bord des fleuves de Babylone, org, orch, 1992–3; Intermezzo, hn, orch, 1995; Hommage à Schubert, 1996; Al ol, 1998; La vie éternelle rayonne sur les feuilles du jardin, vc, orch, 1998–9
Vocal: 5 sonnets (L. Labbé), S, Ct, 7 insts, 1971–3; Karl exultate, S, orch, 1974; Allégories d'exil (G. Trakl), S, fl, cl, vn/va, vc, 1975; Sablier noir (C. Vachon), 17 songs, Mez, pf, 1979; Pour mémoire II (F. Farel), S, orch, 1980; D'autres Belvédères (Lenot), SATB, pf, orch, 1981; Dal dolce pianto al dolorose riso (Michel-Ange), Bar, pf, 1981–91; L'ere du vaisseau (J.-M. Buffarot), mixed chorus, orch, 1981; Stabat mater, 2 Ct, T, Bar, B, ens, 1983; Lied 5b, S, hn, str qt, pf, 1985–96; Celui qui est couronné . . . (Derrien), Ct, 24 insts, 1987; Le tombeau de Henri Ledroit (J. de La Fontaine), S, solo vv, mixed chorus, ob d'amore, vc, org, 18 insts, 1988; Incidents lyriques (G. Pesson), 1v, a fl, A-cl, vn, va, vc, 1992
Chbr: Barbelés intérieurs, 2 pf, wind ens, perc, 1968; Immer, trio pour 7 claviers, 2 pf, glock, xyl, vib, mar, cloches, 1972; Per Versant II, vc, org, 11 str, 1972; Et incarnatus est, fl, ob, cl, 15 insts, 1974; Sette Framenti, quatuor à cordes, 1976; Comme au loin, 10 wind insts, 1976–7; Dolcezze ignote all'estasi (Allégorie d'exil no.4), 26 insts, 1977; Exergue (Allégorie d'exil no.1), vc, 17 insts, 1977; Un grand principe de violence commandait à nos moeurs, 16 insts, 1980; A l'aube, le rivage (from L'esprit des lieux, bk II), fl, eng hn, cl, bn, 2 hn, trbn, 1981; Bientôt le soleil retrouvera ses antiques disciples (from L'esprit des lieux, bk I), hp, 16 insts, 1981; Célébration (Allégorie d'exil no.6), str trio, 1978, rev. 1984; Comme de ce pur instant de mer qui précède la brise, 3 cl, 1981 [from L'esprit des lieux, bk II]; Im fröhlichen Ton, 12 vc, 1982–3, rev. 1990; Utopia glossa quinta, a fl, A-cl, vn, va, pf, 1982; Lied 2 'Dryades et Pan', vc, pf, 1985 [after K. Szymanowski]; Lied 3 'Ruhe, meine Seele', cl, vc, pf, 1985 [after R. Strauss]; Lied 4 'Aiguillettes en ariettes', fl, vn, ob, bn, 1985 [after M. Lambert]; Lied 5 'Soave sia il vento', ob, hn, str sextet, pf, 1985 [after W.A. Mozart]; Conc., 13 insts, 1987; Lied 9 'L'Archange', cl, 9 insts, 1987; Aux rives ultérieures, vn, 10 insts, 1988; Trio, hn, vc, pf, 1989; Livre de viole 'Nous allons, mal rêveur, dans le bague des fables', 4 viols, 1990; Maurice Fleuret: In Memoriam, org, 8 wind insts, 1990; Paysage avec figures absentes, fl, cl, pf, vn, vc, 1994; 3 Pieces, va, pf, 1995; Distant Voices, s sax, pf, 1996; In Lovely Blueness, vc, pf, 1996; Le sylphe, fl, hn, hp, 1997; Wie aus der Ferne, vc, 11 insts, 1998; Quasi sospeso, pf trio, 1998; Str Qt no.1, 1998; Vogel als Prophet, a fl, cl, vib, hn, hp, 1998; La nuit venue, fl, hp, 1999
Solo inst: Beau calme nu, fl, 1973; E anela l'alba, cl, 1974; Piangendo (Allégorie d'exil no.3), pf, 1977, rev. 1978; Enclaves, vc, 1978; D'obscures étoiles, pf, 1978; Sonata no.2, pf, 1978; Sonata no.3, pf, 1979; Sonata no.4, pf, 1980; L'ange au sourire, bn, 1981; Livre d'orgue no.1, 1982–3; Utopia glossa quarta, b fl, 1982; 12 études, pf, 1985–6; Cir(c)é, ob d'amour, 1986; De la mélancolie, va, 1987; Preludes I, pf, 1991–6; Livre d'orgue no.2, 1993; Preludes II, pf, 1996

Principal publishers: Amphion, Ricordi, Salabert, Suvini Zerboni

Principal recording companies: Accord, Adda, Harmonia Mundi, Salabert

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P. Gueit: 'Un compositeur français d'aujourd'hui: Jacques Lenot', *La musique française contemporaine*, Revue internationale de musique française, no.30 (1989), 79–92 [incl. work-list]
R. Fleuret: '"Symphonie": allégories d'exil no.4', *Chroniques pour la musique d'aujourd'hui* (Paris, 1992), 163–7

PIERRE MICHEL

Lenox. Town in Massachusetts, USA, site of the annual BERKSHIRE FESTIVAL. The Lenox Arts Center, a laboratory for experimental music-theatre, was founded there in 1971. See also TANGLEWOOD.

Lentando (It.: 'becoming slower'). *See* RALLENTANDO. *See also under* TEMPO AND EXPRESSION MARKS.

Lento (It.: 'slow'). One of the earliest tempo marks to be used in music. Mentioned in passing by Zarlino ('movimenti tardi e lenti'), it was used by Praetorius (*Polyhymnia caduceatrix*, 1619; *Puericinium*, 1621), Thomas Selle (1636) and Schütz. Praetorius (1619) gave the equation *lento vel adagio: tardè: mit langsamen Tact*, and in *Syntagma musicum*, iii (2/1619/*R*) equated *adagio*: *largo*: *lento*: *langsam*. The word never achieved the same popularity as *adagio*, *largo* and *grave*; but in French music from Lully onwards it became one of the major tempo marks in its adverbial French form *lentement*. *Sans lenteur* was a particular favourite of François Couperin. Rousseau (1768) gave the French adjective *lent* and its adverb *lentement* as being the same as the Italian *largo*, which he considered the slowest of all tempos; but there is no evidence that his opinion was generally held and he may well simply have been avoiding the dangers of translation by cognate. In the Polonaise of his B minor orchestral

suite J.S. Bach marked *lentement* in the violin part but *moderato e staccato* in the flute part: even if this is an oversight it strongly suggests that he thought of *lentement* and *moderato* in the same way.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Lenton, John (? bap. London, 4 March 1657; *d* London, May 1719). English violinist, singer and composer. He was possibly the John Linton baptized on 4 March 1657 at St Andrew's, Holborn, and the John Leciton who married Judeth How, possibly a daughter of William Howes, on 19 February 1673 at St George's Chapel, Windsor. He was sworn into a place in the Twenty-Four Violins on 2 August 1681, and retained it under James II and subsequent monarchs. His suites to celebrate William III's return to London (?1697) and the New Year 1699 show that he contributed to the court orchestral repertory. He was sworn in as a Gentleman Extraordinary of the Chapel Royal on 10 November 1685, and eventually became Groom of the Vestry in 1708. However, he probably spent most of his time after 1688 in the theatre rather than at court. He wrote at least 12 suites for plays produced between 1682 and 1705, mostly for Betterton's company at Lincoln's Inn Fields.

Lenton seems to have turned in later life to writing, editing and publishing. *A Consort of Musick of Three Parts* (1692) and its sequel (1697) were a joint venture with Thomas Tollett. *The Gentleman's Diversion* (1693), known from a single, incomplete copy (*GB-CDp*), seems to be the earliest extant violin tutor; Lenton must have played regularly with Henry Purcell for some years, so the rules that it gives for holding the violin, bowing, fingering and ornamentation have a special interest. Most of the book is taken up with duets 'made purposely upon this occasion' by the author and 14 of his contemporaries, including 'Mr. P' [?Purcell]. He engraved part of it himself and probably acted as publisher. He also 'carefully Corrected' *Wit and Mirth*, iv (London, 1706) and performed the same service for *The Dancing-Master* (London, 1710). Lenton's music deserves more attention than it has received; his theatre suites are well written, with lively tunes and some passages of expressive harmony, though he lacks Purcell's contrapuntal skill. Some suites probably have missing viola parts.

WORKS

STAGE

incidental music for plays; performed at London, Lincoln's Inn Fields, unless otherwise stated, for sources see Price, unless otherwise stated

The Royalist (T. D'Urfey), a 3, Dorset Garden, 1682, *US-NH*
Venice Preserv'd (T. Otway), a 4, revival *c*1696, *GB-Lbl**
Heroic Love (G. Granville), a 3–5, 1698
The Pretenders (T. Dilke), a 3, a 4, 1698
The Fate of Capua (T. Southerne), a 3, a 4, 1700
The Ambitious Stepmother (N. Rowe), a 4, 1700
Tamerlane (Rowe), a 4, 1701
The Royal Captive, a 3, *c*1702
The Fair Penitent (Rowe), a 4, 1703
Abra-Mule (J. Trapp), a 4, 1704
Liberty Asserted (J. Dennis), a 4, 1704
The Gamester (S. Centlivre), a 4, 1705
Suite, a 3, *US-NH*
Suite, vn pt, *GB-Lbl**

OTHER WORKS

A Consort of Musick of 3 Parts (London, 1692), with T. Tollett, inc. (b pt only)
A 3 Part Consort of New Musick (London, 1697, 2/1699), with Tollett, inc. (tr pt only) [? as Les Trios pour toutes sortes d'instruments (Amsterdam, 1699–1700)]
Tunes played before the King at his Returne, ?1697, vn pt, *GB-Lbl*
Instrumental Musick for New Yeares Day, 1699, vn pt, see Lubrano
5 pieces, vn, bc, 4 pieces, 2 vn, in *The Gentleman's Diversion*
Suite, d, a 2, *Cfm*; Suite, B♭, vn pt, *Lbl*; Round O Gloucester, g, a 2, *Lcm*; air, B♭, a 3, *US-NYp*; Hunmanby, air, vn, *GB-Lbl*; 2 pieces, vn, 1693[5]
11 songs and catches, 1685[4], 1685[5], 1685[7], The Catch Club or Merry Companions (London, 1720), *Lbl*, see Day and Murrie
Awake, fair Venus, dialogue, *Lbl**

THEORETICAL WORKS

The Gentleman's Diversion, or the Violin Explained (London, 1693, 2/1702 as *The Useful Instructor on the Violin*) [incl. 5 pieces, vn, bc and 4 pieces, 2vn]

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C. Sharpe: *A Re-Evaluation of English Violin Tutors Published in the Late 17th and Early 18th Centuries* (thesis, U. of Birmingham, 1991)
J. and J. Lubrano: *Rare Printed and Manuscript Music*, catalogue 46 (Great Barrington, MA, 1993)
P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

PETER HOLMAN

Lentz, Daniel K(irkland) (*b* Latrobe, PA,10 March 1942). American composer. He studied music and philosophy at St Vincent College (BA 1962), music history and composition at Ohio University (MFA 1965) and composition with Arthur Berger, Lucier and Shapero at Brandeis University (1965–7); as a composition fellow at the Berkshire Music Center (1966) he worked with Sessions and Rochberg. From 1966 to 1968 Lentz was visiting lecturer in composition at the University of California, Santa Barbara, and was a Fulbright fellow in electronic music (the first of its kind) in Stockholm in 1967–8. In 1991 he joined the staff at Arizona State University West. In addition to composing, recording and teaching, he has toured regularly as a solo performer and has founded and directed several ensembles. His numerous honours include First Prize at the Gaudeamus International Composers' Competition in the Netherlands (1972); awards from the University of California at Berkeley and from Arizona State, Brandeis and Brown universities; several NEA grants and an award from the Deutscher Akademischer Austauschdienst to work in Berlin (1979–80). He has received numerous commissions.

During the 1970s and early 80s Lentz worked primarily with his own ensembles, such as the California Time Machine, the San Andreas Fault and the Daniel Lentz group. His first groups performed highly theatrical, multimedia and conceptual music; with these groups he developed techniques for live multi-track recording. Compositions for his later groups often make extensive use of synthesizers, computers and sound technology. Works composed since the late 1980s, particularly *An American in LA*, *WolfMASS* and *Apologetica*, contain a more elaborate, expressive style of writing for voices, chamber ensembles and orchestra. His use of technology is deeply interwoven with his compositional structures, treatment of texts and conceptions of performance. In works such as *Missa Umbrarum* and *The Crack in the Bell* the text is reduced and fragmented – sometimes to

the level of phonemes – and then repeated and layered with each new section. The composer has described this procedure as 'spiral form' (see Hitchcock). In other works Lentz employs a cascading echo system and electronic delay and replay devices aimed at creating sonic shadows or, in the case of *Zeitghosts*, 'digital ghosts'. His chosen texts are often darkly comic or spiritually exalted. His music evolves through a myriad of tensions, oppositions and soaring changes. In *The Crack in the Bell* and *WolfMASS*, the use of electronic delays, layering and echoing produces a colour to tones that subtly shift and shimmer. Lentz here employs multiple rhythms that alter rapidly bar by bar; this creates a sense of heightened rhythmic tension. *WolfMASS*, which incorporates traditional American melodies in the context of a Latin Mass, is also slyly humorous. In later works such as *Apologetica* and *Temple of Lament* the themes are more sombre and searching; in the latter work portamento evokes a sense of longing, while the beauty of its sound suggests redemption.

WORKS

Theatre and multimedia pieces: Ecumenical Council, 1965; Gospel Meeting, 1965; A Piano: Piece, 1965; Paul and Judy Meet Startrek, 1966; Paul and Judy Meet the Time Tunnel, 1966; Hi-yo Paint, 1968; Air Meal Spatial Delivery, conceptual piece, 1969; Work of Crow, 1970

Orch: 10 Minus 30 Minutes, str, 1970; Topanga Tango, chbr orch, 1985; An American in LA, 1989; Apache Wine, chbr orch, 1989

Pfmrs, echo delay: Canon and Fugue (Canon and Fugle), 1971; King Speech Songs, 1972; You can't see the forest ... Music, 1972; Missa umbrarum, 1973; Song(s) of the Sirens (Les sirènes), 1973; 3 Pretty Madrigals, 1976; Dancing on the Sun, 1980; Music by Candlelight (Love and Death), 1980; Uitoto, 1980; Is it Love, 1984; Bacchus, 1985

Vocal: I, a Double Conc. (Senescence sonorum), amp body sounds, chorus, orch, 1970; Fermentation Notebooks: 1 Kissing Song, 2 Rising Song, 3 Drinking Song, 28–48 unacc. vv, no.3 with wine glasses, 1972; O-Ke-Wa (N. American Eclipse), 12 solo vv, bells, rasps, drums, 1974; Sun Tropes, 7 solo vv, recs, kalimbas, 1975; Composition in Contrary and Parallel Motion, 16 solo vv, perc, 4 kbd, 1977; The Elysian Nymph, 8 solo vv, 8 mar, 1978; Wolf is Dead, vv, perc, 1979, rev. 6 solo vv, 8 kbd, 1982; On the Leopard Altar (Aztec Altar), 1v, 2 kbd, 1983; Wail Song, 1v, 5 solo vv, 8 kbd, 1983; 9 other works, 1965–76; Lullaby, vv, hp, 3 kbd, 1978; Adieu, vv, hp, 3 kbd, 1983; The Dream King, 1v, variable chbr ens, 1985; The Crack in the Bell, vv, 3 kbd, opt. chbr orch, 1986; La tache, 69, spkr, wine glass, 1986; WolfMASS, 1v, chorus, 3 MIDI kbd, 2 perc, 1987; Abalone, blues B, variable chbr ens, 1988; OrgasMASS, 1v, 3 MIDI kbd, elec wind inst, 1988; Cathedral of Ecstasy, 1v, elec wind inst, 3 MIDI kbd, 1990; Talk Radio, 1v, fl, cl, perc, kbd, vn, va, vc, tape, 1991; b.e. coming(s), S, Bar, cl, perc, 2 kbd, 1991–3; White BEE, 1v, tape, 1993; Apologetica, A, Ct, chorus, str orch, 2 perc, 2 MIDI kbd, 1996

Chbr: 3 Episodes from Exodus, org, perc, 1962; Pf Piece for Little Kids with Big Hands, 1962; 3 Haiku in 4 Movts, str qt, 1963; 8 Dialectics 8, 18 insts, 1964; Fünke (Rhapsody), fl, vib, drums, db, pf, 1964; Point Conception, 9 pf, 1981; Lascaux (Chumash Tombs), wine-glasses, 1984; Time's Trick, ens, 1984; Bacchus, wine-glasses, live multi-tracking, 1985; Wild Turkeys, 3 kbd, 1986; A California Family (Group Portrait), vn, pf, perc, tape, 1989; Blues for Mary J., fl, tpt, hn, va, vc, pf, 1996; Apparitions of JB, perc + digital perc, 1997; Zeitghosts, cl, s sax, 2 perc, kbd, 1997

El-ac: No Exit, tape, 1963; Montage Shift, tape, 1963; Eleison, tape, 1965; Medeighnia's, tape, 1965; Sermon: Saying Something with Music, str qt, elecs, 1966; The Last Concert, in 3: Love and Conception, Birth and Death, Fate and Death, pf, elecs, 1968; Pastime, str inst, elecs, 1969; Temple of Lament, S, 2 MIDI kbd, digital orch, 1996

Recorded interviews in *US-NHoh*

Principal publishers: Soundings, Source

Principal recording companies: EMI, Fontec, New Albion

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ARTHUR J. SABATINI

Lentz, Johannes Nicolaas [Johann Nicolaus] (*b* Gau-Bickelheim, nr Bad Kreuznach, 1719/20; *d* Rotterdam, 31 Jan 1782). Dutch composer of German birth. The first known record of him is in Rotterdam in 1749, the year of his marriage. He was a wine merchant, but was closely associated with musical circles in Rotterdam. One of his daughters married the violinist Cornelis Antoni Steger, a leading figure in the city's cultural life. Lentz was buried in Antwerp. His works are in a light-textured, pre-Classical style full of *Empfindsamkeit*.

WORKS

Concerto, hpd, 2 vn, va, vc, with Sonata, vn, obbl hpd (Amsterdam and Rotterdam, 1753), hpd pt only survives

II. concerti, B♭, C, obbl hpd, 3 vn, va, vc (Rotterdam, n.d.)

THIEMO WIND

Lenya [Lenja], **Lotte** [Blamauer, Karoline Wilhelmine] (*b* Vienna, 18 Oct 1898; *d* New York, 27 Nov 1981). American singing actress of Austrian birth. After studying dance in Zürich (1914–20) she moved to Berlin to embark on a dancing career. Two years later she turned to the spoken theatre, where by the end of the decade she had established a brilliant reputation in plays by, among others, Wedekind, Marieluise Fleisser and, above all, Brecht and his outstanding musical collaborator, Kurt Weill. Her marriage to Weill in 1926 was followed by a striking appearance at the 1927 Baden-Baden Festival in his and Brecht's one-act 'Songspiel' *Mahagonny*. With her creation of Jenny in *Die Dreigroschenoper* (1928, Berlin) and her subsequent recordings and film version of that role, her international reputation was assured. While continuing a noteworthy career as an actress, she sang the part of Jenny in the Berlin version of Weill's *Aufstieg und Fall der Stadt Mahagonny* (with new material specially composed for her) and created three further roles in works by Weill: Anna I in the *ballet chanté Die sieben Todsünden* (1933, Paris), Miriam in *The Eternal Road* (1937) and the Duchess in *The Firebrand of Florence* (1945), the latter two receiving their premières in New York where the couple had emigrated in 1935.

Soon after Weill's death in 1950 Lenya began to devote much of her time to the revival of some of his important works from the German years, most notably through her re-creation, in Blitzstein's English translation, of Jenny in the long-running New York production of *Die Dreigroschenoper* (from 1954). Her live and recorded performances won for her and for Weill a new or renewed reputation in many lands, and established a 'classical' and much imitated Weill singing style whose abrasive timbre and low tessitura (generally requiring transposition down a 4th) were markedly different from those of Lenya's Berlin years, when she sang with an almost boyish soprano. What had survived from those years, and most remarkably matured, was a combination of dramatic insight and musical instinct, of intelligence, wit, coolness and passion, which arose from a strictly inimitable empathy with Weill's music. Although her tastes in both



Lotte Lenya with Kurt Weill, 1929

popular and classical music were broad and she enjoyed a critical *succès d'estime* in the Broadway production of *Cabaret* (1966), as a performer she confined herself almost entirely to the songs of her husband and to the one extended work he composed especially for her, *Die sieben Todsünden;* this was enough to establish her as one of the outstanding *diseuses* of her time.

No less important to Weill's later reception was Lenya's role in creating the Kurt Weill Foundation for Music (1962), a non-profit organization richly endowed by Weill's posthumous royalties (the couple was childless) and dedicated to the study and propagation of his music. Much information on Lenya's career and personality can be found in the holdings of its Weill-Lenya Research Center in New York and the pages of its biannual newsletter. Her papers are now housed in the Weill-Lenya Archive at the Beinecke Rare Book and Manuscript Library of Yale University.

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DAVID DREW/J. BRADFORD ROBINSON

Lenz, Wilhelm von (*b* Riga, 20 May/1 June 1809; *d* St Petersburg, 7/19 Jan 1883). Russian official and writer on music of German descent. He was educated in Riga until 1827. The next year he continued his musical studies in Paris as a pupil of Liszt, to whom he claimed to have introduced the piano music of Weber, an idea now discredited; he also met Chopin and became friendly with Berlioz. He went to London for lessons with Moscheles, and, after further travels, he was appointed an Imperial Russian Councillor of State in St Petersburg, where he developed his writing on music, particularly on Beethoven.

Lenz's most important book was *Beethoven et ses trois styles*, in which he severely attacked Ulïbïshev for the latter's denunciatory judgment on the late works of Beethoven, which he had expressed in the 'Aperçu' to his book on Mozart. More importantly, he elaborated the idea, orginally suggested by Fétis, that Beethoven's works may be divided into three periods: early, middle and late. Lenz's tripartite division is made on the arbitrary and unreliable order of opus numbers rather than solely on stylistic grounds. Lenz's biographical writing is based on Ries, Wegeler, and above all Schindler (to Schindler's disgust). His uncritical enthusiasm for Beethoven as both man and musician, along with his romantic bias towards portraying Beethoven as an artistic martyr, provides an example of the kind of writing against which Thayer reacted in his monumental biography. Less recognized, however, is the remarkable thoroughness of Lenz's 'Kritische Katalog' of Beethoven's collected works, including editions and revisions.

WRITINGS

Beethoven et ses trois styles: analyses des sonates de piano suivies de l'essai d'un catalogue critique chronologique et anecdotique de l'oeuvre de Beethoven (St Petersburg, 1852/*R*); ed. M.D. Calvocoressi (Paris, 1909/*R*)
Beethoven: eine Kunststudie, i–ii (Kassel, 1855); iii/1–2, iv–v: *Kritische Katalog sämtlicher Werke Ludwig van Beethovens mit Analysen derselben* (Hamburg, 1860); ed. A. Kalischer (Berlin, 1908, 4/1922/*R*)
Die grossen Pianoforte-Virtuosen unserer Zeit aus persönlicher Bekanntschaft: Liszt, Chopin, Tausig, Henselt (Berlin, 1872; Eng. trans., 1899/*R*) [Eng. trans. also in *MMR*, viii (1878), nos.88–91]

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A. Schmitz: *Das romantische Beethovenbild* (Berlin and Bonn, 1927/*R*), 18
V.V. Stasov: 'Liszt, Schumann i Berlioz v rossii', *Izbrannïye sochineniya*[Selected works], ed. Ye.D. Stasova and others, iii (Moscow, 1952), 409–84; Eng. trans., as *Vladimir Stasov: Selected Essays on Music* (London, 1968/*R*), 117–94

ELLIOT FORBES/EDWARD GARDEN

Leo, Magister (*fl* late 12th century). Composer. He was described by Anonymus 4 (Reckow, i, 22) as one of the 'antiqui' who had used the *ordines* and *colores* of rhythmic

modal notation in their music as a means of ordering long and short note values. In all likelihood Anonymus 4 was referring to none other than LEONINUS, whom he discussed and at one point (i, 46) specifically called by that name ('a tempore Leonis'). If so, 'Magister Leo' is probably to be identified with Magister Leonius, a priest and canon of Notre Dame, Paris, active from the 1150s until about 1201. The title 'Magister' suggests that he was licensed to teach the liberal arts in the schools out of which the University of Paris would emerge. The attribution of a 'lost' treatise to this Magister Leo rests on a misreading (see Dittmer; for correction see Waite).

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For further bibliography *see* LEONINUS and ORGANUM AND DISCANT: BIBLIOGRAPHY.

IAN D. BENT/EDWARD H. ROESNER

Leo X, Pope. Patron of music and a member of the MEDICI family.

Leo, Leonardo [Lionardo] (**Ortensio Salvatore de** [di]) (*b* San Vito degli Schiavoni [now San Vito dei Normanni], 5 Aug 1694; *d* Naples, 31 Oct 1744). Italian composer and teacher. He was one of the leading Neapolitan composers of his day, especially of theatre and church music.

1. LIFE. The son of Corrado de Leo and Rosabetta Pinto, he went to Naples in 1709 and became a pupil of Nicola Fago at the Conservatorio S Maria della Pietà dei Turchini. At the beginning of 1712 his *S Chiara, o L'infedeltà abbattuta*, a *dramma sacro*, was performed at the conservatory; from the fact that it was performed again in the viceroy's palace on 14 February it would seem that Leo's work attracted unusual attention. On finishing his studies he was appointed supernumerary organist in the viceroy's chapel on 8 April 1713 and at the same time was employed as *maestro di cappella* in the service of the Marchese Stella; he is also said to have been *maestro di cappella* of S Maria della Solitaria.

As early as 13 May 1714 his first opera, *Il Pisistrato*, was staged. There followed commissions for opera arrangements, intermezzos and serenatas, and in 1718 a second opera, *Sofonisba*. From *Caio Gracco* (1720) the list of his opera commissions continues without a break up to his death. In 1723 he wrote his first opera for Venice, and in the same year, with *La 'mpeca scoperta*, he turned for the first time to the developing genre of Neapolitan *commedia musicale*; from then on he was regarded as one of the leading composers of comedy.

On Alessandro Scarlatti's death in 1725 Leo was promoted to first organist of the viceregal chapel. In the following years he lost his supremacy as a composer of serious opera in Naples to his rivals Vinci and Hasse, and between 1726 and 1730 he apparently received no commissions for opera at the Teatro S Bartolomeo in Naples. He did however write serious operas for Rome and Venice, and in Naples he pursued his career as a composer of comic operas. After Hasse's departure and Vinci's death in 1730, Leo became the dominant figure in Neapolitan musical life. He succeeded Vinci as *pro-vicemaestro* and on Mancini's death in 1737 he became *vicemaestro* of the royal chapel. He was repeatedly given leave to fulfil commissions for operas elsewhere (1737 Bologna, 1739 Turin, 1740 Turin and Milan), and through the family connections of the Neapolitan royal family he received commissions from the Spanish court. Even greater than his reputation as an opera composer was the esteem he acquired as a composer of oratorios with his settings of Metastasio's *S Elena al Calvario* and *La morte di Abele*.

Leo also became prominent as a teacher: from 1734 to 1737 he taught as *vicemaestro* at the Conservatorio S Maria della Pietà dei Turchini, in 1739 he succeeded Feo as *primo maestro* at the Conservatorio S Onofrio and in 1741 he also took over the duties of *primo maestro* at the S Maria della Pietà dei Turchini in succession to his own teacher, Fago. The *Miserere* for double choir in eight parts and organ (March 1739) appears to be the first of his works aimed at the reform of church music, closely connected with his activities as a teacher. In both respects he was in competition with Francesco Durante, who taught at the two other conservatories in Naples. On Domenico Sarro's death (25 January 1744) Leo at last became *maestro di cappella* of the royal chapel. He immediately composed a series of *a cappella* compositions (with continuo) for the use of the royal chapel during Lent and reformed the orchestra of the royal opera, but he died after only nine months in office.

2. WORKS. Leo was the most versatile and technically the most accomplished among the Neapolitan composers of his time. But he lacked both the genius of Pergolesi and the facility of his rivals Vinci and Hasse (a guard once had to be posted outside his door to force him to finish an opera in time). New versions of his own works play an important part in his output.

Leo's early works are comparatively conservative in character: chamber cantatas, mostly with only continuo accompaniment, still occupy an important place among them, and it was only gradually that he came to favour Metastasio's librettos for his operas. Leo helped to raise the musical standards of both *commedie musicali* and intermezzos. His opera overtures, whose opening movements are in the tradition of the march rather than that of the instrumental concerto, represent an important stage in the development of the pre-Classical symphony.

Leo's works, even those for the stage, reflected more than those of others of his generation the academic side of his training, to the extent that his ecclesiastical style is echoed even in his *opere buffe* (albeit with parodistic intent). There was considerable rivalry in the Neapolitan school between the 'Leisti', the supporters of Leo, and the 'Durantisi', those of Francesco Durante, the first characterized by their 'scientific', almost cerebral, approach, with counterpoint to the fore, and the second by a more instinctive approach allied to a tendency to harmonic and melodic simplicity, free of the contrapuntal artifice of Leo's adherents. In opera, Leo was a great deal more conservative and bound by tradition than his contemporaries Hasse, Vinci and Porpora; the choral episodes of *L'olimpiade* and Il *Ciro riconosciuto*, for example, are closer to the motet style than to the celebratory choruses of contemporary *opera seria*. His comic operas likewise show a solid compositional technique, above all in the ensembles at the ends of acts; Leo is credited with having conferred on comic opera a musical dignity equal to that of *opera seria*, whose salient characteristics it borrowed. A typical example is the celebrated aria of the leading

character, Fazio Tonti, in *Amor vuol sofferenza*, 'Io non so dove mi sto', accompanied by two orchestras in dialogue; its academic and pompous structure, as well as mocking the whole Metastasian style, ironically echoes Leo's ecclesiastical manner.

Tradition, inadequately supported by evidence (as so often with the biographies and teaching careers of musicians of the Neapolitan school), has it that Leo, besides being a pupil of Scarlatti in Naples, studied with Ottavio Pitoni in Rome (particularly 1726–31, when *Il trionfo di Camilla* and *Il Cid* were performed at the Teatro Capranica, and *Evergete* at the Teatro delle Dame); certainly his earliest operas (at least up to 1730) are characterized by elements clearly derived from the older style, including figured bass and ostinato typical of late Baroque opera and the use of strict contrapuntal techniques, including canon. This assiduous use of counterpoint provided a firm basis for his melodic phrase structure, and certainly Leo showed an innate gift for melody, with numerous borrowings from popular song, especially in comic operas. His *buffo* works show a care over form and technique, in melodic structure and in the management of ensembles, that hitherto had been the preserve of serious opera.

Of particular interest for the history of the diffusion of Leo's operas is that a manuscript of *Catone in Utica* (in *Gb-Lam*) bears notes in Handel's handwriting and was used for a performance of the pasticcio *Catone* (London, King's Theatre, 1732) directed by Handel himself and including music by Hasse, Porpora, Vivaldi and Vinci as well as Leo.

Leo's reforming activities in sacred music in his last years are seen both in the composition of *a cappella* works (with organ) for the church's times of penance (which, however, are by no means written in the 'old style') and in his use of choral cantus firmi and scholarly contrapuntal techniques in church music with orchestral accompaniment. It is clear that his *Istituzioni o regole del contrappunto* and *Lezioni di canto fermo* were also produced in his last years. Among his most important pupils were Piccinni, Cafaro and Jommelli. Towards the end of the 18th century his *Miserere* played an important role in the rediscovery of the 'church music of the old Italians' and was widely rated as comparable to the works of Palestrina.

WORKS

presumed lost unless source given

OPERAS

NB – *Naples, Teatro di S Bartolomeo*
NF – *Naples, Teatro dei Fiorentini*
NC – *Naples, Teatro di S Carlo*
NN – *Naples, Teatro Nuovo*
dm – *dramma per musica*

Il Pisistrato (dm, 3, D. Lalli), NB, 13 May 1714, *I-MC*

Eumene (dm, 3, A. Zeno), Reggio nell'Emilia, Pubblico, [May] Fair 1714, collab. F. Gasparini and others [prol, arias and comic scenes by Leo]

Sofonisba (dm, 3, F. Silvani), Naples, Palazzo Reale, 22 Jan 1718; NB, carn. 1718

Caio Gracco (dm, 3, S. Stampiglia), Naples, Palazzo Reale, 19 April 1720; rev., NB, 18 Nov 1720, 1 aria *F-Pc*

Arianna e Teseo (dm, 3, P. Pariati), NB, 26 Nov 1721 [perf. inc.]; Naples, Pace, carn. 1729, arias in *I-Mc*, *PLcon* and *Rc*, 1 duet *Nc*

Bajazete, imperador de' Turchi (dramma tragico, 3, B. Saddumene, after A. Piovene), Naples, Palazzo Reale, 28 Aug 1722, 2 arias *D-MÜs*, collab. others

Timocrate (dm, 3, Lalli), Venice, S Angelo, carn. 1723, 1 aria and 1 duet *MÜs*; 1 aria ed. in Strohm (1976)

La 'mpeca scoperta (commedia per musica, 3, F. Oliva), NF, 11 Nov 1723

L'ammore fedele (favola sarvateca, 3, Oliva), NF, 18 April 1724

Lo pazzo apposta (commedia per musica, 3, Oliva), NF, aut. 1724

Turno Aricino (dm, 3, Stampiglia), NB, 3 Dec 1724, 4 arias *MÜs*, collab. Vinci [recits in Acts 2 and 3 by Leo]

Le fente zingare (commedia, 3, F.A. Tullio), NF, wint. 1724 [rev., with new arias, of 1717 opera by A. Orefice]

Zenobia in Palmira (dm, 3, Zeno and Pariati), NB, 13 May 1725, *I-Nc*

Il trionfo di Camilla, regina de' Volsci (dm, 3, Stampiglia), Rome, Capranica, 8 Jan 1726, *A-Wn*, *D-Dl*, arias in *MÜs*, *I-Bc* and *PEsp* [music for ints also by Leo]

Orismene, ovvero Dalli sdegni l'amore (dm, 3, C. de Palma), NN, carn. 1726 *MC*

La donna violante (commedia, 3, Tullio), NF, aut. 1726, lib *TAc*

La semmeglianza de chi l'ha fatta (commedia per musica, 3, D. Senialbo), NF, aut. 1726, *MC*, Act 2 *Nc**

Il Cid (dm, 3, G.G. Alborghetti), Rome, Capranica, 10 Feb 1727, arias in *D-MÜs*, *I-Rc* and *Rvat*

Lo matrimonio annascuso (commedia per musica, 3, S. de Maltrano), NF, spr. 1727

Argene (dm, 3, Lalli), Venice, S Giovanni Grisostomo, 17 Jan 1728, *GB-Lam*; NB, 28 Aug 1731, Acts 2 and 3 *I-MC*, arias in *D-MÜs*, *GB-Cfm* and *I-Vc*

La pastorella commattuta (chelleta ridicola, 3, T. Mariani), NN, aut. 1728, 1 aria *Mc*

Catone in Utica (tragedia per musica, 3, P. Metastasio), Venice, S. Giovanni Grisostomo, carn. 1729, *B-Bc*, *GB-Lam* (facs. in IOB, lxx, 1983), *US-Wc*, arias in *GB-Lcm*, *I-Mc* and *MAC*; as Catone, arr. Handel with addl arias by Hasse, Porpora, Vinci and Vivaldi, London, King's, 4 Nov 1732, *D-Hs* (facs. in IOB, lxxi, 1983), *GB-Lam*

La schiava per amore (commedia per musica, 3, Mariani), NN, aut. 1729, arias *I-Rc*

Semiramide (dm, 3, Metastasio), ?2 Feb 1730, 1 aria *Bc*

La Rosmene (commedia per musica, 3, Saddumene), NN, sum. 1730, arias *Mc*, *Nc*, *Rsc*

Evergete (dm, 3, Lalli and Silvani, after P. Corneille: *Héraclius empereur d'Orient*), Rome, Dame, 20 Jan 1731, *MC*, arias in *Rc* and *Rsc*

Il Demetrio [1st version] (dm, 3, Metastasio), NB, 1 Oct 1732, *F-Pc** (Act 1), *I-Mc*, arias in *Mc Nc* and *Vc*

La vecchia trammera (commedia per musica, 3, Tullio), NN, 1732, collab. A. Orefice

Amore mette sinno [Amor dà senno] (commedia per museca, 3, Saddumene), NN, spr. 1733, collab. 1 other

Nitocri, regina d'Egitto (dm, 3, Zeno), NB, 4 Nov 1733, *MC*

La Rosilla (tragicommedia, 3, Tullio), NN, aut. 1733, collab. Orefice [rev. of Orefice: La Locinna, 1723]

Il castello d'Atlante (dm, 3, Mariani), NB, 4 July 1734 [ints by Feo], arias *Rc*

Il Medo (dm, 3, O. Frugoni), Palermo, 1734, *B-Bc*, collab. Vinci

Demofoonte (dm, 3, Metastasio), NB, 20 Jan 1735, *GB-Lbl* (attrib. entirely to Leo in catalogue), *I-MC*, Acts 1 and 2 *Nc*, arias in *Bc*, *Mc* and *Nc*, 1 duet *CATc*, collab, F. Mancini, Sarro and Sellitto

La clemenza di Tito (dm, 3, Metastasio), Venice, S Giovanni Grisostomo, 29 Jan 1735, *Nc*

Emira (dm, 3), NB, 12 July 1735 [ints by I. Prota], *GB-Bu* (dated 1736, Acts 1 and 3), *I-MC*, *Nc*, arias *Mc*; sinfonia ed. G.A. Pastore (Milan, 1957)

Il Demetrio [2nd version] (dm, 3, Metastasio), Castello di Torremaggiore, 10 Dec 1735

Lucio Papirio (dm, 3, S. Salvi), NB, 19 Dec 1735, 1 Act *B-Bc*

Onore vince amore (melodrama, 3), NF, aut. 1736

Farnace (dm, 3, Lalli), NB, 19 Dec 1736, *A-Wn*, *F-Pc*; sinfonia ed. in The Symphony 1720–1840, ser. A, i (New York, 1983)

L'amico traditore (dm, 3), NF, carn. 1737

Siface (dm, 3, Metastasio), Bologna, Malvezzi, 11 May 1737, *I-MC*, arias in *Bas*, *Bc*, *CAS*, *Mc*, *Nc*, *PAc* and *PLcon*; rev. as Viriate, Pistoia, sum. 1740, incl. music by others

La simpatia del sangue (dm, 3, P. Trinchera), NN, aut. 1737, *F-Pc*

L'olimpiade (dm, 3, Metastasio), NC, 19 Dec 1737, *B-Bc*, *D-Bsb*, *Dl*, *F-Pc*, *I-Mc* (facs. in IOB, xxxvi, 1978), *Nc*, *Vc*, *Vnm*, arias in *Bas*, *CAS*, *Gl*, *Ls*, *Mc*, *Nc*, *PAc* and *PLcon*; sinfonia ed. G.A. Pastore (Padua, 1960)

Il conte (dg per musica, 3, G. Federico), NF, spr. 1738

Sesostri re d'Egitto (Pariati), Lisbon, Trindade, 1738, lib *P-Cug*

Il Ciro riconosciuto (dm, 3, Metastasio), Turin, Regio, carn. 1739, *D-Bsb*, *F-Pc*, *I-Mc*, *MC*, *Nc*, arias in *Bc*, *Ls*, *Mc*, *Nc* and *PAc*;

sinfonia ed. in The Symphony 1720–1840, ser. A, i (New York, 1983)
Amor vuol sofferenza [La frascatana; Il cioè] (commedia per musica, 3, Federico), NN, aut. 1739, *A-Wgm*, *F-Pc*, *GB-Lbl*, *I-Mc Nc* (Act 1), arias in *Bc* and *Mc*, ed. G.A. Pastore (Bari, 1962); rev. with addns by M. Capranica as La finta frascatana (ob), NN, Nov 1744; sinfonia ed. in The Symphony 1720–1840, ser. A, i (New York, 1983)
Achille in Sciro (dm, 3, Metastasio), Turin, Regio, carn. 1740, *D-Bsb*, *Tu*, *I-Mc*, *MC*, *Nc*, arias in *Bc*, *Mc* and *Nc*
Scipione nelle Spagne (dm, 3, Zeno), Milan, Ducale, carn. 1740, arias in *CATc*, *Mc* and *Nc*
L'Alidoro (commedia per musica, 3, Federico), NF, sum. 1740, *MC*
L'Alessandro (commedia per musica, 3, Federico), NF, aut. 1741
Il Demetrio [3rd version] (dm, 3, Metastasio), NC, 19 Dec 1741, *F-Pc*, *I-Mc*
L'impresario delle Isole Canarie (intermezzi comici musicali, Metastasio), Venice, S Angelo, 1741
L'ambizione delusa (commedia pastorale, 3, D. Canicà), NN, spr. 1742, *F-Pc*
L'Andromaca (dm, 3, Salvi, after J. Racine), NC, 4 Nov 1742, *D-LEm* (facs. in IOB, xxxix, 1979, *I-Nc**), arias in *Bc* and *PAc*; sinfonia ed. in The Symphony 1720–1840, ser. A, i (New York, 1983)
Il giramondo (commedia per musica, 3, G. Palomba), Florence, Cocomero, aut. 1743, lib *Bc*; rev. as I viaggiatori (int per musica, 3), Paris Opéra, 1754, *F-Po*
Il fantastico, od Il nuovo Chisciotte (commedia per musica, 3, Federico, after M. de Cervantes), NN, 1743
Vologeso re de' Parti (dm, 3), Turin, Regio, carn. 1744, *I-Tci*, *Tf*, arias in *Mc* and *Nc*
La fedeltà odiata (commedia per musica, 3, Palomba), NF, spr. 1744
La caduta di Germanico (dm, 3), ?unperf., *BRc*

Arias for Naples perfs. of Gasparini: Sesostri, re d'Egitto, 1717; Handel: Rinaldo, 1718; Ristori: Temistocle, 1738; Perez: Siroe, re di Persia, 1740, *B-Bc*; Hasse: Issipile, 1742, arias in *I-Bc*, *Mc*, *Nc*
Music in: Il Demetrio, 1738; Andromeda, 1750, *A-Wn*
Arias in *B-Bc*, *D-MÜs*, *F-Pn*, *GB-Cfm*, *Lam*, *I-Mc*, *Nc*, *Nf* and *Plcon*

Doubtful: Venturina e Sciarappa (int, Saddumene), 1722; Lo Simmele (commedia, 3, Saddumene), NN, 15 Oct 1724, collab. Orefice [possibly all by Orefice]; Carlo in Alemagna, Milan, Ducale, Jan 1740 (see *StiegerO*); Tiridate, NC, 19 Dec 1740 (see Marinelli Roscioni, 1987, p.8)

SERENATAS, PROLOGUES, FESTE TEATRALI
see complete list in Pastore (1994)

Il gran giorno d'Arcadia (serenata), Naples, Palazzo Reale, 1716
Diana amante (serenata), Naples, Palazzo Reale, 4 Dec 1717, *I-Nc*
Le nozze in danza (serenata), Naples, Palace of the Prince of San Nicandro, 1718
Serenata commissioned by Nicola Grimaldi in praise of his admiral and officers, Naples, Grimaldi Palace, Jan 1719
Onore e Virtù (prol to Baiazete, imperator dei Turchi), Naples, S Bartolomeo, 1722
Serenata [characters: Speranza, Apollo, Dora, Lacone], for the birthday of Empress Elisabeth, Rome, Ambassador's Palace, 19 Nov 1733
Le nozze di Psiche con Amore (festa teatrale, G. Baldassare), for the wedding of Carlos III of Naples and Maria Amalia of Saxony, Naples, S Carlo, 23 June 1738, *D-Bsb*, *I-Nc*; introduction ed. G.A. Pastore (Padova, 1960)
Festa teatrale for the wedding of Prince Philip, Madrid, 1739
Decebalo (festa teatrale), ? on birth of Princess Maria Elisabeth, 1743, *F-Pc* (inc.), *I-Mc* (untitled score), arias *Nc*
Serenata del felice parto della regina di Napoli, 1743, collab. G. Manna and N. Logroscino, unperf.
La contesa dell'Amore e della Virtù (prol), Aug 1774, *F-Pc**
Peloro, *I-Rvat*
Le nozze di Jole ed Ercole, *D-MÜp*
Flavio e Domizia (componimento pastorale), *D-Bsb** (inc.)

CHAMBER CANTATAS, ARIAS, DUETS

A complete list is not yet possible; see the catalogues (which differ) in Leo (1905) and Pastore (1957 and 1994). The principal sources are *A-Wgm*, *D-Bsb*, *Dl*, *KA*, *Mbs*, *SWl*, *F-Pc*, *GB-Lbl*, *I-Bc*, *CATc*, *Gl*, *Mc*, *Nc*, *PAc*. Numerous songs, including some from the operas, were published in 18th- and 19th-century anthologies.

SACRED DRAMAS AND ORATORIOS

S Chiara, o L'infedeltà abbattuta, Naples, Conservatorio di S Maria della Pietà dei Turchini, carn. 1712; Royal Palace, 16 Feb 1712
Il trionfo della castità di S Alessio (C. de Petris), Naples, S Maria della Pietà dei Turchini, 4 Jan 1713, *F-Pc* (?frag.), *I-MC*
Dalla morte alla vita di S Maria Maddalena, Atrani, nr Amalfi, 22 July 1722
Oratorio per la SS Vergine del Rosario, Naples, Cloisters of S Caterina a Formiello, 1 Oct 1730, *D-MÜp*
S Elena al Calvario (Metastasio), Bologna, 1734 [? Naples, 1732], *A-Wn*, *B-Bc*, *D-Bsb*, *Dl*, *GB-Cfm*, *I-Fc*, *Mc*, *MC*, *Nc*, *Nf*, *Vlevi*; sinfonia ed. R. Engländer (London, *c*1955), G.A. Pastore (Milan, 1957)
La morte di Abele (Metastasio), Bologna, 1738 [? Naples, 1732], *A-Wn*, *B-Bc*, *D-Bsb*, *Dl*, *Mbs*, *I-Bc*, *Nc*, *Nf*, *OS*, *Vgc*, arias in *Nc*, choruses in *Mc*; sinfonia ed. G.A. Pastore (Milan, 1957), choruses ed. G. Piccioli (Milan, 1959)
S Francesco di Paola nel deserto, Lecce, S Maria degli Angeli, 1738
Il verbo eterno e la religione (C.F. Taviani), Florence, 1741
Oratorio . . . per il S Natale, *Nf* (pts)
Santa Geneviefa, *Nc*; sinfonia ed. G.A. Pastore (Milan, 1957)
Saul et Gionata, *c*1774, doubtful
Choruses for Sofronia (sacred tragedy), in A. Marchese: *Tragedie cristiane*, ii (Naples, 1729)

OTHER SACRED VOCAL

See complete list in Pastore (1957 and 1994) and Krause (1987); principal sources: *A-KR*, *Wgm*, *Wn*, *B-Bc*, *D-Bsb*, *Dkh*, *Dl*, *DS*, *Mbs*, *GB-Cfm*, *Lbl*, *I-Ad*, *Bc*, *BGc*, *Bsf*, *Fc*, *Ls*, *Mc*, *Nc*, *PESd*, *Rsc*; several pieces in The Fitzwilliam Music (London, 1825)
Masses: 6 Neapolitan masses (Ky–Gl), 4 for SSATB, insts, 1 for SATB, insts, 1 for SATB a cappella; miscellaneous mass movts, incl. 5 Crs, vv, insts, 3 Cr–San–Ag, vv, insts
Ints, incl. Introit pel Dì delle Ceneri, 1744, SATB, bc, org; others for Holy Week
Grads, incl. Laudate Dominum, SATB, insts; Benedicta et Venerabilis es, Virgo Maria, 2vv, choir, insts, *I-Mc*; Laudate pueri (Alleluia verse), double choir; others for Holy Week
Offs and comms for Holy Week
2 Mag, 1 for SATB, insts, 1 for SSATB, insts, *Mc*, *Nc*
TeD, SATB, insts
*c*22 ants, incl. Alleluja, 4vv; 4 Christus factus est, S, insts; 7 Dixit Dominus, 4–10vv, insts, 1 ed. in *Opera omnia di Giovanni Battista Pergolesi*, xiii (Rome, 1942); 2 Gl, 2vv, insts; Haec regina virginum, S, orch, *Mc*; 4 Miserere, 4–8vv, insts/org; Miserere, 1739, double choir, org; Salve regina, S, insts, ed. in Die Kantate, iv (Cologne, 1958)
Vesper pss, incl. Confitebor tibi, Domine (Ps cx), 5vv
5 lessons, 1 resp, for Holy Week
Lit, 4vv, viol, bc
*c*10 motets (*Nc*), incl. 2 Heu nos miseros, 1 ed. R. Ewerhart (Altötting, 1958); Praebe virgo, S, org, ed. in Cantio sacra, xv (Altötting, 1957); 1 for double choir
2 hymns, Pange lingua, double choir, *Mr**, *BGc*, *Mc*, *Nc*; A solis, 3vv, bc
Cantata per il miracolo di S Gennaro, 5vv
5 fugues, incl. Tu es sacerdos, SATB, bc, org

INSTRUMENTAL
see complete list in Pastore (1994)

Ov. in 6 ouverture a più stromenti composte da vari autori, op.5 (Paris, *c*1759)
Sinfonia a 6, 2 vn, 2 ob, 2 hn, hpd, in 1er recueil de sinfonies de différens auteurs italiens (Paris, *c*1760)
Sinfonia concertata, vn, vc, *I-Mc*
6 concs., vc, str orch, bc, 1737–8, *Mc*, *Nc* (incl. 1 as Sinfonia concertata, autograph); 1 in D, ed. F. Cilea (Milan, 1922), 1 in A, ed. E. Rapp (Mainz, 1938), 1 in c, ed. C. Gatti (Milan, n.d.), 3 ed. in SEM, vii (1973), 1 in f, ed. U. Rapalo (Milan, 1987)
Conc., D, 4 vn, bc, *D-Bsb*, ed. M. Abbado and E. Polo (Milan, 1939), ed. in Musikschätze der Vergangenheit, xxiv (Berlin, 1952)
Duet in Scielta di 6 duetti ... composte da vari autori, 2 fl/vn/bn (Paris, n.d.)
Trios in 6 Trios, fl, vn, bn/vc (London, *c*1795)
14 toccatas, hpd, *I-Mc*, *Nc*, ?1 pubd in The Lady's Entertainment or Banquet of Music, bks 1–2 (London, 1708): ed. A. Longo, *Composizioni per clavicembalo ordinate in forma di suite* (Milan, n.d.); some ed. M. Maffioletti, 6 *Toccate per cembalo* (Milan, 1926); 3 ed. in Antologia di musica antica e moderna per pianoforte, xii (Milan, 1932); ed. A. Bassi (Milan, 1988); ed. C. Prontera (Rome, 1996)

Aria con variazioni, hpd, ?*D-Dl*, *I-Nc*, ed. G. Azzoni (Florence, 1906)

DIDACTIC WORKS

for complete list see Pastore (1994)

Solfeggi, Partimenti, *A-Wn*, *D-Bsb*, *MÜp*, *I-Bc*, *Mc*, *Nc*, *PAc PESc*, *Ria*, *Rsc*; some pubd in Solfèges d'Italie avec la basse chiffrée (Paris, 1772); also in Nouveaux solfèges d'Italie avec la basse (Paris, *c*1784); 6 ed. G.F. Malipiero, *6 solfeggi di Leonardo Leo* (Milan, n.d.)
Esercizi sulle mutazioni, *Nc*
Fugues, 4, 6, 8vv, *Mc*
Istituzioni o regole del contrappunto, 1739, *Nc*
Istituzioni del contrappunto, 1792, *Nc*
Lezioni di canto fermo, *Nc*

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V. Leo: *Leonardo Leo e la sua epoca musicale* (Brindisi, 1894)
G. Leo: *Leonardo Leo celebre musico del sec. XVIII ed il suo omonimo Leonardo Leo di Corrado* (Naples, 1901)
G. Leo: *I signori Leo e Di Leo ricchi e poveri nel secolo XVII e XVIII in S. Vito de' Normanni ed il celebre musicista Leonardo Leo* (Naples, 1901)
G. Leo: *Leonardo Leo musicista del secolo XVIII e le sue opere musicali* (Naples, 1905/*R*)
E.J. Dent: 'Leonardo Leo', *SIMG*, viii (1906–7), 550–66
F. Piovano: 'A propos d'une récente biographie de Léonard Leo', *SIMG*, viii (1906–7), 70–95, 336 only
E. Faustini-Fasini: 'Leonardo Leo e la sua famiglia', *NA*, xiv (1937), 11–18
F. Walker: 'Cav. Giacomo Leo and his Famous "Ancestor"', *MR*, ix (1948), 241–6
F. Schlitzer: 'Notizie di Leonardo Leo', *Tommaso Traetta, Leonardo Leo, Vincenzo Bellini: note e documenti*, Chigiana, ix (1952), 55–60
G.A. Pastore: *Leonardo Leo* (Galatina, 1957)
G. Roma: *Il brindisino Leonardo Leo* (Fasano, 1966)
D. Green: 'Progressive and Conservative Tendencies in the Violoncello Concertos of Leonardo Leo', *Studies in Eighteenth-Century Music: a Tribute to Karl Geiringer*, ed. H.C. Robbins Landon and R. Chapman (London, 1970), 261–71
H.C. Wolff: 'Leonardo Leo's Oper "L'Andromaca" (1742)', *Studi musicali*, i (1972), 285–315
H.C. Wolff: 'Un oratorio sconosciuto di Leonardo Leo', *RIM*, vii (1972), 196–213
G. Hardie: *Leonardo Leo (1694–1744) and his Comic Opera 'Amor vuol sofferenza' and 'Alidoro'* (diss. Cornell U., 1973)
G. Hardie: 'Gennaro Antonio Federico's *Amor vuol sofferenza* (1739) and the Neapolitan Comic Opera', *SMA*, x (1976), 62–6
R. Strohm: *Italienische Opernarien des frühen Settecento*, AnMc, no.16 (1976)
F. Degrada: 'L'opera napoletana', *Storia dell'opera*, ed. G. Barblan and A. Basso, i (Turin, 1977), 237–332
B. Cagli and A. Ziino, eds.: *Il Teatro di San Carlo 1737–1987*, ii: *La cronologia*, ed. C. Marinelli Roscioni (Naples, 1987) [incl. F. Degrada: '"Scuola napoletana" e "Opera napoletana": nascita, sviluppo e prospettive di un concetto storiografico', 9–20; H. Hucke: 'L'"Achille in Sciro" di Domenico Sarri e l'inaugurazione del teatro di San Carlo', 21–32; G. Morelli: 'Castrati, primedonne, e Metastasio nel felicissimo giorno del nome di Carlo', 33–60]
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F. Cotticelli and P. Maione: *Le istituzioni musicali a Napoli durante il viceregno austriaco (1707–1734): materiali inediti sulla Real Cappella ed il Teatro di San Bartolomeo* (Naples, 1994)
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P. Pellegrino, ed.: *Amor sacro e amor profano: Leonardo Leo e la cultura musicale napoletana del '700* (Lecce, 1996)

HELMUT HUCKE/ROSA CAFIERO

Leo da Modena. *See* MODENA, LEON.

Leodiensis, Iacobus de. *See* JACOBUS OF LIÈGE.

Leo Hebraeus. *See* GERSONIDES.

León, Argeliers (*b* Havana, 7 May 1918; *d* Havana, 23 Feb 1991). Cuban musicologist, ethnomusicologist and composer. He obtained a doctorate in education at the University of Havana (1943) and studied with Pérez Sentenat, Domingo Fontón and Antonio Mompó at the Havana Conservatory. In 1937 he started teaching at the conservatory, where he later formed part of the Grupo de Renovación Musical, set up by Ardévol with his composition students (1944–8). In 1957 he studied with Nadia Boulanger at the Paris Conservatoire. He trained as an ethnomusicologist with Fernando Ortiz (1942) and subsequently became one of his main collaborators. It was then that he started researching into Cuban folk music, with special emphasis on music with African roots. He taught summer courses at the University of Havana and was invited by a number of academic institutions abroad. He has been at the helm of various cultural institutions in Cuba, including the folklore department of the National Theatre of Cuba (1959), the music department of the José Martí National Library (1961–7), the Institute of Ethnology and Folklore of the Cuban Academy of Science (1961–73) and the Casa de las Américas. From these institutions he attended with equal interest to traditional Cuban music and the historical concert repertory, with special emphasis on that of Latin America. He was the director of specialized journals such as *Etnología y folklore* and the *Boletín música* of the Casa de las Américas. In 1976 he organized the Instituto Superior de Arte, and remained there as its head until 1990. He carried out research in Africa, especially Nigeria, applying the procedures of structural linguistic analysis to musicological analysis.

As a composer, he tackled several techniques. In works like the *Sonatas para la Virgen del Cobre* (1946) he applied neo-Classical aesthetics to concepts of a national character, while in *Cánticos de homenaje* (1958) he used 12-note techniques, being one of the first Cuban composers to do so. His musical language underwent transformations which took him from conventional procedures to aleatorism, neo-serialism and electro-acoustics.

WORKS

(*selective list*)

Orch: Sinfonia, str, 1946; Sonatas para la Virgen de Cobre, pf, str, 1946; Suite cubana, str, 1946; Sym. no.1, 1946; Concertino, fl, pf, str, 1948; Cánticos de homenaje, 1958; Sym. no.2, 1962; Y cuajó el aire en lanza, gui, orch, 1988
Choral: Elegía a Jesús Menéndez, cant., solo v, nar, chorus, orch, 1961; Creador del hombre nuevo, cant., solo vv, nar, chorus, ww, perc, 1969
Chbr: Str Qt no.1, 1957; Wind Qnt, 1959; Str Qt no.2, 1961; Qnt no.2, fl, ob, cl, bn, gui, 1963
Solo inst: Akorin, pf, 1956; 3 canciones lentas, gui, 1959; Sonata, gui, 1969
El-ac: En homenaje a un amigo, pf, tape, 1977; Saturnalia, tape, 1982

Principal publishers: Biblioteca Nacional José Martí (Havana), Editora Musical de Cuba

WRITINGS

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Música folklórica cubana (Havana, 1964)
'Música popular de origen africano en América latina', *América indígena*, xxix (1969), 627–64
'La música como mercancía', *América Latina en su música*, ed. I. Aretz (Mexico City, 1977), 238–54
Introducción al estudio del arte africano (Havana, 1980)
Del canto y el tiempo (Havana, 2/1984)
'A lápiz de Manuel Enríquez', *Pauta* [Mexico City], iii/9 (1984)
'Para leer las firmas abakuá', *Revista Unión* [Havana], x/3 (1990)
'Notes towards a Panorama of Popular and Folk Music', *Essays on Cuban Music: North American and Cuban Perspectives* (Lanham, MD, 1991), 1–23
'Of The Axle and the Hinge: Nationalism, Afro-Cubanism and Music in Pre-Revolutionary Cuba', ibid., 267–82

VICTORIA ELI RODRÍGUEZ

Leon, Bayani Mendoza de (*b* Manila, 24 Nov 1942). Filipino composer. He took the BPhil at the University of Santo Tomas (1963), studied at the Centro Escolar University (BMus in composition) and held a scholarship of the Music Promotion Foundation of the Philippines (1971) and the Fulbright Hays music scholarship (1979–81). He received the MA in Music at the University of California in San Diego in 1982. Among the various posts he has held as a teacher, writer (he is a gifted poet) and administrator are those of chairman of the Concert Philippines Society (1966–70), resident composer of the Kalinangan Ensemble of the Philippine Educational Theatre Association (1968), music director of SAMAHAN Philippine Dance Company and PASACAT Performing Arts Company, San Diego (1981–4) and lecturer in Asian Music Studies at the University of California, San Diego (1981–4). He also became music director of two rondallas (plucked string orchestras): the Paaralong Pilipino Rondalla in 1990 and the Foundation for Filipino Artists Rondalla in 1995.

WORKS
(*selective list*)

Dramatic: The Golden Earth (dance drama), 1966; Ako [I Am] (zar, 3), 1971; Anting-anting (ballet, 1), 1973; Atlantis (ballet, 1) 1978; Villa Mariquita (zar, 3), 1985; film music
Orch: The Legend of the Sarimanok, 1968; Pag-asa [Hope], 1969; Batong Buhay [Live Stone], sym. poem, 1970; Vertigo, concertino, cl, orch, 1970; Pagkamulat, sym. poem, 1974; Mulawin, 1978
Vocal orch: Alamat ng lupa [Legend of the Land], choral drama, 1968; Sisa, choral fantasy, 1968; Be Still my Heart, S, orch, 1971; Los penitentes, choral poem, 1971; Regina Coeli, 1977
Chbr: Essay, fl, pf, 1972; Perlas, vc, pf, 1972; Arok-Diwa, cl, trbn, 2 vn, 2 gui, timp, 1975; Bahay-Bata, cl, banduria, laud, hp, perc, 1975; Okir, fl, hp, db, 1980; Pandagguhan, fl, vn, vc, pf, 1981; Atmospheres, gui, pf, indigenous ww, perc, 1983; Silay-Parnaso, vn, vc, gui, 1990; Krokis, cl, tpt, trbn, 1991; Lulay, 3vv, 2 vc, gui, 1992; 7 Diversions, vc, pf, 1996

LUCRECIA R. KASILAG

Leon, Felipe Padilla de (*b* Penaranda, Nueva Ecija, 1 May 1912; *d* Manila, 2 Dec 1992). Filipino composer and conductor. He studied at the Conservatory of Music at the University of the Philippines, where he received a teacher's diploma in composition and conducting (1939), and where he remained as a teacher of theory and composition. Thereafter he was director of the music school at Union College, Manila, and then, during the war, he founded his own music academy; later he lectured on Philippine music in many parts of the country. Formerly music critic for the *Manila Times* and *Taliba*, he was director of cultural affairs for the city of Manila; he also held appointments as state cultural adviser (1972), president of the National Music Council of the Philippines (until 1973) and president of the Filipino Society of Composers, Authors and Publishers. Among the many honours he received are the Republic Cultural Heritage Award (1971) and the Araw ng Maynila Cultural Award (1972); he was posthumously named National Artist for Music in 1997. An intensely nationalist composer, he employed native features in an impressionist style.

WORKS
(*selective list*)

Ops: Noli me tangere (3), 1957; El filibusterismo (3), 1970
Orch and vocal-orch: Banyuhay [New life], sym. poem, 1v, orch, 1947; Cry of Balintawak, sym. poem, 1949; Manila Sketches, 1949; Rosa encantada, sym. poem, 1950; Muntawit [Short songs], 1v, orch, 1950; Concertstück, vn, orch, 1952; Divertimento filipino, 1967; Awit ng buhay [Song of life], sym. drama, Bar, orch, 1969; Rhapsodietta, tpt, perc, 1972; Bataan, sym. poem; Maynila Ov., 1976; Tatlong Tunog-Larawan, 1976; fl conc., 1980; Orchestertuk, 1981
Chbr: Night Dreams, vn, vc, pf, 1939; Serenade, vn, pf, 1944; Rhapsodietta, tpt, perc, 1972; Fantasy, 4 fl, perc, 1975
Pf: Music Time, 61 educational pieces

LUCRECIA R. KASILAG

Leon, J. [?Juan] **de** (*fl* ? 1480–1514). Spanish composer. One song, *Ay, que non sé rremediarme*, is attributed to him in songbooks from the time of the Catholic Monarchs. He may well be identifiable with Juan de León, who was appointed *maestro de canto* at Santiago Cathedral on 30 August 1480. In January 1487 he became a canon, but the following month he was stripped of his charge of the musicians, probably because of absence. By September 1499 he was a singer at Málaga Cathedral, where he stayed until 1514 (apart from a short period in Granada). He must thus have known Diego Fernández and Juan del Encina, who both worked at Málaga Cathedral during that period. In 1501 the cathedral chapter granted him a dispensation allowing him to dedicate several hours each morning to the study of music; some time before March 1510 he was appointed precentor but was still allowed to sing in the choir. In 1512 he was granted permission by the chapter to go to Rome to be ordained, but it is not known whether he undertook the journey. In the chapter acts for February 1514 he is referred to as a bass singer ('contrabaxo'), but this is the last reference to him and he may have died soon afterwards.

His one extant song, a three-voice canción on the theme of courtly love, is found in three sources (*E-Mp* 1335, ed. in MME, v, 1947; *E-Sc* 7-I-28, ed. in MME, xxiii, 1971; *I-Bc* 109); it is possible that it was transmitted to the court repertory through his contacts with musicians connected with that circle. It is relatively unusual for its use of triple metre and displays a transitional style in its use of homophonic declamation for the first part of a phrase and extended melismas on the penultimate syllable before each cadence.

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T.W. Knighton: *Music and Musicians at the Court of Fernando of Aragon, 1474–1516* (diss., U. of Cambridge, 1984), i, 275

TESS KNIGHTON

León, Tania (Justina) (*b* Havana, 14 May 1943). Cuban-American composer and conductor of mixed descent (French, Spanish, African, Chinese). A graduate of the Peyrellade's Conservatorio de Música in Havana (BA 1963, MA 1964), she began her career as a pianist. After

moving to the USA in 1967, she studied composition with Mamlok at New York University (BS 1971, MS 1975) and began a long and productive association as pianist, conductor and composer with the Dance Theatre of Harlem. Since her conducting début, she has fulfilled numerous engagements in the USA, Europe and South Africa, and in 1992 became associate conductor of the Brooklyn PO, whose Community Concert Series she founded in 1977. She has taught at Brooklyn College (from 1985) and served as new music adviser to various organizations, notably the New York PO (1993–6). Among her commissions are several for American orchestras and an opera commission from the city of Munich for *Scourge of Hyacinths*, first performed by New Music Theatre at the 1994 Munich Biennale.

With her involvement as musical director for *The Wiz* on Broadway, *Godspell* and the music theatre works of Robert Wilson during the late 1970s and early 80s, León's compositional style absorbed American influences such as jazz and gospel. In the 1980s she began to incorporate textual and rhythmic elements from her African and Cuban cultural heritage alongside contemporary classical techniques, for example in *De-Orishas* (1982) and *A la par* (1986). *Carabalí* (1991), which draws on Cuban rhythms, is typical for its rhythmic energy and use of polyrhythm and irregular accents. Her works are technically demanding, and characterized by dense textures, angular melodies, dissonant harmonies and colourful orchestration.

WORKS
(*selective list*)

Stage: The Beloved (ballet), fl, ob, cl, bn, pf, vc, db, 1972, collab. J. Hamilton; Tones (ballet), pf, chbr ens, 1972, collab. A. Mitchell; Dougla (ballet), 2 fl, perc, 1974, collab. G. Holder; La ramera de la Cuena (musical, M. Peña), 1974; Maggie Magalita (W. Kesselman), fl, cl, vc, 2 perc, pf, gui, 1980; Belé (ballet), wind, perc, pf, str, 1981; The Golden Windows (R. Wilson), fl + pic + a fl, ob + eng hn, tpt, perc, 1982; Scourge of Hyacinths (chbr op, 2, T. León, after W. Soyinka), Munich, 1 May 1994

Orch: Latin Lights, 1979; Conc. criollo, pf, 8 timp, orch, 1980; Pet's Suite, orch, 1980, also version for fl, pf; Batá, 1985; Kabiosile, pf, orch, 1988; Carabalí, 1991; Indigena, 1991; Para viola y orquesta, 1994

Chbr: Haiku, fl, bn, 5 perc, 1973; Pet's Suite, fl, pf, 1980; Ascend, 4 hn, 4 tpt, 3 trbn, tuba, 3 perc, 1983; Permutation 7, fl, cl, tpt, perc, vn, vc, 1985; A la par, pf, perc, 1986; Parajota Delaté (From T to J), fl, cl, vn, vc, pf, 1988, rev. fl, ob, cl, bn, pf, 1990; Latin File, fl, cl, tpt, gui, pf, 1989; Arenas d'un tiempo, cl, vc, pf, 1992; Son sonora, fl, gui, 1992; Crossings, hn, 4 tpt, 4 trbn, tuba, 1992; sin normas ajenas, fl + pic, ob, cl, 2 perc, pf, str qt, 1994; Hechizos, fl + pic, ob, cl, b cl + s sax + t sax, hn, tpt, trbn, 2 perc, pf + cel + hpd, gui, vn, va, vc, db, 1995; De color, vn, mar, 1996–7; Saóko, brass qnt, 1997

Solo inst: Ensayos sobre una Toccata, pf, 1966; Preludes nos.1–2, pf, 1966; Sonata, vc, 1981; 4 Pieces, vc, 1983; Momentum, pf, 1984; Paisanos semos! (We's Hillbillies!), gui, 1984; Rituál, pf, 1987

Vocal: Namiac Poems, solo v, mixed chorus, orch, 1975; Spiritual Suite, nar, S, S, mixed chorus, ens, 1976; I Got Ovah, S, pf, perc, 1980; De-Orishas (Yoruban texts and B. Neals), S, S, Ct, T, T, B, 2 perc, 1982; Pueblo mulato: 3 Songs (N. Guillén), S, ob, gui, db, perc, pf, 1987; Heart of Ours: a Piece (R. Sandecki), T, men's chorus, fl, 4 tpt, 2 perc, 1988; Batéy (León, M. Camilo), S, S, Ct, T, T, B, 6 perc, 1989, collab. Camilo; To and Fro, 1v, pf, 1990; Journey, 1v, fl, hp, 1990; Or Like a … (J. Ashbery), Bar, vc, perc, 1994; 7 Spirituals (D. Ryan, León), Bar/B, orch, 1995; Drume negrita (León, after E. Grenet), 12 solo vv, 1996; El manisero (León, after M. Simons), 12 solo vv, 1996; Singin' Sepia (R. Dove), 5 songs, S, cl, vn, pf 4 hands, 1996; Sol de doce (P. Mir), 12 solo vv, 1997

El-ac: Voices and Piccolo Flute, tape; Carmen and José (incid music)

Principal publishers: Iroko, Peer-Southern

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J. MICHELE EDWARDS

León (Ortega), Tomás (*b* Mexico City, 21 Dec 1826; *d* Mexico City, 18 March 1893). Mexican pianist and composer. He studied music from an early age and by the age of 14 was organist at the church of La Profesa in Mexico City. He first appeared in public as a pianist in 1854 with the violinist Franz Rooner and the pianist Ernest Lubeck (with whom he played some duets), and was compared favourably with his European colleagues. In that same year he became a member of the jury in charge of selecting the Mexican national anthem, and from then on played a prominent role in Mexican musical life.

León was considered to be the best pianist and teacher in Mexico City, and became the centre of an important musical circle. The informal musical gatherings which were held at his house were particularly well known and it was here that his best pupils, such as Melesio Morales and Julio Ituarte gave the first performances in Mexico of pieces by Chopin and duet arrangements of Beethoven's symphonies. These gatherings resulted in the foundation of the Sociedad Filarmónica Méxicana, which in turn led to the establishment of the Conservatorio Nacional de Música in 1866, at which León taught without payment from its founding until 1872. During the Franco-Austrian occupation of Mexico, León gave concerts in honour of the Habsburg Emperor Maximilian and was even appointed pianist to the imperial court.

León was considered to be the first great Mexican virtuoso. His repertory, which included works by Hummel, Liszt, Thalberg, Dohler and Gottschalk, as well as Chopin, Beethoven and Bach, serves as evidence of an unusually broad musical sensitivity. His own compositions, almost all for the piano, reflect his own technical abilities and European Romantic influences (for example that of Chopin in his nocturnes). The great majority of his works are salon pieces written with a delicate sense of harmony and a surprising melodic freshness. Some of León's compositions, and in particular his *Jarabe nacional*, were important as the first nationalist pieces of the Mexican repertory. He was also one of the first Mexican composers to have music published in Europe (by Schonenberger and Schott).

RICARDO MIRANDA-PÉREZ

León Antiphoner (*E-L* 8). 10th-century Mozarabic antiphoner. *See* SOURCES, MS, §II, 9.

Léonard, Hubert (*b* Bellaire, nr Liège, 7 April 1819; *d* Paris, 6 May 1890). Belgian violinist, composer and teacher. He studied the violin with his father and with August Rouma (1802–74), a pupil of Pieltain active in Liège, and made his début at the Grand Théâtre, Liège,

on 13 March 1832. He entered the Brussels Conservatory in 1832, where he studied briefly with François Prume and perhaps with Pieltain. Financial support from the Francotte-Pieltain family enabled him to go to Paris, where he was a pupil of Habeneck at the Conservatoire (1836–9) and played the violin at the Théâtre des Variétés, the Opéra-Comique and the Académie Royale de Musique (until 1844). He became a friend of Henry Vieuxtemps in 1841.

From 1845 to 1848 Léonard made extensive concert tours throughout Europe, in particular Germany. He married Antonia Stiches de Mendi, a Spanish singer, in 1849 and toured with her in 1852. The following year he succeeded Bériot at the Brussels Conservatory; he remained there until 1866, when he moved to Paris and established himself as a virtuoso, chamber music player, composer and teacher. Except for a brief return to Liège, where he taught at the conservatory, during the Franco-Prussian War, he remained in Paris until his death.

As a virtuoso, Léonard lacked the temperament of Vieuxtemps and the bravura technique of Sivori. But his critics and pupils praised his intonation, his singing tone and his classical and noble style that made him an ideal chamber music player. He was among the first to play the chamber music of Brahms in Paris, and was an ardent champion of Saint-Saëns, Fauré, Lalo and d'Indy. His compositions, which include five violin concertos, fantasias on opera melodies, duos and salon pieces, are not original and did not survive their time; his editions of Baroque and Classical works and his cadenzas to concertos by Beethoven and Viotti were more lasting. His didactic works, highly praised during his lifetime, reveal the intellectual and musical gifts that made him a successful teacher; in the words of his pupil Ovide Musin: 'a great, if not the greatest of all pedagogues . . . whose method was designed to develop equally and with uniformity the bowing, [left-hand] technique, style, musical knowledge and comprehension necessary to make a complete artist'.

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ALBERT MELL

Leonarda, Isabella [Leonardi, Anna Isabella]. *See* ISABELLA LEONARDA.

Leonardo, Luísa (*b* Rio de Janeiro, 22 Oct 1859; *d* Salvador, Bahia, 12 June 1926). Brazilian composer and pianist. She made her début at the age of eight playing the piano in a concert before Pedro II, Emperor of Brazil, who was both her godfather and patron. In France she studied with A.F. Marmontel and Anton Rubinstein at the Paris Conservatoire (1873–9), where she was awarded a *premier prix* for piano. She also studied harmony and composition with Albert Lavignac and performed her *Grande marcha triunfal* with the Pasdeloup Orchestra conducted by Lavignac at the Salle Herz in 1877. Upon her return to Rio de Janeiro in 1879, she gave a number of highly successful concerts, but left the following year to take up an appointment in Portugal as chamber music pianist at the court of Luís I. After two years she returned to Rio, and in 1885 abandoned her career as a pianist for that of a touring company actress. She nevertheless continued to compose, contributing incidental music to the theatre revues in which she took part. In 1901 she retired from the theatre and moved to Salvador, where she taught the piano and singing.

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(*selective list*)

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Orch: Grande marcha triunfal, pf, orch, 1877; Pietosa, 1889; Marcha fúnebre, 1892; Hino a Carlos Gomes, 1903, orchd Sant'Ana Gomes, 1903
Pf: Prière à la mémoire de Thalberg, 1869; Loin de la patrie 1872; Dans la calme de la nuit, 1879; Appassionato, 1879; Un rêve du bal, 1879; Souvenir, 1879; Flor da noite, 1897; Teu sorriso, 1903; Poema do espaço (Suite de 6 morceaux caractéristiques), 1904; Plainte belge (Chopiniana), 1917

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IRATI ANTONIO

Leonardo da Vinci (*b* Anchiano, nr Vinci, 1452; *d* château of Cloux, nr Amboise, 2 May 1519). Italian artist and scientist. He was also profoundly occupied with music. In addition to performing and teaching music, he was deeply interested in acoustics and made many acoustical experiments with immediate bearing on music. He wrestled with the concept of musical time and invented a considerable number of ingenious musical instruments and improved existing ones. Leonardo also had some highly original ideas about the philosophy of music that were intimately connected with his philosophy of painting. It is characteristic that in his *paragone*, which forms an introduction to his treatise on painting, he accorded music the highest place, after painting, among the arts.

No details are known about Leonardo's musical education in Florence, but it is significant that Andrea del Verrocchio, in whose workshop he grew up, was also a musician. One of the earliest biographical sources, the so-called Anonimo Gaddiano (*I-Fn* Magl.XVII) of the early 16th century, mentions Leonardo as a musician:

> he was an elegant speaker and an outstanding performer on the lira, and he was the teacher of Atalante Migliorotti, whom he instructed on this instrument. From Lorenzo il Magnifico, he was sent to the Duke of Milan, together with Atalante Migliorotti, to present to him a lira, for he was unique in playing this instrument.

The 'lira' was the *lira da braccio*, then fashionable among improvisers. Vasari, whose famous biography of Leonardo in his *Le vite de' più eccellenti pittori, scultori ed architetti* (Florence, 2/1568) is partly based on the Anonimo Gaddiano, recorded that Leonardo 'devoted much effort to music; above all, he determined to study playing the lira, since by nature he possessed a lofty and graceful mind; he sang divinely, improvising his own accompaniment on the lira'. Vasari also noted that after Lodovico Sforza became Duke of Milan, Leonardo, already famous, was brought to play for him:

> since the duke had a great liking for the sound of the lira; and Leonardo brought there the instrument which he had built with his own hands, made largely of silver but in the shape of a horse skull – a bizarre, new thing – so that the sound ['l'armonia'] would have greater sonority; with this, he surpassed all the musicians who met there to play. In addition, he was the best improviser of rhymes of his time.

The mathematician Luca Pacioli, for whose *De divina proportione* Leonardo drew geometric illustrations, also described him as a musician. The Milanese painter

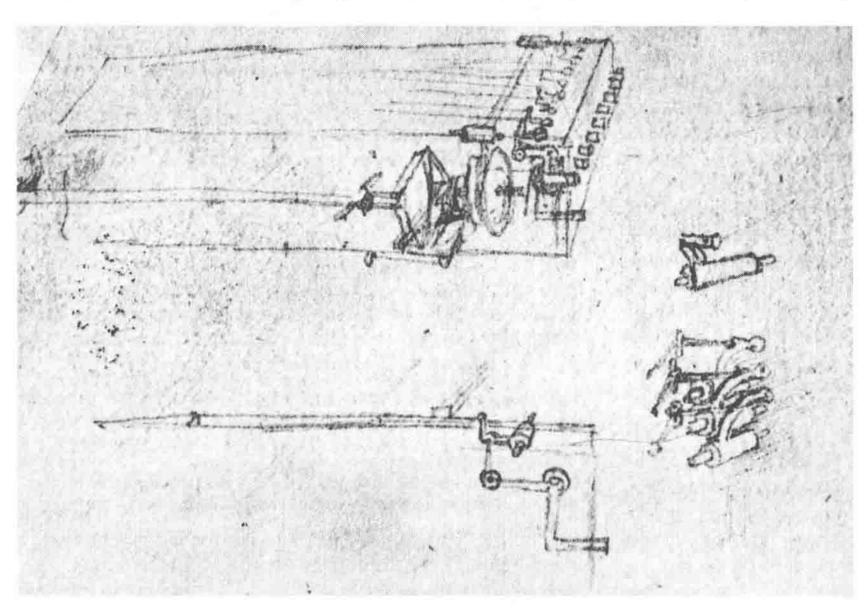
Giovanni Paolo Lomazzo extolled Leonardo as one of the outstanding masters of the lira. Among Milanese musicians, Gaffurius had close contact with Leonardo, lent him books and is probably the subject of Leonardo's painting *Portrait of a Musician*, in the Pinacoteca Ambrosiana, Milan. In a comparison between wind instruments and the larynx, Leonardo referred to a book 'delli strumenti armonici', possibly Gaffurius's *De harmonia musicorum instrumentorum*.

Leonardo's ideas about music are scattered through many of his numerous notebooks; they range from passing thoughts, notes and marginal remarks to ideas for planned research, results of experiments or hypotheses in various degrees of verification. Many of his remarks permit interpretation only on the basis of sufficient familiarity with the natural sciences and technology of his time. A systematic examination and correlation of the enormous amount of material he left reveals an intensive occupation with music.

Leonardo, who regarded himself as 'uomo sanza lettere', was neither a humanist nor a philosopher in the strict sense. Of ancient theories of music only some echoes of Pythagoras and Boethius appear in his notebooks. He inquired into the origins of sound ('What is the nature of a sound produced by a blow?') and examined the sonorous impact of bodies upon bodies, expanding the age-old Pythagorean notions. He studied the phenomenon of vibration and sympathetic vibration, noting that the percussion of a body makes it oscillate and communicate its oscillation to the surrounding air or to other liquid or solid matter. He studied the propagation of sound waves as differing from that of light waves, the reflection and refraction of sound waves and the phenomenon of echo, the speed of sound and the factors that determine degrees of loudness. Especially characteristic of his approach in this context is his establishment of what can be called a 'perspective of sound', that is, the fading of sound in exact ratio to the distance of the ear from the source of sound, paralleling the laws of optical and pictorial perspective that were so important to him as a painter. His ideas about proportions in music go far beyond the traditional theory of intervals and the Pythagorean patrimony. Also, as a musician, he was naturally occupied with the factors that determine musical pitch and experimented with vases of different shapes and apertures. He anticipated by three centuries Chladni's discovery of the geometrical figures produced by setting the edge of a sanded plate in vibration with a fiddle bow.

Leonardo's studies of anatomy and physiology, based on his own dissections, enabled him to examine the structure and function of the musician's hand. His dissection of the respiratory organs of animals gave him interesting ideas about voice production, although, lacking the preserving chemicals, he could not have had the necessary knowledge of the vocal cords. Probably for similar reasons he gave no description or discussion of the inner ear. He discussed the peripheric phonetic organs, such as the facial muscles, the lips and the tongue, and their impact on pronunciation. His study of the tongue led him to an investigation of vocal pitch, comparing the function of the trachea to that of wind instruments such as organ pipes and the slide trumpet. His alleged authorship of a treatise on the voice, *De vocie*, is controversial.

Leonardo's universal command of technology enabled him to imagine novel musical instruments, and to alter existing ones radically. In his notebooks there are numerous drawings of such instruments, from rapid sketches, often not easily decipherable, to exact blueprints for their execution in the workshop. They reveal his systematic efforts to realize some basic aims: automation of certain instruments and the wider use of various types of keyboard to facilitate playing technique; increasing the speed of playing; extension of tonal range to play, for instance, melodies on drums; and overcoming the quickly fading sound of plucked strings. Among other instruments, he constructed glissando flutes, flutes with key systems anticipating Boehm's invention more than three centuries later, bells with variable pitch, drums of which the pitch could be changed during performance or which could produce chords, and above all, the 'viola organista' (see illustration), a keyboard instrument the strings of which were set into vibration by an endless friction band, and which permitted polyphonic playing with dynamic



Sketch by Leonardo da Vinci for his 'viola organista' with its endless bow (F-Pi MS H, f.45v)

gradation – a virtual string orchestra under the control of ten fingers. Here, as in other cases, Leonardo tried to obtain from one instrument what could normally be produced only by several or by a whole set of instruments.

The sensational reappearance in 1967 at the Biblioteca Nacional, Madrid, of two of Leonardo's notebooks, comprising 700 pages, substantially enriched our information about his novel ideas for the construction of musical instruments. The notebooks include drawings of new types of bellows for *organetti* and chamber organs, another drawing for the *viola organista*, and one for the *viola a tasti*, a keyed string instrument operated by segments of cogwheels.

The depth and originality of Leonardo's meditations on music can be perceived by his definition of music as the 'figurazione delle cose invisibili' ('shaping of the invisible').

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Leonardus Athesinus. *See* LECHNER, LEONHARD.

Leonardus Nervius. *See* NERVIUS, LEONARDUS.

Leonati, Carlo Ambrogio. *See* LONATI, CARLO AMBROGIO.

Leoncavallo, Ruggero (*b* Naples, 8 March 1857; *d* Montecatini, 9 Aug 1919). Italian composer and librettist. The son of a well-to-do family in Naples – his father, Vincenzo, was a magistrate – he began his musical studies at the Conservatory in 1866. There he studied the piano with Beniamino Cesi and composition with Lauro Rossi, one of the best known opera composers of the day in the French tradition. He also studied composition under Serao until 1876. Formative in his development were the courses of the poet Giosuè Carducci, an enthusiastic Wagnerian, at Bologna University, which Leoncavallo followed from the autumn of 1876, breaking off, however, the following year without obtaining a degree. At the same time he was fired by the controversy over the art and aesthetic of *Wort–Ton–Drama* which led to the revival of the new version of Boito's *Mefistofele* and the Italian premières of *Rienzi* (1876) and *Der fliegende Holländer* (as *Vascello fantasma*, 1877), conducted by Mancinelli. Influenced by Wagner and grand opera, Leoncavallo wrote both the libretto and the music of his first opera, *Chatterton*, at about that time, although it was not performed until much later.

Encouraged by an uncle who was employed in the Italian Foreign Ministry, he then tried his fortune in Egypt, but on the outbreak of the Anglo-Egyptian War in 1882 he made his way to Marseilles and thence to Paris, where he lived a bohemian life, earning his living by giving music lessons and playing the piano at café-concerts. Thanks to the support of the baritone Victor Maurel, he received a commission for an opera from the publisher Giulio Ricordi. Leoncavallo had already decided to write a trilogy, to be entitled *Crepusculum*, which would be the Italian answer to Wagner's *Ring cycle*, as he claimed to have expounded to Wagner himself in 1876 when *Rienzi* received its first Italian performance in Bologna. His work on the project was erratic and he either could not or did not want to complete the task; the first opera, *I Medici*, took him a long time to write and caused serious difficulties with the publisher that continued until 1899. In spite of the technical proficiency of the orchestration and the choral writing, the opera had little success, and never became part of the repertory. Meanwhile he made himself known in Paris with the performance of extracts from his symphonic poem *La nuit de mai*, after a poem by Alfred de Musset. After marrying the singer Berthe Rambaud he returned to Milan and became involved in the artistic life of the city, making a living by writing and occasional musical activity; he collaborated on the libretto for Puccini's *Manon Lescaut* (1893).

A decisive event for Leoncavallo's musical future was the success of Mascagni's *Cavalleria rusticana* in 1890. An acute analyst of market requirements, he recognized its significance and especially the potential of realism in opera as the quickest way to win popularity, but as with Mascagni, his fame was to rest on one opera into which he poured all his talent. *Pagliacci* takes the technique of verismo to its limits. Leoncavallo's patient reconstruction of his subject is necessarily less immediate than Mascagni's, but he gained from his study of precedents a refinement of detail, a more significant and shrewd use of orchestration, and a more original and expressive harmony. Hanslick rightly defined Leoncavallo as a less original but better musician than Mascagni. A continuity with the late works of Verdi can be found in the transformation of a peaceful strolling player into a truculent and violent man. The difference lies in the moral perspective: Otello degrades himself by murder, but Canio recovers his dignity. Leoncavallo understood the connection between social values and the market for entertainment. While its effect is perhaps obvious and at times overemphatic, it is a necessary and original feature of the opera, whose vitality is still applauded by audiences all over the world. *Pagliacci* was immediately successful with the Milanese audience at the Teatro Dal Verme in 1892 and paved the way for performances of his two earlier operas: *I Medici* was performed at the same theatre in the following year, and *Chatterton*, based on Alfred de Vigny's poem, was performed at the Teatro Argentina in Rome in 1896.

He completed his version of Murger's *Scènes de la vie de Bohème*, on which he had been working since 1892, and its first performance was carefully supervised by his new publisher Sonzogno in Venice in 1897. The long period of composition during which he sought to convey the realities of life in the Latin Quarter of Paris was preceded by fierce controversy with Puccini and the Ricordi publishing house. It was Leoncavallo who first had the idea of making it into an opera, but his *Bohème*, although it has pages full of vitality, is much more a social document of the period, and after the first years in which the two operas were performed almost side by side, it was Puccini's version that survived in the repertory. *Zazà*, on the other hand, the favourite role of Emma Carelli, first performed at the Teatro Lirico in Milan in 1900, was another opera with a theatrical setting and was an

international success. But Leoncavallo's fortunes in Italy gradually declined, not least because being litigious by nature he frequently quarrelled with his publishers.

Although it became difficult for Leoncavallo to have his works performed in Italy they were very successful in Germany, where audiences were favourably inclined to works of the Giovane Scuola. After the success of *Pagliacci* (given in German as *Der Bajazzo*) and *I Medici*, Wilhelm II commissioned an opera from him to celebrate the Hohenzollern dynasty. The story chosen as subject, *Der Roland von Berlin*, had to be translated into Italian for Leoncavallo to dramatize it, and the result was then translated back into German, in which language it received great acclaim in 1904, with almost 40 performances.

This favourable episode gave him fresh confidence. His awareness of public media led him to the recording companies as early as 1904, and to compose his celebrated *Mattinata*, which Caruso recorded for the G & T Company. This was soon followed by *La jeunesse de Figaro*, his first operetta, for the American market. He returned to opera in 1910 with *Maià* at the Teatro Costanzi in Rome, based on a story by Paul de Choudens, who had written *Amica* for Mascagni (1905). This was followed by a return to the *verismo* of *Pagliacci* (as Mascagni was to do with *Il piccolo Marat* a few years later) with *Zingari* (1912, London).

The final phase of his career was concerned mainly with operettas, whose titles indicate their superficiality, from *Prestami tua moglie* to *A chi la giarrettiera?*. His last finished opera, *Goffredo Mameli* (1916), was a grand patriotic work, based on outmoded forms of expression and of little musical interest. More seriously, Leoncavallo had accepted a commission from the artistic director of the Chicago Lyric Opera, Cleofonte Campanini. The task of adapting as operas the plays of *Edipo re* (to a libretto by the experienced dramatist Giovacchino Forzano) and *Prometeo* were the most ambitious projects of his career, but his death in 1919 prevented him from completing them.

Leoncavallo also left unfinished an opera on a Sardinian subject, *La tormenta*, which he had begun in 1914. *Edipo re* was performed in Chicago the year after his death, with Titta Ruffo in the title role. D'Annunzio described Leoncavallo's death as 'an excellent finale for that prolific composer of melodramas and operettas whose name combined two noble beasts and who died suffocated by melodic adiposity'.

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all printed works published in Milan

STAGE

Chatterton, *c*1876 (melodramma, 4, Leoncavallo, after A. de Vigny), unperf.; rev. (dramma lirico, 3), Rome, Argentina, 10 March 1896, vs (1896)

Pagliacci (dramma, prol., 2, Leoncavallo), Milan, Dal Verme, 21 May 1892 (1893)

Crepusculum (poema epico in forma di trilogia storica, Leoncavallo): I Medici (azione storica, 4), Milan, Dal Verme, 9 Nov 1893 (1893); pts 2, 3 not comp.

La bohème (commedia lirica, 4, Leoncavallo, after H. Murger), Venice, Fenice, 6 May 1897 (1897); rev. as Mimì Pinson (3), Palermo, Massimo, 14 April 1913, vs (1913)

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La reginetta delle rose (operetta, 3, Forzano), Rome, Costanzi, and Naples, Politeama Giacosa, 24 June 1912, vs (1912)

Zingari (dramma lirico, 2, E. Cavicchioli and G. Emanuel, after A.S. Pushkin), London, Hippodrome, 16 Sept 1912, vs (1912)

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Prestami tua moglie (operetta, 3, E. Corradi), Montecatini, Casino, 2 Sept 1916

A chi la giarrettiera? (operetta, 3), Rome, Adriano, 16 Oct 1919

Edipo re (grand op, 1, G. Forzano, after Sophocles), Chicago, Opera, 13 Dec 1920, completed by G. Pennacchio

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Rapsodia primaverile (1893); Canzone della nonna (1894); A Summer Idyll (1895); Invocation à la Muse (1896); A Ninon: Si je vous le disais (1896); Vorrei dirvi che v'amo, serenatella (1897); C'est l'heure mystérieuse (Leoncavallo), serenade (1897); Aprile (1897); C'est bien toi (1898); Nuit de décembre (1900); Les deux sérénades (1903): Sérénade française, Sérénade napolitaine; La chanson de Don Juan (1904); Mattinata (Leoncavallo) (1904); Ninna nanna (Leoncavallo) (1904); Ave Maria, T, hp, hmn ad lib (1905)

Barcarola, 1v, pf, vn (1905); Mai fleuri, rapsodie printanière (1905); Brise de mer (1906); Et nunc et semper (1906); Mandolinata (Leoncavallo) (1907); Se! (Leoncavallo) (1907); Vieni, amor mio (1907); Canzone d'amore (1912); Lasciate amar (1913); For I do love you so (A. De Courville) (1919); Ruit hora: frammento dell'ode barbara di Giosuè Carducci; Napuletana

PIANO SOLO

Pantins vivants, danse de caractère (?1898); La joyeuse, waltz (?1898); Valse mélancolique (1901); Cortège de Pulcinella, petite marche humoristique (1903); Flirt-Walzer (1905); Papillon, scherzo (1906); Sarabande, danse ancienne (1906); Viva l'America, march (1906); Airs des ballets espagnols (?1904); Sevillana, Gitana-tango, Playeras ancienne, Granadinas; Nights of Italy, intermezzo (1914)

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MICHELE GIRARDI

Leon de Bagnols, Magister. *See* GERSONIDES.

Leonel [Leonelle, Leonellus] **(Power).** *See* POWER, LEONEL.

Leonetti, Giovanni Battista (*fl* 1604–17). Italian composer and organist. He was a pupil of G.B. Caletti at Crema. He became an Augustinian monk and was organist of S Agostino, Crema, in 1617. Three six-part madrigals by him appear in an anthology (RISM 1604[19]). He published two collections of his own at Venice in 1617, *Il primo libro de' madrigali a 5 voci* (RISM 1617[15]), with harpsichord continuo and including two pieces by Caletti, and *Missarum octonis vocibus liber primus*, with organ continuo and consisting of three masses and an Elevation motet, all conventionally scored for double choir.

JEROME ROCHE

Leonhardt, Gustav (Maria) (*b* 's Graveland, 30 May 1928). Dutch harpsichordist, organist and conductor. After a classical education, he studied the organ and harpsichord with Eduard Müller at the Schola Cantorum in Basle from 1947 to 1950. He made his début in Vienna in 1950, performing Bach's *Art of Fugue* on the harpsichord. After a year of musicological study in Vienna, he served as professor of harpsichord at the Vienna Music Academy from 1952 to 1955. From 1954 to 1988 he occupied a similar post at the Amsterdam Conservatory, and was also organist of the Waalse Kerk there with its superb Christian Müller organ of 1733. In 1967 he acted the part of J.S. Bach and played both the organ and the harpsichord in Jean-Marie Staub's biographical film, *Die Chronik der Anna Magdalena Bach*. In 1969–70 he was visiting professor at Harvard University, which awarded him an honorary doctorate in 1991.

As a solo harpsichordist and organist, Leonhardt performs an extensive repertory encompassing a catholic selection of music from the early 16th century to the late 18th. His interpretations of the great 17th-century composers, above all Frescobaldi, Froberger and Louis Couperin, have won a wider audience for their music and set a standard of interpretative style. Tasteful ornamentation, subtle rubato nuances within a firm rhythmical pulse, and stylistic authority characterize his harpsichord playing, while his performances on the organ tend to be rather more sober, even severe. Disliking the consciously 'modern' type of harpsichord, he prefers those constructed on historical principles, often performing and recording on properly restored antique instruments linked to the music of specific periods and national schools. He has recorded more extensively than any other harpsichordist.

He has gained equal distinction as a chamber player, notably with the Leonhardt Consort, which he founded in 1955. As a conductor of Baroque choral and instrumental music he displays the same stylistic authority as in his solo playing, as can be heard in the complete recorded cycle of Bach's church cantatas he shared with Harnoncourt. Leonhardt was awarded the Erasmus Prize in 1980 and holds a number of honorary doctorates. He edited Sweelinck's keyboard fantasias and toccatas in the complete critical edition issued by the Vereniging voor Nederlandse Muziekgeschiednis (Amsterdam, 1968).

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The Art of Fugue: Bach's Last Harpsichord Work (The Hague, 1952)

HOWARD SCHOTT

Leoni, Franco (*b* Milan, 24 Oct 1864; *d* London 8 Feb 1949). Italian composer. He studied at the Milan Conservatory with Dominiceti and Ponchielli. His first opera, *Raggio di Luna*, was produced at Milan in 1890. Two years later he emigrated to England, where his operas *Rip van Winkle* (1897) and *Ib and Little Christina* (Savoy Theatre, 1901) were produced. His best-known work, the one-act *L'oracolo*, was produced at Covent Garden in 1905 conducted by Messager, and with Scotti as the opium dealer Chim-Fen. However, the piece – in the mode of Puccini but dramatically less cogent – did not achieve popular success until it was produced at the Metropolitan in 1915, when Scotti proved it an apt vehicle for his vocal and dramatic abilities. He chose it for his farewell at that house in 1933, after which the work seems to have fallen out of the repertory. There were however revivals at the Curtis Institute (1949) and Philadelphia Opera (1952) and a recording appeared with Gobbi as Chim-Fen in 1977, when the 'Puccini-and-water' description of a contemporary critic seemed apt. His later operas were composed after he returned to Italy in 1917; from that date he appears to have shared his time between his own country, France and England. He also wrote several oratorios, among them *Golgotha* (1909), and light songs, many of them settings of English texts. *Golgotha* was first given at the Queen's Hall by the

Queen's Hall Choral Society, of which Leoni was the conductor.

WORKS
(*selective list*)

OPERAS

Raggio di Luna (C. Zanoni), Milan, 5 June 1890
Rip van Winkle, London, 4 Sept 1897
Ib and Little Christina (after H.C. Andersen), London, Savoy, 14 Nov 1901
L'oracolo, LCG, 28 June 1905
Tzigana (E. Moschini), Genoa, 3 Feb 1910
Francesca da Rimini (M. Crawford), POC, 1914
Le baruffe chiozzotte (after C. Goldoni), Milan, 10 Jan 1920
Falene (C. Linati), Milan, 1920
La terra del sogno, Milan, 1920
Massemarello, ?unperf.
Other works: Sardanapalus (orat), 1891; The Gate of Life (orat), 1891; The Prayer of the Sword (incid music, J.B. Fagan), 1904; Golgotha (orat), 1909

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ALAN BLYTH

Leoni, Giovanni Antonio (*b* ?late 16th century; *d* ?Rome, after 1651). Italian composer, violinist and teacher. For many years he enjoyed the patronage of Cardinal G.B. Pallotta in Rome, composing and playing music for the vocal and instrumental concerts promoted by the cardinal in S Maria di Loreto, Rome. By 1625 his reputation was such that a motet by him was included in Francesco Sammaruco's collection of *Sacri affetti* (RISM 1625[1]) by 'eccellentissimi autori', among them Frescobaldi and Monteverdi. He had many pupils, and his sonatas and sinfonias circulated widely in manuscript. So widespread, indeed, was the anonymous circulation with unauthentic alterations, ornamentations and arrangements that he felt obliged to print 31 solo violin sonatas that he had written some years before. Although its contents are by no means the first printed sonatas for solo violin and continuo, the *Sonate di violino a voce sola … libro 1* op.3 (Rome, 1652) is the first publication devoted entirely to this scoring. Leoni's two earlier prints appear to be lost.

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JOHN HARPER

Leoni, Leone [Leo] (*b* Verona, *c*1560; *d* Vicenza, 24 June 1627). Italian composer. He trained as a priest, probably at the Scuola degli Accoliti, Verona. In his youth he was associated with the *ridotto* of Count Maria Bevilacqua in Verona. In 1586 he composed the choruses for the tragedy *Tamar*, performed at the Teatro Olimpico, Vicenza (the music is lost). On 30 April 1588 he petitioned the bishop and canons of Vicenza for the chaplainship of S Giacomo. On 29 June he was ordained as a priest, and on the same day he was named *maestro di cappella* of Vicenza Cathedral; on 4 October he was formally awarded a salary of 4 ducats. He remained in this post until his death, despite some attempts to find employment elsewhere. In *Bella Clori* (1591) he described himself as a member of the Accademia Olimpica. In 1593 he became a member of the confraternity of Divine Love. In 1610 he was elected *maestro della musica* of the newly formed Pia Opera dell'Incoronata.

In his madrigals, Leoni paid particular attention to the relationship between text and music; some of the up-to-date expressive devices experimented with in his madrigals later found their way into his sacred works. His church music is Leoni's most significant contribution. The motets of his *Aurea corona* (declared to be written 'in praise of the Most Holy Incoronata of Vicenza') make use of the *stile concertante*, in which the instrumental parts are conceived autonomously and not as mere doublings of vocal lines. These pieces are characterized by alternations between solo and tutti sections: the former frequently virtuosic, the latter short and often homorhythmic. The popularity of his few-voiced motets can be gauged from the frequency with which they were reprinted, both in Italy and north of the Alps; Schadaeus's anthology *Promptuarii musici* (1611[1], 1612[2], 1613[2]) contains no fewer than 16 of his motets and the series of the same title by Donfridi (1622[2], 1623[2], 1627[1]) includes ten.

WORKS

SACRED

Penitenza, primo libro de [21] madrigali spirituali, 5vv (Venice, 1596)
Sacri fiori, [20] mottetti [1 Magnificat], libro primo, 2–4vv, org (Venice, 1606)
[20] Sacrarum cantionum liber primus, 8vv, 2 org (Venice, 1608)
Sacri fiori, secondo libro de [31] mottetti con una messa a quattro qual si può cantar a voci pari ed a chori divisi, 1–4vv, org. (Venice, 1612)
Omnium solemnitatum psalmodia, 8vv (Venice, 1613) [15 psalms, 2 Magnificat]
Aurea corona ingemmata d'armonici, concerti a 10, 4vv, 6 insts (Venice, 1615; survives only in MS copy in *D-F*) [25 motets]
Sacri fiori, quarto libro de [25] mottetti, 1–4vv, org (Venice, 1622), inc.
Missa 'Ab austro veniet', 12vv, *A-Wn* 16707b; Falsobordone, 4–5vv, *I-VId*, lost
Sacred works, 1592[3], 1612[2], 1620[2], 1624[3]
Sacri fiori, [terzo libro], lost; *MischiatiI* VII:297
A collection of motets pubd in 1602 appears to be lost. (The latter is cited in an early 17th-century inventory; see G. Turrini: *Atti e memorie … di Verona*, 5th ser., xviii, p.205.)

SECULAR

Il primo libro de [21] madrigali, 5vv (Venice, 1588)
Bella Clori, secondo libro de [22] madrigali, 5vv (Venice, 1591)
Il terzo libro de [21] madrigali, 5vv (Venice, 1595), 3 repr. in 1605[7], 2 repr. in 1606[5]
Il quarto libro de [20] madrigali, 5vv (Venice, 1598)
Bell'Alba, quinto libro de [21] madrigali, 5vv (Venice, 1602)
Secular works found only in anthologies: 1592[11] (Latin contrafact text in 1613[13]), 1594[6], 1598[6], 1600[12], 1605[7]
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SERENA DAL BELIN PERUFFO

Leoni, Michael [Lyon, Myer] (*b* Frankfurt or Berlin, *c*1750; *d* Kingston, Jamaica, 6 Nov 1796). English male alto. He was apparently brought to London to sing in the Duke's Place Synagogue and as a child had two seasons on stage from December 1760, singing in J.C. Smith's *The*

Enchanter 'with great applause'. In 1770 and 1771 he appeared on stage and at Finch's Grotto Gardens as Master Leoni (Lion, Lyon or Lyons), and then had a season in Dublin. After the rebuilding of the synagogue he was appointed singer at a salary of £40 and he is said to have composed tunes for use at the High Festivals. In November 1774 Horace Walpole heard him sing Handel at a concert and admired the 'full melancholy melody in his voice, though a *falsetta*'. At Covent Garden in April 1775 he sang Arbaces in Arne's *Artaxerxes*, a part originally written for the castrato Tenducci, and in November he created the role of Don Carlos in Linley's *The Duenna*; this was his great success, to the extent that the theatre did not schedule performances on Friday evenings, when he could not take part. He appeared regularly on the London stage until 1782 but was no actor and his career did not develop. In 1783 he and Tommaso Giordani started an English Opera Company in Dublin but they quickly became bankrupt. He gave a few further performances of Arbaces and Carlos at Covent Garden, and appeared at the ill-fated Royalty Theatre and in the provinces. Sylas Neville heard him at Norwich in 1784: 'his voice always feigned, is not so good as it was'. He taught the young John Braham, who first appeared on stage at Leoni's benefit in 1787. Soon after this Leoni fled to Jamaica to escape his creditors and became the respected Reader of the synagogue at Kingston until his death.

The hymn tune 'Leoni' (*The God of Abraham praise*) is an old Hebrew *yigdal* melody transcribed by Leoni at the request of the methodist preacher Thomas Olivers; the words are Olivers', inspired by the original text.

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OLIVE BALDWIN, THELMA WILSON

Leoninus [Magister Leoninus; Magister Leonius, Leo, Léonin] (*fl* Paris, 1150s–*c*1201). Composer of polyphony, including organum and, probably, conductus. He is credited by the theorist Anonymus 4 with perhaps the single greatest achievement in the development of early polyphony, the creation of the so-called *Magnus liber*. This collection is believed to constitute the matrix in which polyphony was transformed from performance practice into 'composition' in the modern sense of the word. In its repertory appeared a system of consonance and dissonance that would dominate polyphonic composition for the next three centuries, and also a coherent rhythmic language that, for the first time in Western music, expressed itself in its notation. No works are ascribed to Leoninus in musical sources or by contemporaneous theorists.

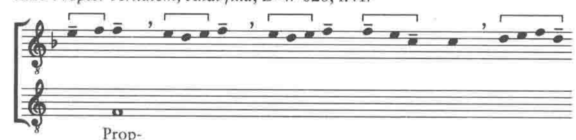
The identity of Leoninus has been the subject of much conjecture. Wright (1986), however, has convincingly identified him with a Magister Leonius affiliated with the cathedral of Notre Dame, Paris, during the second half of the 12th century. From the 1150s until the end of the century, Leonius acted for the cathedral as administrator of the collegiate church of St Benoît, on the Left Bank of the Seine. He must have enjoyed some standing at the cathedral for more than a decade before the construction of Notre Dame got underway, in about 1163. By 1192, he was referred to in cathedral documents as 'magister Leonius presbyter', indicating that he had been ordained as a priest. He had also become a canon of Notre Dame and an affiliate of the Augustinian monastery of St Victor; the position he held in the cathedral hierarchy was just below that of the eight dignitaries, next in importance after the chancellor. Leonius last appeared in a document dated 1201 and he probably died in that year or shortly thereafter. The obituaries of Notre Dame and St Victor give conflicting death dates, 24 March and 26 December, respectively. The title 'magister', used in documents from Notre Dame and by Anonymus 4, indicates that Leoninus had achieved the rank of *magister artium*, undoubtedly in Paris, and that he was licensed to teach. In addition to his musical activity, he was the author of several poetic works, including a long *Hystoria sacre gestis ab origine mundi* (a verse paraphrase of the first eight books of the Old Testament) and four subtly crafted letters in verse to such contemporaries as Popes Adrian IV (1154–9) and Alexander III (1159–81).

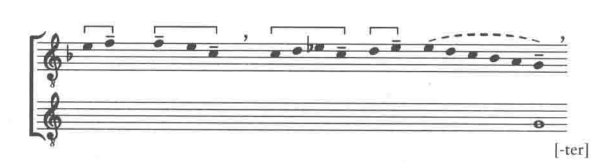
The only information concerning Leoninus's musical activity is found in the treatise of the English theorist Anonymus 4, written late in the 13th century or early in the 14th. In a parenthetical aside within his discussion of the rules of mensural notation, Anonymus 4 observed:

> These rules are used in many books of the *antiqui*, and this from the time of the great Perotinus, . . . and likewise from the time of Leo, for his part . . . And note that Magister Leoninus, so it has been said, was the best worker with organum [optimus organista] who made ['fecit'] the great book of polyphony [*magnus liber organi*] on the gradual and antiphonary to embellish the divine service. This was in use up to the time of the great Perotinus, who made a redaction of it ['abbreviavit eundem'] and made many better clausulas, or *puncta*, he being the best worker with discant ['discantor'], and better [at discant] than Leoninus was. But the same cannot be said regarding the subtlety of *organum* [*purum*], etc. (ed. Reckow, i, 46)

Several manuscripts transmit versions of the great Parisian *liber organi* described by Anonymus 4 (ed. Reckow, i, 46, 82; *see* SOURCES, MS, §IV, 4), but none of them can be shown to preserve Leoninus's *Magnus liber* in anything like the state in which he fashioned it. Consequently, there has been much speculation about what Leoninus's *liber* contained. It is widely accepted that it included two-voice organa for the responsorial chants of the Mass and Office – the gradual, alleluia and great responsory, and also for certain processional antiphons and the formula for the Benedicamus Domino. But Husmann's attempt (1963) to identify the organa belonging to the *liber* in its original state is not convincing (see Wright, 1989, chap.7). We do not know which of the surviving two-voice organa it included, or which of the extant versions (or parts of versions) of those organa are the work of Leoninus. Given the characterization 'optimus organista', Leoninus is often thought of in connection with *organum purum*, sustained-note composition, and Anonymus 4's comment implies that he was especially known for that idiom. It is for this reason that the two-voice organa in *D-W* 628, which make prominent use of *organum purum*, have been thought to preserve Leoninus's work before its recasting by Perotinus and others. But Anonymus 4 probably used the word 'organum' in reference to Leoninus's collection in the sense of *organum*

Ex.1 *Propter veritatem, Audi filia*, D-W 628, f.41*r*
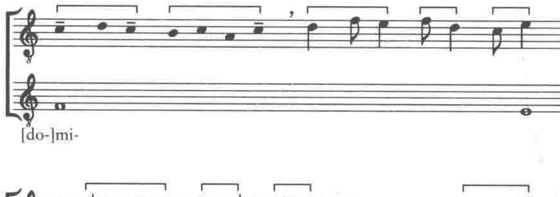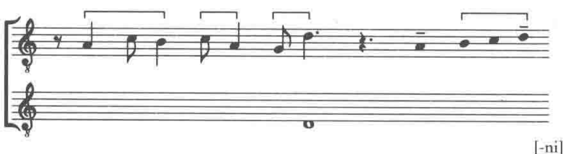




generale, *musica mensurabilis* or polyphony in general. If so, there is nothing to suggest that Leoninus's work was limited to organum, or to music for two voices. His *liber* probably also included the conductus, and perhaps also organa and conductus for three voices. (Leoninus's older contemporary at Notre Dame, Albertus cantor (Albertus Parisiensis), *d* 1177, is the author of a conductus that survives with three voices.) It is virtually certain that Leoninus wrote not only in *organum purum*, but also in DISCANT, an idiom in which both (or all) of the voices are rhythmically active. Whatever the genres and idioms he cultivated, his music was composed for the liturgy of Notre Dame; the surviving copies of the *Magnus liber* conform closely to the liturgical practice of that cathedral.
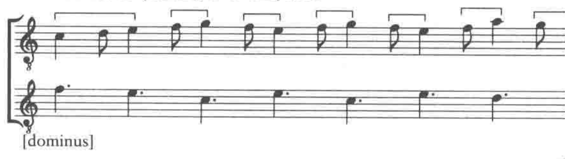
Leoninus's *Magnus liber* undoubtedly originated in an essentially improvisatory polyphonic tradition. Exactly why, when and how that tradition was fixed in writing and then subjected to reworking remains unclear. A dynamic, rhythmically charged polyphonic line, along with a feeling for balanced phrases and for the structure of a larger span, was clearly emerging in music at this time. Leoninus's role in 'making' the *Magnus liber* may have entailed wedding the new aesthetic sensibility that

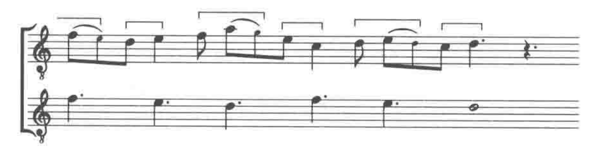
Ex.2 *Iudea et Iherusalem, Constantes*, D-W 628, f.17*r*





Ex.3 *Hec dies, Confitemini*, D-W 628, f.31*v*





arose alongside the new 'gothic' scholasticism and architecture with a cantorial practice that could have dated back decades, if not centuries. The style generally associated with Leoninus is one of freely flowing melismatic organum, with an extensive use of stock melodic formulas that are repeated, developed and varied in the upper voice, as in ex.1.

The impulse towards rhythmic organization that is manifest in this music was noticed by Anonymus 4, who devoted his treatise to 'the measurement of [melodic lines] according to length and shortness, as the *antiqui* formulated it, and as Leo and many others thoroughly organized them according to rhythmic patterns [*ordines*] and melodic units [*colores*]' (ed. Reckow, i, 22). The style that emerged from that impulse manifests the patterned flow of the rhythmic modes. Whether modal rhythm is present in the *organum purum* melismas of Leoninus's organum, however, is a matter of controversy. Waite (1954, p.8) said: 'It was Leonin's incomparable achievement to introduce a rational system of rhythm into polyphonic music for the first time, and, equally important, to create a method of notation expressive of this rhythm'. On the other hand, Reckow (1967, ii, pp.49f) maintained that whatever the position of Anonymus 4 and other theorists may have been, and however later generations of singers may have performed this music, it is by no means the case that Leoninus conceived his *organum purum* in modal rhythm. But in spite of the ambiguity of passages such as ex.1, other music in the *Magnus liber* that is likely to be the work of Leoninus does exhibit clear modal patterning. This is true of passages of COPULA (in which modal phrases occur in the upper voice over sustained tenor notes) and of many passages in discant (where the two voices move together in measured values). Most of these passages are in the first rhythmic mode (long–short–long), the intrinsically 'trochaic' flow of which was probably the starting-point for the development of the whole modal system. Passages in copula and discant such as those in exx.2 and 3, respectively, probably co-existed in the same piece alongside music similar to that of ex.1, the choice of idiom reflecting specifically musical constraints within the piece rather than different stages in the evolution of the *Magnus liber*.

Further study of the Notre Dame liturgy is needed before it will be possible to separate out Leoninus's music from that of other 'organistae' involved with the *Magnus liber*, and to assess the full scope of his achievement. In particular, scholars must identify those elements in the surviving copies of the *liber* that hark back to the original improvisatory practice, analyse their use in the music, and come to understand the circumstances under which this music came to be transmitted in writing.

See also CONDUCTUS, MAGNUS LIBER, ORGANUM, PEROTINUS and RHYTHMIC MODES.

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EDWARD H. ROESNER

Leonova, Dar′ya Mikhaylovna (*b* Vïshniy Volochok, Tver′ province, 9/21 March 1829; *d* St Petersburg, 25 Jan/6 Feb 1896). Russian contralto. Some authorities give 4/16 March 1834 as her date of birth, but this is unlikely. She studied at the St Petersburg Theatre School, sang in theatrical shows and vaudevilles from 1850, and made her operatic début in 1852 as Vanya in *A Life for the Tsar*, having prepared the part with Glinka himself. After further lessons with Glinka and Andrey Lodiy in St Petersburg, she travelled to Europe in 1856 and studied briefly with Meyerbeer and Auber. While abroad she performed Russian folksongs and arias, earning praise from some European critics. Returning to Russia in 1858, she rejoined the Russian opera troupe and sang in St Petersburg and Moscow until 1873, when she was forced to leave the company because of differences with the chief of the repertory division, Pavel Fyodorov.

Leonova had strong dramatic instincts, clear diction and a powerful, ringing voice with a range of two and a half octaves (*g* to *c‴*). Throughout her career she championed Russian music, and her best-known roles included Vanya, the Princess in Dargomïzhsky's *Rusalka*, and Spiridonovna in Serov's *Vrazh′ya sila* ('Hostile Power'), the latter two of which she created. She sang the Innkeeper at a partial performance of *Boris Godunov* in 1873, but had left the company by the time the entire work was given its première a year later. She was also praised for her interpretation of Azucena (*Il trovatore*) and Ortrud (*Lohengrin*). Between 1873 and 1876 she toured western Europe, Russia, Japan, China and the United States. In 1879 she went to southern Russia and the Crimea where, with Musorgsky as her accompanist, she gave a series of concerts. She helped Musorgsky greatly during his last years, engaging him to supervise studies at her private singing academy (opened in 1880) and providing him, for a time, with a home at her dacha where he could continue to compose. At his memorial concert in November 1881 she sang two of his songs. She taught at the Moscow Theatre School from 1888 to 1892 and from 1893 gave private lessons in St Petersburg. Her teaching was said to have been most valuable 'where one had to "act out" a song or aria, especially our "Russian" classics: here her every remark was precious' (Shkafer, 1936).

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ROBERT W. OLDANI

Leontovych, Mykola Dmytrovych (*b* Selevynzi (now Monastyrok), Podillya (now Vynnyt′sa) province, 1/13 Dec 1877; *d* Markivka, near Tyl′chyn, 25 Jan 1921). Ukrainian composer, ethnomusicologist and conductor. After graduating from the theological seminary in Kamyanets-Podils′kyi in 1899, he worked as a teacher at various primary and middle schools and also as an organizer and director of amateur choirs and orchestras. He then attended, as an external student, classes at the St Petersburg court chapel choir (1903–04) and later, on the recommendation of Sergey Taneyev, had sporadic lessons with Boleslav Yavorsky in Kiev (1909–14). In spite of the early popularity of his compositions, Leontovych received general recognition when he was brought to Kiev in 1918 to teach at the conservatory and at the Lysenko Institute of Music and Drama; there, he was also one of the organizers of the First Ukrainian State Cappella. In 1919 he returned to Tyl′chyn. He died under tragic and mysterious circumstances. According to official accounts, he was shot by a criminal burgling his parents' home. Unofficially, rumors persist that he was killed on orders of Cheka, the secret police. In 1922, the Leontovych Musical Society was established; it functioned in Kiev until 1928 when it was forced to hand over its activities to the chief political education committee of the commissariat of education because – or so the authorities claimed – it was propagandizing contemporary Western musical styles such as expressionism. The society was duly renamed the All-Ukrainian Society of Revolutionary Musicians (VUTORM) and this association functioned until the establishment of the Union of Composers of Ukraine in 1932.

Leontovych was undeniably the most brilliant and original exponent of the Lysenko school in Ukrainian music. His musical legacy consists primarily of more than 150 compositions written for unaccompanied choral ensembles and inspired by the texts and melodies of Ukrainian folk songs. With such works as *Shchedryk* ('Epiphany Carol', commonly known as 'The Carol of the Bells'), *Dudaryk* ('The Duda Player') and *Hra v zaichyka* ('Playing Rabbit') he created a distinct genre: the folklore poem miniature. In them he developed a unique text-based strophic variation form. Leontovych gradually dispensed with Lysenko's aesthetic (a choral-harmonic style based in part on the traditions of the 17th- and 18th-century choral *kant*), and began to compose in a vividly expressive and figuratively rich fusion of Ukrainian improvisational polyphony, sophisticated imitative counterpoint, Impressionist harmonic subtleties and dramatic complexity, all firmly rooted in folk traditions. He further experimented with this style in a series of choral poems on texts of contemporary poets; these works include *L′odolom* ('Icebreaker') and *Litni tony* ('Summer Tones') to words by H. Chuprynka and *Lehenda* ('Legend') to words by M. Vorony. Leontovych also wrote several religious works (among them a setting of the liturgy and a number of cantatas), and at his death left an unfinished opera based on B. Hrinchenko's fairy tale *Na rusalchyn velykden* ('The Water Nymph's Easter', or 'Rusalka's Easter'), which appears to pioneer the genre

of ritual opera which was to achieve its apotheosis in Stankovych's *The Fern's Bloom* (1977). With its harmonic sophistication, complexity and immediacy of expression, *Rusalka's Easter* established a standard for Ukrainian composers to follow. It was edited and orchestrated by Skoryk in 1972 and was first performed in Kiev in 1977. Leontovych's work proved to be a major influence on composers as diverse as Kolyada, Lyatoshyns'ky and Revuts'ky and played an important role in the development of the Ukrainian choral tradition. His works were internationally popularized by Oleksandr Koshets and his Ukrainian Republican Kapelle and are the foundation repertory of many contemporary choral ensembles in Ukraine.

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VIRKO BALEY

Leopardi, Venanzio [Venantio] (*b* Camerino, Marche; *d* ? after 1675). Italian singer, instrumentalist and composer. In 1629, and again in 1648, he tried unsuccessfully to join the Cappella Sistina as an alto, and in the interim served Cardinal Colonna in Bologna, some German princes and the Collegio Germanico in Rome (May to October 1646). He is listed, along with the boy sopranos Marc'Antonio Sportonio and Domenico del Pane from the Collegio Germanico in the service of the Duke of Modena in the cast of the 1647 Paris production of Luigi Rossi's *L'Orfeo*, in which he sang the minor tenor role of Charon. In the early months of that year Leopardi sent a number of interesting letters from Paris to the duke, in Rome, about their sojourn at French court (now in *I-MOe*, ed. in Prunières, 378–82). He was soon back on the circuit of the Roman churches, and was a salaried tenor at S Luigi dei Francesi in Rome from 1653 to 1664, and possibly until after 1675. In 1656 he was in the service of the Empress Eleonora in Vienna, but his name reappears on Roman payrolls at the Collegio Germanico and at the French church in 1657.

A document of 1645 (in *I-MOs*; pr. in Culley, 237, 275) states that Leopardi had composed theatre, church and chamber music, but few of his compositions have survived. The cantata *Di già dato il tributo*, which exists in four contemporary copies (*GB-Och*, *I-MOe*, *Nc*, *Rc*; transcr. in Prunières, appx, 7–12), is an extended solo lament in several contrasting sections characteristic of the mid-century style. Declamatory and decorated recitative sections with arioso closures surround a brief aria in triple metre. Two other solo cantatas are *Le mie cose vanno male* (*I-Bc*) and *Voi volete ch'io canti* (*A-Wn*, *GB-Och*). A motet for three sopranos is also extant (in *I-TE*).

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MARGARET MURATA

Leopold I, Holy Roman Emperor (*b* Vienna, 9 June 1640; *d* Vienna, 5 May 1705). Austrian composer and patron of music. He was the second son of Emperor Ferdinand III. A member of the house of Habsburg, he received a broad humanistic education under the tutelage of the Jesuit Neidhard to prepare him for intellectual and spiritual pursuits rather than for the succession to the throne. His training included extensive instruction in playing various instruments (notably the harpsichord, violin and recorder) and in composition, probably at the hands of Antonio Bertali and Markus and Wolfgang Ebner, the last of whom kept a collection of his early works, *Spartitura compositionum sacrae regiae maiestatis Hungariae, Leopoldi I*, composed and copied between 1655 and 1657.

When the first son and chosen successor to Ferdinand III died, however, Leopold succeeded to the royal thrones of Hungary (1655) and Bohemia (1656) and on the death of his father was crowned Holy Roman Emperor on 18–19 July 1658. To ensure the succession he entered into three marriages: in 1667 to Margarita Teresa of Spain (1651–73), in 1673 to Claudia Felicitas of Tyrol (1653–76) and in 1676 to Eleonora Magdalena Theresia of the Palatinate (1655–1720), who gave birth to his successors, Joseph I and Charles VI.

Contemporary accounts of Leopold I stress the following aspects of his personality and habits: his deep religiosity, reflected in his tenacious defence of the Roman Catholic Church and penetrating the entire life of the court; his love of outdoor activities such as hunting and open-air entertainments of various kinds; his knowledge of at least four languages and skill in Italian poetry; and his love of, and excellence in, music. As a politician he relied heavily on the advice of his counsellors and was strongly influenced by the court clergy. Kann, comparing him with Louis XIV, characterized him as

> irresolute in action but tenacious in the defense of the *status quo*, narrow and yet with an artistic mind, impecunious and splendour-loving, homely, unheroic, and unmartial, he was indeed the true antithesis of his more brilliant opponent and cousin.

For the history of music, Leopold I is significant both as a major patron and as a composer. Considering the severe internal as well as external political problems during his reign (including the siege of Vienna by Ottoman

forces in 1683 and subsequent campaigns to alleviate the Turkish threat, the attempts to secure the western frontiers of the empire against French invasions, the artificially prolonged Counter-Reformation and the great plague of 1679–80), it is surprising to find an unprecedented cultural growth at the Habsburg court and in the heartland of the empire in general. Building on the foundations laid by his predecessors (especially Ferdinand III), Leopold considerably expanded the court musical establishment – the imperial Hofkapelle – by continuing to employ Italian musicians, among them the composers Antonio Bertali, G.F. Sances, Antonio Draghi, Giovanni Bononcini, M.A. Ziani and Francesco Conti, but also by drawing on native talent, including the composers J.H. Schmelzer, J.K. Kerll, F.T. Richter and J.J. Fux. Although he did not neglect church music or independent instrumental music, his main interest was in dramatic music. Outside the court this interest can be seen in his encouragement of Jesuit drama, probably for religious as well as artistic reasons. At court, secular and sacred dramatic music flourished. Generous financial support for opera productions, including the extravagant expenditure of about 300,000 florins for the performance of Antonio Cesti's *Il pomo d'oro* (as opposed to an average of about 20,000 florins per opera production and the average yearly salary of 2000 florins for the Kapellmeister); the judicious hiring of librettists, composers and stage designers, among them the dominating collaborators Nicolò Minato, Draghi, Schmelzer and L.O. Burnacini; participation in performances by members of the imperial family; the emperor's personal interest and support: these all resulted in a theatrical life at court not equalled at any other court during his reign. Thus, between 1658 and 1705 more than 400 dramatic compositions were presented there: operas and shorter secular dramatic works during Carnival and as celebrations of birthdays and name days of members of the imperial family as well as on other important occasions at court; and oratorios and *sepolcri* mainly in Lent, notably to commemorate the Passion on Maundy Thursday and Good Friday.

As a composer, Leopold I contributed a large number of works to the repertory performed at court. In style they follow the Venetian tradition as seen especially in composers active in Vienna, such as Bertali and Draghi. His sacred and secular Italian dramatic compositions evince a careful attention to the text, skilful manipulation of recitative and arioso sections, and a preference for a simple and deeply felt melodic style. By contrast his ballet music and his contributions to the developing German-language comedy – mainly short songs and arias – are light and extremely simple and use folk music idioms; they are clearly influenced by Schmelzer. Leopold's most successful compositions are without question his liturgical works. In them he combined polychoral techniques, the concertato style, and effective melodic writing influenced by characteristics of monody to produce substantial works – especially the *Missa angeli custodis*, the requiem for his first wife, and the three lections for the burial of his second wife – that proclaim him as no mere aristocratic dilettante, but as a talented and successful composer. He also conducted a private performance of Draghi's *Chi più sa manco l'intende* from the harpsichord in 1669.

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Edition: *Musikalische Werke der Kaiser Ferdinand III., Leopold I., und Joseph I.*, ed. G. Adler (Vienna, 1892–3) [A]

performed in Vienna, unless otherwise stated; principal source A-Wn (for catalogue see Brosche)

OPERAS

?La simpatia nell'odio overo Le amazoni amanti (op tragicomica, 3, G.P. Monesio), ?18 Nov 1664, only 1 aria extant
Apollo deluso [?Act 2] (dramma per musica, 3, A. Draghi), 13 June 1669; collab. G.F. Sances; excerpts in A ii
Creso (dramma per musica, N. Minato), 9 and 10 Jan 1678
Recitatives and arias, incl. those in works by A. Draghi, A. Cesti, G.F. Sances and J.H. Schmelzer; some in A ii

INCIDENTAL MUSIC

Fineza contra fineza (P. Calderón), 22 Dec 1671; excerpts in A ii
Die vermeinte Brueder- und Schwesterlibe (C. Schlegel), Linz, 19 Nov 1680; excerpts in A ii
Der thoreichte Schäffer, 1 March 1683, arias in A ii
Die Ergetzungstund der Sclavinnen aus Samien, 1685
[Comedy], 1686
[Festa], 1695; excerpts in A ii
[Comedy], 19 Feb 1697; excerpts in A ii

ORATORIOS, SEPOLCRI

Il sacrifizio d'Abramo (Conte Caldana), 26 March 1660; scene in A ii
Il lutto dell'universo (F. Sbarra), Wiener Neustadt, 29 March 1668; excerpts in A ii
Il figlio prodigo (G.P. Monesio), between 1674 and 1685
L'ingratitudine rimproverata (Minato), 12 April 1675, music lost
L'amor della redentione, oratorio delli sette maggiori dolori della vergine (Minato), 9 April 1677
Die Erlösung dess menschlichen Geschlechts (J.A. Ruedolf), 30 March 1679; 2 scenes in A ii
Il transito di Giuseppe (Minato), Prague, 1680
Sig des Leydens Christi über die Sinnligkeit (Ruedolf), 26 March 1682; excerpts in A ii; ed. V. Keldorfer (Vienna, 1918)
S Antonio di Padova, Linz, 1684; 4 scenes in A ii

Recitative, 2 arias in A. Draghi: La virtù della croce, A ii

SACRED VOCAL

Missa angeli custodis, 4vv, insts, A i; Missa pro defunctis, 5vv, insts (dated 1673); 3 lections, 5vv, insts (dated 1676), A i; 2 offs, 4, 6vv, insts (1 dated, 1662); Mag, 5vv, insts; Dies irae, 4vv, insts (1673); Stabat mater, 4vv, insts; 5 Marian ants, 1–5vv, insts, 1 in A i; 1 other ant, 5vv, org, A i; 3 lits, 4–6vv, insts; 6 motets, 1–5vv, insts, 1 in A i; 5 pss, 1–4vv, insts, 2 in A i; 12 hymns, 2–6vv, insts, 3 in A i; masses and Stabat mater ed. M. Dietz (Vienna, 1891)

SECULAR

Giudizio d'amore (dialogo musicale)
Del silenzio profondo (serenata)
Rimbomba mia tromba (serenata)
4 canzonettas, 1–3vv, insts, 1655–7; madrigal, 3vv, bc
Sonata, 4 va, bc, 1656; ritornello [sonata] (bc only extant); 102 dances [incl. 16 suites] (melody and bc only extant), 28 in A ii

Lost works, incl. 2 masses, Dies irae, Stabat mater, Compline, 2 Mag, 11 ants, lit, 2 Miserere, 20 motets, cited in *Distinta specificatione dell'archivio musicale per il servizio della cappella e camera cesarea*, A-Wn, catalogue of Leopold's private collection

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RUDOLF SCHNITZLER (with HERBERT SEIFERT)

Leopold, Silke (*b* Hamburg, 30 Nov 1948). German musicologist. She studied singing and the flute at the Hamburg Conservatory (1969–72) and musicology with Dadelsen at Hamburg University (1969–75), taking the doctorate in 1975 with a dissertation on Stefano Landi. For three years she was a research fellow at the Deutsches Historisches Institut in Rome and an editor of *Analectica musicologica*; in 1980 she was made Dahlhaus's assistant at the Technische Universität in Berlin. In 1987 she completed the *Habilitation* with a study on poetry and music in early 17th-century Italian solo song, and she was made lecturer at the Technische Universität in 1990. In 1991 she was appointed professor of musicology at Detmold University (and Paderborn Musikhochschule, which is affiliated with the university), and in 1996 she became chair of the music department at the University of Heidelberg. She has also been a visiting lecturer at Harvard (1986) and a visiting professor at the universities of Regensburg (1988), Basle (1990) and Berne (1992–3). She was awarded the Dent medal in 1986, and she was made a member of the Zentralinstitut für Mozartforschung in Salzburg in 1992 and vice-president of the Gesellschaft für Musikforschung in 1993.

Leopold is one of the leading German music scholars of her generation. Her examinations of vocal music, particularly opera, from the 17th to the 19th century address a wide range of topics, including the investigation of sources, the history of genres and sociological issues relating to this repertory. Her work is informed by a profound knowledge of the wider cultural contexts within which the music was composed. A prolific author, she has contributed important articles to the Neues Handbuch der Musikwissenschaft (from 1985), *Pipers Enzyklopädie des Musiktheaters* and the second edition of *Musik und Geschichte und Gegenwart*; she is also editor of the series Bärenreiter Studienbücher zur Musik (from 1992) and writes frequently for German radio stations.

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CHRISTIAN BERGER

Leopolita [Lwowczyk, ze Lwowa], **Marcin** [Leopolitanus, Martinus] (*d* Lwów [now L'viv], 1589). Polish composer and ?poet. What little is known about him derives from Starowolski and Zimorowicz and is otherwise undocumented. He is said to have studied under Sebastian z Felsztyna and Jan Jeleń of Tuchola, and to have been a student at Kraków Academy; he was not, as has been claimed, organist at the court of King Sigismund II Augustus, but he has been identified with a 'Marcin' who

was engaged in 1560 as a 'compositor cantus' at this court. His extant works are the *Missa Paschalis* (formerly in *PL-Kk*; ed. in Monumenta musicae sacrae in Polonia, iii, Poznań, 1889, and WDMP, xxxv, 1957), which is based on melodic material deriving from four Polish Easter hymns, four five-part motets, which survive only in organ transcriptions (in *PL-WRu*; two, one in a reconstruction of the original version, ed. M. Perz in *Muzyka w dawnym Krakowie*, ed. Z.M. Szweykowski, 1964; one, also reconstructed, ed. M. Perz in *Muzyka staropolska*, ed. H. Feicht, 1966; one ed. in AMP, xv, 1968), and another motet of which only two vocal parts are extant; two other masses, *Missa Rorate* and *Missa de Resurrectione*, were known as recently as the end of the 19th century (then in *PL-Kk*) but have since disappeared.

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ELŻBIETA GLUSZCZ-ZWOLIŃSKA

Leotsakos, George (*b* Athens, 9 Aug 1935). Greek music critic, musicologist and composer. Although he studied music privately with Kostas Kydoniatis and later with Papaioannou at the Hellenic Conservatory, Athens (graduating in 1964), he considers himself largely self-taught. As a student he began writing music criticism for the Athens morning newspaper, *Kathimerini*, succeeding Dounias as full-time critic in 1962. Subsequently he worked for several daily papers in Athens, including *Messimvrini* (1961–3), *Ta nea* (1965–75), *To vima* (1975), *Proini* (1979–80), *Eléftheri Gnomi* (1983–4), and *Epikaerotita* (1990–91), as well as the fortnightly *Anti* (1975–82). In 1999 he became a music critic for *Ekti Iméra*, the weekly cultural issue of *Imerissia*. He also served as music editor for the Greek encyclopaedia *Papyros-Larousse-Britannica* (vols.i–xiii, 1981–3) and the *Ekpaedeftiki Helliniki Encyclopedia* (vols i–ix*b*, biographical section), introducing to the latter new materials on dozens of Greek composers, especially those of the 19th and 20th centuries. He was also a producer of Greek art music programmes for Hellenic Radio (1975–6, 1983–7) and in 1975 he was responsible for introducing programmes of traditional Asian music to the Greek public.

However, in the early 1970s, he had already abandoned ethnomusicology, which occupied him from the late 1950s, devoting himself exclusively to research in the history of Greek art music, mostly inspired by his experience of Greek musical life as a critic. He was the first Western musicologist (after the ethnomusicologist A.L. Lloyd in the 1960s) to enter socialist Albania, where in 1981 he began recording its art music. Between that year and 2000 he returned 13 times to gather material and to assist in festivals of Albanian art music. This experience has had a decisive influence on his overall musical philosophy and, partly, on his approach to Greek art music as well. He has composed a small number of instrumental works in a free atonal style interspersed with modal structures; these include *24 Japanese Haiku* (1961) for soprano and piano and *Khmer* (1964–6) for solo flute, which echo his aural impressions from traditional Japanese music and from his 1963 journey to Japan, Thailand and Cambodia, as well, as the triptych *Dulciamer* (1991) for solo cimbalom.

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DIMITRI CONOMOS

Leoz, Jesús García (*b* Olite, Navarre, 10 Jan 1904; *d* Madrid, 25 Feb 1953). Spanish composer. Born into a family of musicians, he began his career as cantor in his native village and then studied in Pamplona, where he was a member of the Orfeón Pamplonés. When he was 17 he went to Argentina, earning his living as a teacher and pianist. On his return to Spain he studied composition with del Campo and the piano with Balsa; later he was the favourite pupil of Turina, whose nationalist style he followed in his own music while keeping his individuality. He had many popular successes and was twice winner of the National Music Prize.

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(*selective list*)

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Orch: 3 danzas, 1934; Homenaje a Manolete, gui, str, 1948; Sinfonia, 1950

Chbr: Sonata, vn, pf, 1932; Str Qt, 1940; Pf Qt, 1946

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CARLOS GÓMEZ AMAT

Lepescheur. *See* PESCHEUR family.

Le Petit, Johannes. *See* NINOT LE PETIT.

Le Picard [Le Picart]. French and Flemish family of organ builders. Philippe Le Picard (i) (*b* 1620–30; *d* Noyon, 1701) built a new organ at Montdidier in 1667 and restored that in Amiens Cathedral in 1671. With his son Antoine (*fl* 1685–1716) he enlarged the organ at Liessies in 1693–5 and restored that in Noyon Cathedral in 1698. Antoine constructed a new organ with three manuals and 36 stops at Saint Hubert Abbey in 1685 (case survives) and repaired that at Amiens Cathedral early in the 18th century. Philippe Le Picard (ii) (*b* Noyon, 1650–68; *d* Liège, 15 May 1729), another son, married Marie-Anne Delaplace before 1701. A fine builder, he worked on the organs at St Pierre, Liège (1702); St Lambert's Cathedral, Liège (1705; with French pedals) and Ste Croix, Liège (1716). The only surviving example of his work is the organ in Gronsveld, near Maastricht (1711). He provided the upkeep and the restoration of many organs in Liège, and is considered as the founder of the school of organ building there.

Jean-Baptiste Le Picard (bap. Liège, 23 May 1706; *d* Metz, 18 May 1779), son of Philippe (ii), spent his whole life in Liège. Also a fine builder in the French style, he made organs with short compass divisions (*Récit, c′*, and *Echo, c*) and pedal pull-downs. His instruments include those at the Dominicanerkerk, Maastricht (1734–5), in collboration with his brother Jean-François Le Picard (bap. Liège, 18 Oct 1711; *d* Metz, 21 April 1784); the Benedictine abbey at Liège (1736–7); Vlierbeek Abbey (1737–8); Beaufays Abbey, near Liège (1741–2; extant); Nunhem, near Roermond (1742; two manuals, with pull-downs; the *Positif* survives as the choir organ in the Martinikerk at Groningen); Houtain-l'Evêque (*c*1745); Roermond (*c*1745; now in the Gereformeerde Oosterkerk, Utrecht); Roermond, Groot-Seminarie (1745; case and seven stops survive); Thorn Abbey (1745); Hodimont (1747); Roermond Cathedral (1750–52; three manuals, with pull-downs); St Loup, Namur; St Pierre, Liège (1739–41; case survives); Herkenrode Abbey, Kuringen (1744–6); Onze Lieve Vrouwbasiliek, Tongeren (1750–52; case survives); St Truiden Abbey (1753–6), Chênée (1756). Joseph Le Picard, another son of Philippe (ii) (bap. Liège, 14 July 1704), was an organ builder at Metz.

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GUY OLDHAM/JEAN-PIERRE FÉLIX

Le Picq [Le Picque, Lepic, Le Pichi, Picq, Pick, Pich, Pik], **Charles** [Carlo] (*b* Naples, 1744; *d* St Petersburg, 1806). French choreographer and dancer. As a youth he was influenced by the Noverrian form of *ballet en action*. His initial contract as *figurant* at Stuttgart from February 1760, shortly before Noverre's arrival, was extended in 1761 for six more years, with the additional clause that he be given special instruction by Noverre in 'Serieux-Tanzen'. By 1766 he was a leading dancer. After Noverre's departure in 1767 Le Picq transferred to Vienna, where in 1765 he had already come into contact with Hilverding, an early exponent of dramatic dance. He may also have appeared in Warsaw. When Noverre took over at Vienna in late 1767 Le Picq became principal dancer. In 1769 he moved to Italy and, apart from two short visits to Paris to dance under Noverre (1776, 1778), remained until early 1782. He choreographed his first work, a Noverre revival, at Padua in June 1769, thereafter alternating as director of ballets at the S Benedetto in Venice and the Regio Ducal in Milan, briefly working also at the Pergola in Florence. At Milan he staged the first ballet in Hasse's last opera, *Il Ruggiero* (1771); on 26 December 1772, in Mozart's *Lucio Silla*, he both choreographed the opera's closing *ciaccona* and, after Act 1, revived Noverre's *Les jalousies du sérail*. Mozart made souvenir sketches of its music (mainly by Joseph Starzer).

For two periods, May 1773 to January 1776 and May 1777 to November 1781, Le Picq was chief choreographer at the S Carlo in Naples. There he staged the internal dances for the revival of Gluck's *Orfeo ed Euridice* (4 November 1774). In between these two contracts he made his Parisian début, dancing under Noverre's direction at the Opéra in Gluck's *Alceste* (1776), and worked as choreographer at the S Benedetto in Venice. Afterwards at Naples he became acquainted with the young Martín y Soler, who provided the music for most of his original ballets from 1780 onwards as well as a new setting to replace Gluck's original for a revival of Angiolini's *Semiramide* (13 August 1780). Le Picq moved to London in 1782. At the King's Theatre he was first dancer, again under Noverre, and then director of ballets (December 1782 to April 1785). His initial successes there led Catherine II to instruct the Russian ambassador in May 1783 to engage him for her court ballets, but prior contracts did not permit his acceptance until 1786. He was ballet-master at St Petersburg until his retirement in 1799, collaborating on several occasions with Martín y Soler, court composer since 1790. Le Picq was instrumental in promoting an Italian translation of Noverre's *Lettres sur la danse*, but only two of the original 15 chapters were published (as *Due lettere scritte a diversi soggetti*, Naples, 1774). In a final expression of gratitude to the master who had promoted his own career, he issued a lavish edition of Noverre's works at St Petersburg in 1803–4.

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KATHLEEN KUZMICK HANSELL

L'Epine [Lépine, Lespine, Picart]. French family of organ builders. Adrian L'Epine (*fl* Bordeaux, 1711–31) worked on the organs of Bordeaux Cathedral (1711), St Jean-de-Luz (1724) and St Michel, Bordeaux (1731). Jean-François L'Epine (i) (*b* Abbeville, *c*1682; *d* Toulouse, 1762), brother of Adrian, settled in Toulouse about 1725 and worked at Albi, Rodez and Lodève. His son Jean-François L'Epine (ii) *l'aîné* (*b* Toulouse, 1732; *d* Pézenas, 1817) was a pupil and colleague of Bédos de Celles. He built the organs at Pézenas (1755–6; with an early example of a Hautboy on the *Récit*) and Montpellier Cathedral (in collaboration with Dominique Cavaillé-Coll). He worked for a long time with Isnard at Béziers and at Narbonne (1776–80). Another son of Jean-François L'Epine (i), Adrien (*b* Toulouse, 1735; *d* Montargis, 1795), was trained by his father and then in Paris by L.-A. Clicquot. In 1758 he married Clicquot's daughter, Marie Catherine, and worked in partnership with his brother-in-law whilst gradually establishing his own organ building business. In 1765 he built instruments at the cathedrals of Nantes and Auxerre (where François Callinet was his apprentice); he also worked at Nogent-sur-Seine, Arpajon, and at Notre Dame de Bonne Nouvelle, Paris. He sold a *piano organisé* to Beaumarchais. Adrien's masterpiece is the organ at the Ecole Militaire, Paris (1772–3; three manuals, 31 stops including two Dessus de flûte), an instrument which won him a position as one of the two 'facteurs d'orgue du Roi'. Adrien built two small organs for the Marquis de Brunoy, and the organ for Brunoy's church at a cost of 14,000 livres. After his wife's death and the reconstruction of the organ at St Médard, Paris (1778), whose bellows had failed, Adrien retired to Montargis. He was ruined by the Revolution.

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GUY OLDHAM/PIERRE HARDOUIN

L'Epine, (Francesca) Margherita [Françoise Marguérite] **de** (*b c*1680; *d* London, 8 Aug 1746). Italian soprano, active in England. Of possible Huguenot extraction, she sang at Venice in 1698–1700, and was described as a virtuoso of the court of Mantua. She arrived in London in 1702, probably from Tuscany with the German composer Jakob Greber, whose mistress she was (the poet laureate Nicholas Rowe satirized her as 'base Greber's Peg'), and her sister Maria Gallia, also a singer. L'Epine sang at Lincoln's Inn Fields in a play called *The Fickle Shepherdess*, for which she received 20 guineas on 27 May 1703. She appeared twice with Greber at the same theatre in June, in works of his composition, and was singing at Southborough near Tunbridge Wells in the summer. She was courted by more than one peer of the realm and lived with Daniel Finch, Earl of Nottingham, at his seat, Burley, during the autumn and early winter of 1703. In these early years she danced as well as sang in public. From January 1704 she was employed regularly at Drury Lane until January 1708, when she moved with the rest of the opera company to the Queen's Theatre, remaining there until December 1714. At first her repertory was confined to songs and cantatas in Italian and English, and included many by Purcell, Giovanni Bononcini and Alessandro Scarlatti. She enjoyed the usual benefit each spring. It was at this period that the rivalry between her partisans and those of the English soprano Catherine Tofts grew notorious: on 5 February 1704 a former servant of the latter created a disturbance in the theatre by throwing oranges and hissing when L'Epine was singing. L'Epine's extramural activities inspired many an unheroic couplet in the press and more exalted circles; on 13 July 1706 an anti-theatrical writer in *The Observator* asked: 'Can we help Laughing and Weeping the same time, to see a Secretary retiring from the Great Affairs of State to an Allcove with Donna Margaritta de la Pin, alias Pegg Thorn, to hear her Sing "Colly my Cow", and "Uptails all"?'.

L'Epine returned to the Continent for a time late in 1704; during the following summer Greber, with whom she lived in Suffolk Street, left England. She sang occasionally at Chelsea College, York Buildings and Hickford's Room and on 5 February 1706 at court. On 13 April she introduced at Drury Lane a new English cantata 'written and compos'd after the Italian manner'. The first London opera in which she is known to have appeared was Haym's adaptation of Bononcini's *Camilla* at Drury Lane; she replaced Mrs Tofts as the heroine at the fourth performance (23 April 1706) and sang the part probably until 4 June. On 1 April 1707 she sang in the Pepusch pasticcio *Thomyris*, and from then until 1714 was in almost all the operas, most of them pasticcios, produced in London: a revival of *Camilla* (December 1707, in a male part), *Love's Triumph* (February 1708), A. Scarlatti's *Pirro e Demetrio* (December 1708 and later), *Clotilda* (March 1709), *Almahide* (January 1710 and later), Mancini's *Idaspe fedele* (March 1710 and later), Gasparini's *Antioco* (December 1711) and *Ambleto* (February 1712), Galliard's English opera *Calypso and Telemachus* (in which she played Calypso, May 1712), *Ernelinda* (February 1713 and later), *Dorinda* (the revival of January 1714), *Creso* (January 1714) and *Arminio* (March 1714 and later). In several of these L'Epine played male parts. At her benefit in *Arminio* on 1 May 1714 she inserted additional songs and played 'an Instrument of Invention entirely New, imitating the Harp and Lute'. She sang Goffredo in the revivals of Handel's *Rinaldo* on 23 January 1712 and 6 May 1713 and created the parts of Eurilla in his *Il pastor fido* (22 November 1712), Agilea in *Teseo* (10 January 1713) and probably Flavia in *Silla* (2 June 1713).

Early in 1715 L'Epine joined Pepusch at Drury Lane, only returning to the King's for a royal command performance of *Idaspe fedele* on 27 August. She had sung in odes by Pepusch as early as 1707, and they gave a concert together at the Great Room, Peter's Court, on 14 June 1710; she was associated with him for the rest of her life. The date of their marriage, generally given as 1718, is uncertain; they had a son John (baptized at St Clement Danes, 9 January 1724), 'a child of very promising parts' according to Hawkins, who died prematurely, probably late in 1738. L'Epine sang in several masques by Pepusch at Drury Lane, including the popular *Venus and Adonis* (March 1715 and later), *Myrtillo* (November 1715), *Apollo and Daphne* (January 1716) and *The Death of Dido* (April 1716). In the first three she played leading male parts, as she did in English revivals of *Camilla*, *Calypso and Telemachus* and *Thomyris* early in 1717. Many of Pepusch's cantatas, especially those with Italian



'The Rehearsal of an Opera': painting by Marco Ricci, c1709 (private collection); Nicolini and Catherine Tofts (dressed in white) sing a duet, accompanied by Haym at the harpsichord, Margherita de L'Epine (with a muff) stands to their right talking to Pepusch (extreme right), while her mother stands behind holding a fan; other characters include Heidegger (seated extreme right)

words, were probably written for her. The following season she made a single concert appearance at York Buildings on 5 March 1718, but the next winter was back with Pepusch at the rebuilt Lincoln's Inn Fields Theatre. She sang several of her old parts and in the first performance of Galliard's *Circe* (11 April 1719); five days later she introduced 'a new Trumpet Song' in *Camilla*. She retired at the end of this season and took up teaching; several of her pupils gave concerts in the next few years. In June 1720 she came out of retirement to replace Mrs Turner Robinson in one performance each of Domenico Scarlatti's *Narciso*, Handel's *Radamisto* and Porta's *Numitore* during the Royal Academy's first season at the King's. She sang once at Drury Lane by special request as late as 21 May 1733.

L'Epine was the leading female singer in the years just before and after the introduction of Italian opera to London, and the first Italian to establish a lasting reputation there. She was immensely popular; Downes in 1708 estimated that she had received 'by Modest Computation ... by the Stage and Gentry above 10,000 Guineas', though this may be an exaggeration (her salary at the opera in 1707–8 and 1712–13 was £400). About 1710 she received £40 for singing in a private concert at the Duchess of Shrewsbury's house in Kensington. Burney was impressed by the difficulty of some of her songs: 'Indeed, her musical merit must have been very considerable to have kept her so long in favour ... Our galleries would have made her songs very short, had they not been executed in such a manner as to silence theatrical snakes, and command applause'. The compass of the parts Handel composed for her is *d′* to *a″*, though others take her down to *c′* and up to *b♭″*. She was tall, with a fine stage presence, but according to Hawkins 'remarkably swarthy, and so destitute of personal charms, that Dr Pepusch, who afterwards married her, seldom called her by any other name than Hecate, which she answered to very readily'. She was a fine harpsichordist, and her performance of pieces from the Fitzwilliam Virginal Book, then owned by Pepusch, was much admired. She appears with her mother, Nicolini, Tofts, Pepusch, Heidegger and others in a conversation piece by Marco Ricci (see illustration).

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WINTON DEAN

Leppard, Raymond (John) (*b* London, 11 Aug 1927). English conductor. He studied at the University of Cambridge from 1948 to 1952, where Hubert Middleton and Boris Ord were among his teachers. He made his London début as a conductor at the Wigmore Hall in 1952 and soon became known particularly for his lively interpretations of 17th- and 18th-century music and his

inventive continuo playing. In 1957 he returned to Cambridge as lecturer in music and Fellow of Trinity College, remaining there until 1967. By then he had appeared at the leading English opera houses: he made his Covent Garden début in 1959 in the bicentenary production of Handel's *Samson* and first appeared at Glyndebourne in 1962 and at Sadler's Wells three years later. He also frequently conducted orchestral concerts, notably with the English Chamber Orchestra, specializing to some extent in 18th-century music: works by Handel, Haydn and Mozart were prominent in his programmes. From 1973 to 1980 he was principal conductor of the BBC Northern SO. He later moved to the USA and in 1987 was appointed conductor of the Indianapolis SO, which has flourished under his direction.

In 1962 Leppard conducted his own edition of Monteverdi's *L'incoronazione di Poppea* at Glyndebourne, inaugurating an important and influential series of revivals there and elsewhere of 17th-century Italian operas, among them Monteverdi's *L'Orfeo* and *Il ritorno d'Ulisse in patria* and works by Cavalli. Leppard's versions of these operas, particularly Cavalli's *L'Ormindo* and *La Calisto*, while successful with a wide public, and important for the interest they stimulated in early music, have been criticized for their free attitude to the original texts, especially in such matters as transposition of voice parts, rich orchestral writing, cuts and insertions, and remodelling of the librettos. Leppard's attitude, defined in his paper 'Cavalli's Operas', *PRMA*, xciii (1966–7), p.67, and in several shorter essays, is essentially an empirical one, based on his keen sense of theatrical timing and effect. Several of his editions have been published (Faber) and a number of recordings have been made which originate from his Glyndebourne performances.

As a harpsichordist and pianist, Leppard's most marked qualities are his liveliness of rhythm and crispness of articulation. Light, dance-like rhythms, polished phrasing and a keen sense of colour characterize his conducting and lend a special charm to his readings of music by Couperin, Rameau and their contemporaries. His Handel performances are notable more for vitality, shapeliness of line and precision of detail than for rhythmic breadth. His recordings include Monteverdi madrigals, music by Bach and his sons, Handel concertos and many rare works by 18th- and early 19th-century composers.

STANLEY SADIE

Le Prince, Louis (*fl* mid-17th century). French composer. Nothing is known about his life, and his only surviving work is a *Missa sex vocum ad imitationem moduli 'Macula non est in te'*, published by Ballard in 1663. The fly-leaf indicates that he was then *maître de chapelle* at Lisieux Cathedral, but there is nothing in the archives there to confirm this. The title refers to the feast of the Immaculate Conception, and the work is typical of French 17th-century pieces in this genre: there are no instrumental or continuo parts, the melodic lines are simple and the counterpoint is skilful with a bias towards tonality. The work is fully discussed in F. George: *La messe 'a cappella' en France au 17ème siècle: l'exemple de Louis Le Prince* (thesis, U. of Tours, 1993).

JEAN-CHARLES LÉON

Le Quointe [Le Quoynte, Le Quoint, Le Coincte], **Louis** (*b* Ypres, 19 Oct 1652; *d* Saint Omer, 9 June 1717). Flemish composer and organist. He was a chorister at St Maarten, Ypres, from 8 October 1665. After his voice broke he enrolled in the seminary at Ypres and became a Jesuit on 30 September 1675. He spent the rest of his life in various houses of the Jesuit order in the southern Netherlands and northern France, notably at Saint Omer, generally as director of music and organist. He appears to have written a good deal of music, but only the set of *Psalmi concertati* (1704) and the *Bouquet de fleurs* seem to survive. The psalm collection suggests that he was a competent composer. The themes are often instrumental in nature, and the rhythms are well varied. There is also a wide range of vocal and instrumental textures, though there are too many duets in thirds.

WORKS

Psalmi concertati, 1–5vv, 4, 5 insts, op.6 (Antwerp, 1704)
Bouquet de fleurs, presénté aux âmes dévotes (14 songs), 1v, bc (Paris, 1722)

LOST WORKS

Psalmi breves pro omnibus . . . vesperis, 1–4vv, 3, 4 insts, op.1
Airs spirituels nouveaux, 1–3vv . . . pour les violons, les flûtes, les hautbois, le clavecin et l'orgue en forme de duo, et de trio, op.2 (Valenciennes, 1696)
Pièces en trio . . . à la manière italienne et . . . française, vn, fl, ob, op.2 (Valenciennes, 1696) [presumably inst. arr. of Airs spirituels]
Psaumes, 1–5vv (Antwerp, 1704)
Missae, litaniae, motetti et Tantum ergo, 5vv/insts, op.3a
Sonates, 2 vn, va, b viol, bc, op.3a [sic]
Missa brevis, motetta, Te Deum et litania, 5vv/insts, op.5
Motetti, 1v, bc, op.7
Motetti, 1v, 3 insts, op.9
Compositione sacre de diversi, 1–5vv, op.11

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Vander StraetenMPB, i; *VannesD*
R. Monseur, ed.: *Catalogue de la bibliothèque du Conservatoire royal de musique de Liège, Fonds Terry: musique religieuse* (Liège, 1959)

JOSÉ QUITIN

Le Rat (*fl* 1549–57). French composer. He contributed seven four-voice chansons to anthologies published mostly by Du Chemin at Paris between 1549 and 1557 (RISM 1549^{27}, 1550^{11}, 1550^{12}, 1551^{9}, 1553^{20}, 1557^{10}). The texts are all amorous *épigrammes* typical of the preceding generation (one is by Clément Marot and another by François I); they are set schematically in the homophonic manner of Sandrin, Certon and Arcadelt, but often alternating duple and triple mensuration.

FRANK DOBBINS

Lerchenfels, Johann Sixt von [Lerchenfelsu, Jan Sixt z]. *See* SIXT Z LERCHENFELSU, JAN.

Lerdahl, Fred [Alfred] (**Whitford**) (*b* Madison, WI, 10 March 1943). American composer and theorist. He studied at Lawrence University (BM 1965) and Princeton (MFA 1968), where his teachers included Kim and Babbitt. On a Fulbright scholarship in 1968–9 he attended the Freiburg Hochschule für Musik, where he was a pupil of Wolfgang Fortner. He has received many other awards, among them the Koussevitzky Composition Prize (1966), two National Institute of Arts and Letters Awards (1971, 1988) and a Guggenheim Fellowship (1974–5); in 1981, 1984 and 1991 he was composer-in-residence at IRCAM in Paris. He has had works commissioned by, among others, the Koussevitzky Music Foundation (*Eros*, 1975), the Orpheus Chamber Orchestra (*Waves*, 1988) and the Chamber Music Society of Lincoln Center (*Marches*, 1992). Lerdahl has taught at the University of California, Berkeley (1969–71), Harvard (1971–9), Columbia University (1979–85) and the University of Michigan (1985–

91); in 1991 he was appointed Fritz Reiner Professor of Musical Composition at Columbia University.

Lerdahl's early music, post-Schoenbergian in style, is well exemplified by *Wake* (1968), in which lines and phrases from Joyce's *Finnegans Wake* are assembled so as to echo the novel's major themes and structure. Instrumentation, melodic design, rhythm and texture are used to elaborate and interpret the text. With *Chords* (1974, rev. 1983) and *Eros* (1975), tonal elements were incorporated into his musical language, and his treatment of form became more strict. *Eros* consists of 21 continuous variations, each 20 bars long. The text, 'Coitus', from *Lustra* (1915) by Ezra Pound, serves as a point of departure: it is intoned in its entirety only once, in the first variation, and is thereafter varied along with the music. A rigorous underlying structure governs the unfolding of all melodic, rhythmic and harmonic details.

From the variation technique of *Eros* spring Lerdahl's string quartets (1978–82). Written in 'expanding variation' form each variation in the First Quartet is half as long again as the preceding one; thus the initial variation lasts seconds, the final one six minutes. The Second Quartet, an intense sequel to the more inward First, continues this variation procedure with its two parts, nine and thirteen minutes in length. With the *Fantasy Etudes* (1985) Lerdahl creates a constantly evolving polyphony by overlaying expanding variations. In *Quiet Music* (1994), based on an almost cyclic variation process, he develops the pianissimo orchestral material to form a seamless sonic excursion much like looking at the same object from changing perspectives.

Lerdahl has also been productive as a theorist. During the 1970s he and the linguist Ray Jackendoff developed an innovative theory of tonal music deriving from generative linguistics and cognitive science; their monograph, *A Generative Theory of Tonal Music*, appeared in 1983. Lerdahl has continued to explore areas of musical cognition, and has pursued interests in computer-assisted composition. In a series of articles beginning in 1988 he has developed a theory of tonal pitch space and set a theoretical groundwork for late 20th-century composition and analysis. In 'Timbral Hierarchies' he posits a hierarchical structure for the organization of timbre based on the grammatical model, while in 'Cognitive Constraints on Compositional Systems' he scrutinizes the perceptual reality under which organizational methods of composition purport to work. His work in theory serves as a foundation for his own creative activity as a composer.

WORKS
(*selective list*)

Pf Fantasy, 1964; Str Trio, 1965–6; Wake (J. Joyce), Mez, vn, va, vc, hp, perc ens, 1968; Chromorhythmos, orch, 1972; Aftermath (cant., Lerdahl), S, Mez, Bar, chbr ens, 1973; Chords, orch, 1974, rev. 1983; Eros: Variations (E. Pound: *Coitus*), Mez, a fl, va, hp, pf, elec gui, el db, perc, 1975; Imitations, fl, va, hp, 1977, rev. 1992; 2 str qts, 1978, 1982; Waltzes, vn, va, vc, db, 1981; Beyond the Realm of Bird (E. Dickinson), S, chbr orch, 1981–4; Episodes and Refrains, wind qnt, 1982; Fantasy Etudes, chbr ens, 1985; Cross-Currents, orch, 1987; Waves, chbr orch, 1988; Marches, chbr ens, 1992; Without Fanfare, wind, perc, 1994; Quiet Music, orch, 1994

Principal publisher: Boelke-Bomart

Recorded interviews in *US-NHoh*

NOEL B. ZAHLER

Lerdo de Tejada, Miguel (*b* Morelia, 29 Sept 1869; *d* Mexico City, 25 May 1941). Mexican conductor and composer. He studied music at seminaries in Morelia and Mexico City. Although his formal music education was still limited, he composed a number of salon pieces under the influence of Ernesto Elorduy Medina, Manuel Ponce and Felipe Villanueva Gutiérrez. His song *Perjera* (with text by Fernando Luna y Drusina) achieved great popularity. After gaining a better command of notation, he composed the zarzuelas *Las luces de Los Ángeles* and *Las dormilonas*, whose first performances were enthusiastically acclaimed at the Teatro Principal in Mexico City. In 1901 he organized his own orchestra, which toured the United States and performed at the Panamerican Exposition in Buffalo in 1913. In this same year he completed studies in harmony, orchestration and conducting with Alfredo Pacheco. Other conducting assignments led to his creation of a police orchestra that still bears his name. He toured extensively with this group in the United States and South America and made his last appearance with it in Havana before his death. In addition to the numerous arrangements of traditional songs he made for this ensemble, he composed many songs of his own, including *Consentida*, *Lolita*, *Tú bien lo sabes*, *Vas diciendo*, and *Ya soy feliz*. His piano music includes *Caracteres (tres danzas)*: 'Bulliciosa', 'Expresiva' and 'Retobada'.

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O. Mayer-Serra: *Música y músicos de Latinoamerica* (Mexico City, 1947), 268–9

M. Talavera: *Miguel Lerdo de Tejada: su vida pintoresca y anecdótica* (Mexico City, 1958)

WALTER AARON CLARK

Lerescu, Emil (*b* Piteşti, 26 Jan 1921). Romanian composer. After studying with Jora at the Bucharest Academy (1941–6) he became a music teacher in schools in Piteşti (1946–52), Craiova (1952–4) and at the Popular School of Arts in Bucharest (1954–83). Lerescu made his name as a composer through his songs and choral works, which are marked out by their melodiousness and frenetic energy. To a post-Romantic style laced with folk references he gradually added modal and chromatic elements to create a personal compositional language. His operas are imbued with a particularly intense passion.

WORKS
(*selective list*)

Ops: Ecaterina Teodoroiu (1, N. Tăutu), 1964, rev. 1969, Bucharest, Română, 10 May 1971; Peneş curcanul [Peneş the Foot Soldier] (op-ballad, 1, after V. Alecsandri), 1977, Iaşi, Română, 30 Dec 1981; D-ale carnavalului [Carnival People] (comic op, 3, after I.L. Caragiale), 1978, Bucharest, Orchestra Radio, 17 June 1982; Steaua fără nume [The Star with no Name] (lyric op, 3, after M. Sebastian), 1981; Patima [The Passion] (op, 3, after M. Sorbul), 1995, Bucharest, Palatul Cotroceni, 4 April 1995

Other works: Poeme corale [Choral Poems], 1967; Fântâni şi stele [Fountains and Stars] (song cycle, I. Brad), 1973; Inscripţii corale [Choral Inscriptions], 1975; Toccata, pf, 1987; Gândind la Eminescu [Thoughts on Eminescu], ens, 1988; Terţinele luminii, sonata, pf, 1988; Suita eminesciană, chorus, 1991–6

BIBLIOGRAPHY

V. Cosma: *Muzicieni români* (Bucharest, 1970)

D. Popovici: *Muzica corală românească* (Bucharest, 1970)

OCTAVIAN COSMA

Lerescu, Sorin (*b* Craiova, 14 Nov 1953). Romanian composer. After studying composition with Olah and Vieru at the Bucharest Academy (1975–9) he attended classes in Darmstadt (1984) and at IRCAM in Paris. In Bucharest Lerescu taught in the Popular School of Arts (1982–5) then the Popular University, and in 1991 became a teacher at the George Enescu Lyceum. In 1982 he founded and became director of the contemporary music

ensemble Traiect. Lerescu employs a wide range of modern compositional techniques in his works. Repetition and consonance feature prominently in the symphonies. His chamber works contain passages that suggest a modal language, despite their apparent random and improvised nature, and later works are notable for an increased exploration of timbral resources.

WORKS
(selective list)

Orch: Modalis I, 1979; Sym. no.1, 1984; Modalis II, conc., fl, orch, 1986; Sym., str, 1986; Sym. no.2, 1988; Sym. no.3, 1994

Chbr: Legende, chbr ens, 1977; Str Qt no.1, 1978; Actio, 1980; Music for Sax and Perc, 1980; Phonologos I, kbds, trbn, db, perc, tape, 1983; Sunet – Formă – Culoare [Sound – Form – Colours], insts, tape, 1983; Configuraţii (Str Qt no.2), 1988; Sonata, fl, pf, 1988; Phonologos IV, 6 pfmrs, 1991; Suono-Tempo, 9 insts, 1991; Reflex-Quarto, sax qt, 1992; Eikona, 7 pfmrs, 1993; Phonologos V, 7 pfmrs, 1993; Les jeux sont faits, ens, 1995; Reflex 5, perc groups, 1996

Solo inst: Divertisment, cl, 1977; Piano-Canto, 1980; Solo-Multiplii, cl/perc/trbn/db/vc, 1983–6; Phonologos III, org/pf, 1984; Proportions, fl, 1984

Vocal: Cant. I, T, Bar, vocal ens, 1979; O oră de iubire [An Hour of Love] (G. Tomozei), song cycle, 1982; Cant. II, solo vv, chorus, orch, 1988

BIBLIOGRAPHY

G. Tartler: *Melopoetica* (Bucharest, 1984)

I. Anghel: *Orientări, direcţii, curente ale muzicii româneşti în a doua parte a secolului XX* [Trends, directions and currents in Romanian music in the second half of the 20th century] (Bucharest, 1997)

OCTAVIAN COSMA

Lerethier, Isaac. *See* LHÉRITIER, ISAAC.

Le Riche, Antonius. *See* DIVITIS, ANTONIUS.

Lerman, Richard (*b* San Francisco, 5 Dec 1944). American composer. He studied at Brandeis University (BA 1966, MFA film/theatre arts 1970) with Shapero, Lucier and others. He has taught at the Boston Museum School (1973–95) and Arizona State University West (from 1994). His compositions develop unexpected textures from natural phenomena and materials, collected with his own specially constructed microphones and transducers. In *Travelon Gamelon* (1979–), loudspeakers mounted on bicycle handlebars amplify the sounds of the bicycles in motion; these are blended with sounds made by striking the spokes with metal or wood. Concert versions of the work use rhythmic and melodic *gamelan* instruments rather than bicycles. *Eight Pieces from the Sonoran Desert* (1997) features sounds made by ants, bees and cactus thorns. Other works allude to social and political themes. Visual and sonic images in *Incident at Three Mile Island* address the seductiveness and dangers of technology. *Threading History: the Japanese-American Experience* (1994–5), a collaboration with Mona Higuchi, explores the experience of Japanese-Americans interned in the USA during World War II. Later works involve computer and MIDI techniques. Lerman's honours include fellowships from the NEA and the Guggenheim Foundation.

WORKS
(selective list)

Installations: Hand-Built Microphones, 1983–9; A Footnote from Chernobyl, 1987; Metal Mesh Pieces, 1987; News Filters &' 20″ × 24″ Pacific Transducer Series, 1988; Polaroid Photographs, 1988; Los desaparecidso for Amnesty International, 1989–90, collab. M. Higuchi; Kristallnacht, 1991–8, collab. Higuchi; Sado Island Rice, 1991; Hesselt Corn, 1993; Threading History: the Japanese-American Experience, 1994–5, collab. Higuchi; TRACES, 1997, collab. Higuchi [4 pieces from Eight Pieces from the Sonoran Desert]

Other works: Incident at Three Mile Island, amp tuning forks, lasers, 1979; Travelon Gamelon, concert version for 3 amp bicycles, promenade version for 25 amp bicycles with riders, 1979–; A Matter of Scale, 1986; Audio Transducer Series, music for radio, 1986–98; Music for Plinky & Straw, small amp insts, straws, scissors, 1988; Changing States, transducers, small blowtorch, 1989 [rev. with perc, 1997]; Hawaii Transducer Series, 1989; Changing States Three, 1991, collab. Higuchi, Y. Fukunaga, A. Nakamura and others; Takuhon, 1991, collab. Higuchi, Fukunaga, Nakamura and others; Eight Pieces from the Sonoran Desert, video, sax, cptr, elecs, 1997; Border Fences, 1998; Sounds from the Southern Hemisphere, 1998, collab. D. Quin; Transducer Series Films, 1982–9; many works for 1 pfmr

Principal recording companies: Artifact, Apollohuis, Folkways

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R. van Peer: *Interviews with Sound Artists Taking Part in the Festival ECHO, the Images of Sound II* (Eindhoven, 1993)

ARTHUR J. SABATINI

Lermontov, Mikhail Yur′evich (*b* Moscow, 3/15 Oct 1814; *d* Pyatigorsk, 15/27 July 1841). Russian poet and novelist of Scottish descent. A visit to the Caucasus when he was nine left a lasting impression on him. In 1834 he became a Guards officer. His first published poem *Hajji Abrek* (1835) had a Caucasian setting; it attracted little attention. He became widely known for a poem attacking society in connection with the death of Pushkin (1837), which was circulated clandestinely; he was consequently expelled from the Guards and transferred to a regiment of the line in the Caucasus. He was pardoned and reinstated (1838) but, as a result of a duel, was again posted to the Caucasus in 1840, where he was killed in a duel.

A typical Romantic in life as in art, Lermontov was influenced by such Western writers as Byron, Goethe and Schiller, yet his own Romanticism is specifically Russian, and his work also contains elements of realism which foreshadow Tolstoy and Chekhov. His rhythmically complex poetry, extremely mellifluous and rich in visual imagery, defies translation. His best-known poem *Demon* (1829–41) is a version of the Lucifer legend in a Caucasian setting. His fastidious prose also loses much in translation and is little appreciated outside Russia; yet his novel *Geroy nashego vremeni* ('A Hero of our Time', 1840) is one of the masterpieces of Russian fiction.

Many composers have been attracted both by Lermontov's lyric poetry and by the exotic element in much of his work. There are innumerable settings of his short poems, especially by Russian composers; operas, ballets and symphonic poems by such composers as Asaf′yev, Balakirev, Rachmaninoff and Ippolitov-Ivanov have also been based on his works, as well as Glinka's *Prayer* (1855) for solo voice, chorus and orchestra.

WORKS SET TO MUSIC

Geroy nashego vremeni [A Hero of our Time]: Krepost′ u kamennogo broda, op by V. Gaygerova, 1941; Knyazhna Mèri [Princess Mary], op by V.A. Dekhterev, Moscow, 1941; op by A.N. Aleksandrov, Moscow, 1946, rev. 1948; ballet by V.M. Deshevov, 1940; Knyazhna Mèri, film score by L.A. Schvarts

Boyarin Orsha [The Nobleman Orsha]: op by Kashperov, 1880; op by K.D. Agrenev-Slavyansky, Tiflis, 1910; ops by G. Fistulari, P. Krotov

Demon [Satan]: op by A.G. Rubinstein, 1875; Tamara, op by Baron Vietinghof-Scheel, St Petersburg, 1886; lyric scenes by A.S. Yur′yevich, St Petersburg, 1891; Thamara, op by L.A. Bourgault-Ducoudray, 1891; Tamara, op by L. Rogowski, 1918; Tamara, sym. poem by Balakirev, 1864; cant. by P.I. Blaramberg, 1869; orat by P. Gilson; Sym. no.3, op.18, and Tamara, 1v, orch, by E. Nápravník; ballet by S.F. Tsintsadze

Maskarad [The Masked Ball]: lyric-dramatic scenes by N.A. Kolesnikov, 1890s; incid music by Glazunov, 1913, perf. 1917; incid music by V.Ya. Shebalin, 1939; op by A.V. Mosolov, 1940;

op by V.N. Denbsky, 1941; incid music by A. Khachaturian, 1941; op by Bunin, 1944; op by B.A. Zeidman, 1945; op by Nersesov, 1948; op by A.P. Artamanov, Khar′kiv, 1957; ballet by Yu. Lamputin, ?1960

Mtsïri: sym. poem by Catoire, 1899; sym. poem, op.8, by V.A. Senilov, 1906; sym. poem by O.V. Taktakishvili, 1956; ballet by A. Balanchivadze, Tbilisi, 1964; sym. poem, op.54, by Ippolitov-Ivanov, 1923–4

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M.Yu. Karatïgin: 'Lermontov i muzïka', *Sovremennik* (1914), nos.17–20, p.148
E. Kann: *M.Yu. Lermontov i muzïka* (Moscow, 1939)
I. Eiges: *M.Yu. Lermontov v romansakh i pesnyakh sovetskikh kompozitorov* (Moscow, 1951)
H. Troyat: *L'étrange destin de Lermontov* (Paris, 1952, 2/1979)
B. Glovatsky: *Lermontov i muzïka* (Moscow, 1964)

APRIL FITZLYON

Lerner, Alan Jay (*b* New York, 31 Aug 1918; *d* New York, 14 June 1986). American librettist and lyricist. Born into a wealthy family of dress retailers (the Lerner Shops), he was educated at Choate, Harvard and Oxford. While at Harvard he contributed to the Hasty Pudding shows and after graduation he chose not to go into the family business but instead took a job writing scripts for radio. He met composer Frederick Loewe in 1942 and their first Broadway collaboration was the unsuccessful *What's Up?* (1943). As he would throughout his career, Lerner wrote both libretto and lyrics. After a few short-lived efforts, the team had a hit with *Brigadoon* (1947), followed by *Paint Your Wagon* (1951), *My Fair Lady* (1956) and *Camelot* (1960). Lerner and Loewe also scored the popular film musical *Gigi* (1958).

Lerner also collaborated with other composers, writing the experimental Broadway musical *Love Life* (1948) with Kurt Weill and the Hollywood musical *Royal Wedding* (1951) with Burton Lane. After Loewe's retirement in 1960, Lerner collaborated with a variety of composers on a series of commercial failures. His last film score was *The Little Prince* (1974), with Loewe briefly coming out of retirement, and his last Broadway musical was *Dance a Little Closer* (1983) with Charles Strouse. Lerner's unique talent lay in his ability to write romantic lyrics that were also filled with intelligence and wit. His libretto and lyrics for *My Fair Lady* remain one of the most expert pieces of craftsmanship in the American musical theatre and several of his works are continually revived.

WORKS
(*selective list*)

composers in parentheses

STAGE

dates are those of the first New York performance

What's Up? (F. Loewe), 11 Nov 1943 [collab. A. Pierson]
The Day Before Spring (Loewe), 22 Nov 1945
Brigadoon (Loewe), 13 March 1947 [incl. The Heather on the Hill, Almost like Being in Love, Come to me, bend to me]; film 1954
Love Life (K. Weill), 7 Oct 1948 [incl. Green-Up Time, Here I'll stay]
Paint Your Wagon (Loewe), 12 Nov 1951 [incl. I talk to the trees, They call the wind Maria]; film 1969
My Fair Lady (Loewe), 15 March 1956 [incl. On the Street where you Live, The Rain in Spain, I could have danced all night, Get me to the church on time, I've grown accustomed to her face]; film 1964
Camelot (Loewe), 3 Dec 1960 [incl. If Ever I could Leave you, Camelot]; film 1967
On a Clear Day You Can See Forever (B. Lane), 17 Oct 1966 [incl. Come back to me, On a Clear Day]; film 1970
Coco (A. Previn), 18 Dec 1969
1600 Pennsylvania Avenue (L. Bernstein), 4 May 1976
Gigi (Loewe), 13 Nov 1973 [see FILM]
Carmelina (Lane), 8 April 1979 [collab. J. Stein; incl. One More Walk around the Garden]
Dance a Little Closer (C. Strouse), 11 May 1983 [incl. There's always one you can't forget, Dance a little closer]

FILM

those not mentioned above; unless otherwise stated, both lyrics and screenplays by Lerner

Royal Wedding (Lane), 1951 [incl. You're all the world to me]
An American in Paris (G. Gershwin, screenplay only), 1951
Gigi (Loewe), 1958 [incl. Thank heaven for little girls, I remember it well, The Night they Invented Champagne, Gigi]
The Little Prince (Loewe), 1974

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A.J. Lerner: *The Street Where I Live* (New York, 1978)
A.J. Lerner and B. Green: *A Hymn to Him: the Lyrics of Alan Jay Lerner* (New York, 1987)
G. Lees: *Inventing Champagne: the Worlds of Lerner and Loewe* (New York, 1990)
S. Citron: *The Wordsmiths: Oscar Hammerstein II and Alan Jay Lerner* (New York, 1993)

THOMAS S. HISCHAK

Lerner, Edward R(obert) (*b* New York, 19 April 1920). American musicologist. After taking the PhD in musicology at Yale University, where he studied under Leo Schrade, he taught at Columbia University (1958–62). He was on the faculty at Queens College, CUNY (1962–92); he later became professor of music (1969). Lerner's writings concentrate on the music of the Renaissance and Middle Ages, particularly the sacred music of these periods and the works of Alexander Agricola. In addition he has edited the *Study Scores of Musical Styles*, an annotated anthology of pieces illustrating the course of music history from plainchant to Bach as an aid to undergraduate instruction.

WRITINGS

The Sacred Music of Alexander Agricola (diss., Yale U., 1958)
'Richard Wagner's Apostle to America: Anton Seidl (1850–1898)', *Columbia Library Columns*, viii (1959), 24–32
'The "German" Works of Alexander Agricola', *MQ*, xlvi (1960), 56–66
'Some Motet Interpolations in the Catholic Mass', *JAMS*, xiv (1961), 24–30
'The Polyphonic Magnificat in 15th-Century Italy', *MQ*, l (1964), 44–58
'Historical Anthologies of Music: a Review and Critique', *College Music Symposium*, x (1970), 123–33
'The Music of Noel Bauldewen', *JAMS*, xxvii (1974), 525–7

EDITIONS

Alexander Agricola: Opera omnia, CMM, xxii/1–5 (1961–70)
Study Scores of Musical Styles (New York, 1968)
Opera omnia Henrici Isaac, CMM, lxv (1974–)

PAULA MORGAN

Le Rochois, Marie ['La Rochois'] (*b* Caen, *c*1658; *d* Paris, 9 Oct 1728). French soprano and singing teacher, commonly but incorrectly known as Marthe Le Rochois. She may have studied with Michel Lambert, who brought her to the attention of his son-in-law, Lully. She entered the Paris Opéra in 1678 and retired in 1698. Lully chose her to create the major female roles in his *Persée*, *Amadis*, *Roland*, *Armide* and *Acis et Galathée*; she was best known for her performance of Armide, the memory of which caused Le Cerf de la Viéville to 'shiver' with delight. After Lully's death in 1687 she sang the main female roles in works by Collasse, Marc-Antoine Charpentier, Desmarest, Marais, André Campra and A.C. Destouches. Titon du Tillet called her the 'greatest actress and the best model for declamation to have appeared on the Stage' (*Le parnasse françois*, Paris, 1732/*R*). He also wrote:

Although she was of mediocre height, dark complexioned and possessed a rather ordinary figure as seen off-stage, ... On stage she made one forget all the most beautiful Actresses; she had the air of a Queen or Goddess, her head nobly placed, with an admirable sense of Gesture; all her actions were correct and natural. She knew what to do during the *Ritournelle* which played while an Actress came on-stage, and she was a master of pantomime.

But according to Raguenet 'she was a wretched actress and sang insufferably out of tune'. On her retirement she received a 1500-livre pension which was augmented by the Duke of Sully. She then purchased a small country house in Certrouville-sur-Seine (now Sartrouville), outside Paris, where she received important musicians, actors and actresses who profited from her 'pleasant conversation, her knowledge and her good taste' (Titon du Tillet). Among her students were Marie Antier and Françoise Journet. She died in an apartment in Paris on rue St Honoré and was buried at St Eustache.

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JAMES R. ANTHONY

Lerolle, Jacques. *See* ROUART-LEROLLE.

Le Rouge, G(uillaume) [Rouge, W(illelmus) de] (*fl* *c*1450–65). Franco-Flemish composer. He is known from the ascriptions of a three-voice Missa *'So ys emprentid'* (*I-TRmp* 90, 'W. de Rouge'; *Rvat* S Pietro B80, anon.; ed. in DTÖ, cxx, 1970), on Frye's song, and the three-voice virelai *Se je fayz deuil* (*US-NHub* 91, 'G. le Rouge'; *D-Mbs* Cgm 810, anon.; ed. L.L. Perkins and H. Garey, *The Mellon Chansonnier*, New Haven, 1979, i, 117). Tinctoris (CSM, xxii/2a, 1978, p.47) attributed to 'Lerouge' an unknown *Missa 'Mon cuer pleure'*, perhaps on the chanson by Pierre Fontaine. The composer is almost certainly the Guillaume le Rouge who was a singer in the chapel of Charles d'Orléans in 1451–65, as he was mentioned by ELOY D'AMERVAL (who sang in Charles' chapel in 1464–5) in a list of outstanding composers with whom Eloy had had direct contact; Tinctoris too was active in Orléans in the early 1460s. However, Guillaume Ruby [Rubi], organist of Rouen Cathedral in 1399 and singer and scribe in the Burgundian court chapel in 1415–16 and 1431–50, who was assimilated to the singer of Charles d'Orléans by Wright, is never called 'Le Rouge' in the documents and seems to be another man altogether. Ruby is mentioned among other Burgundian singers in Binchois' motet *Nove cantum melodie* (1431). A Guillermus (de) Rosa sang soprano in S Pietro in Vaticano, Rome, in 1462–5 (so he too cannot be the same as Le Rouge) and in the papal chapel in 1469–75/6 (he is listed again at S Pietro as a tenor in 1472); he was a resident canon of St Donatian, Bruges, from 1476 until his death on 28 July 1489. The 'Rubinus' recorded as a singer in S Pietro in 1447–8 is likely to be distinct from all three – Rubinus was probably his first name – though Reynolds has suggested he might be identified with Le Rouge.

Le Rouge's *Missa 'So ys emprentid'* is distinguished by its treatment of the cantus firmus, which is given a different rhythmic treatment at each appearance, although the pitches are unaltered. The virelai *Se je fayz dueil* is of great interest in several respects. It is one of a very few chansons for three voices of equal range, and it also is one of an even smaller group of works that eschew the F-, C- and G-clefs in favour of using flat signs (*claves minores*) to indicate the position of the semitones. The resulting tonality is that of the A-mode, as yet unrecognized in theory and very uncommon as early as about 1450, when the chanson was probably composed. Perkins and Garey have proposed that *Se je fayz dueil* may have been conceived originally as a *rondeau cinquain* and extended for use as a virelai, on the grounds of the extreme contrast between the musical styles of the refrain (imitative counterpoint) and the short strophe (declamatory homophony) and of the unusual *signum congruentiae* over the strongly-marked medial cadence of the refrain. Strohm (1989) has suggested that the ascription of the rondeau *Entre Peronne et Saint Quentin* to 'Rubinus' in the Glogauer Liederbuch (Berlin, Preussische Staatsbibliothek, Mus.ms.40098 [now in *PL-Kj*]; anon. in six other sources; ed. in EDM, 1st ser., iv, 1936, p.86) may refer to Le Rouge, but the melodic and rhythmic style of this chanson is so different from that of *Se je fayz deuil* that the conjecture cannot be confirmed.

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D. Fallows: *A Catalogue of Polyphonic Songs, 1415–1480* (Oxford, 1999), 150, 359, 718

JEFFREY DEAN

Le Roux, François (*b* Rennes, 30 Oct 1955). French baritone. He studied with François Loup, then at the Opéra-Studio in Paris with Vera Rozsa and Elisabeth Grümmer. In 1980 he joined the Lyons Opéra, remaining with the company for the following five years. His repertory there included the major Mozart baritone roles – Don Giovanni, Papageno, Guglielmo, Count Almaviva and Figaro – but perhaps his most significant role there was Pelléas, which he first sang in 1985 and repeated to acclaim at La Scala, Covent Garden (where he made his début in 1989 as Papageno) and the Vienna Staatsoper. He appeared as Ramiro in *L'heure espagnole* at Glyndebourne in 1987, and in 1991 created the title role in Birtwistle's *Gawain* at Covent Garden. He has sung many new works in concert, including Casken's *My Way of Life* (1990) and *Still Mine* (1994). Le Roux is also a notable interpreter of *mélodies*, showing an exact understanding of music and text, as his recording of Hahn songs confirms. Among his other notable recordings are Gawvain and his vulnerable, ardent Pelléas with Abbado. Although Le Roux's voice is not voluminous, he uses it with consistent subtlety and imagination.

ALAN BLYTH

Le Roux, Gaspard (*d* Paris, ?1707). French harpsichordist and composer. The earliest mention of him is in March 1690, when the *Mercure de France* published the opening of a translation of the hymn *Veni creator*, referring to a figured bass supplied by Le Roux. He was cited merely as a music teacher, but when it was mentioned six years later, he was elevated to 'famous music teacher'. He was indeed listed with other prominent Parisian organists and harpsichordists in Blegny du Pradel's *Livre commode, contenant les adresses de la ville de Paris* (Paris, 1692), and he was in the highest tax bracket for such musicians in 1695. He took a privilege for a book of harpsichord pieces 'and other music of his composition', and his *Pièces de clavessin* appeared the same year (Paris, 1705/*R*). The inventory of his belongings at the time of his death is cited in a notary's index for 17 June 1707, but the document itself is lost, and it is not known how long before that date he died (Hardouin).

In the preface to his harpsichord book Le Roux complained of the faulty manuscript copies of his music that were circulating, which forced him finally to acquiesce to the requests of connoisseurs to publish them. Their style bears out the supposition that they were composed at least a decade earlier than their publication, but surviving manuscripts do not indicate any widespread traffic in his works. The volume was reprinted by Roger in Amsterdam (1707/8), however, and that edition came to the attention of J.G. Walther in Germany; he copied out almost half its contents, and he included Le Roux in his *Musicalisches Lexicon* of 1732.

The book contains 47 pieces, 41 of which are grouped in seven suites (not so named). Le Roux was much indebted to D'Anglebert's 1689 book of harpsichord pieces, from which he copied directly 15 of the 18 ornament signs, along with their explanations. Four of the suites begin with unmeasured preludes, using the traditional notation of undifferentiated whole notes rather than the mixed note values used in virtually all published preludes by French composers (those in Dandrieu's third book being the only other exceptions). What distinguishes this collection from all other French harpsichord music is the provision of alternative versions of the pieces. All but two of the dance movements are presented in a second version consisting of two treble lines and figured bass, and the book concludes with second harpsichord parts for five of the pieces and one additional gigue in two-harpsichord score. Le Roux stipulates three performance options in addition to solo harpsichord. The first is the most extraordinary: before struggling to read the full texture the harpsichordist can sing the melody (the top line of the trio score) while providing an accompaniment from the figured bass. The second option is to play the pieces as instrumental trios (Dieupart preceded Le Roux in this idea by providing treble-bass versions of his harpsichord suites in 1701). The third possibility is to create a second harpsichord part based on the second treble line and bass, using the composer's fully notated examples as models. While the outer voices of the trio versions are derived quite literally from the solo versions, the second treble line is not. Le Roux does not create contrapuntal textures, however, as the added voice often lacks melodic individuality. The composer's greatest accomplishment was in providing such a large body of sumptuous music for two harpsichords.

One *air*, in a *Recueil d'airs sérieux et à boire* (Paris, 1701; ed. in Tessier), and a motet, *Thuris odor*, are attributed with certainty to Le Roux; two other motets in the same manuscript bear tentative 18th-century attributions to him.

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BRUCE GUSTAFSON

Le Roux, Maurice (*b* Paris, 6 Feb 1923; *d* Avignon, 19 Oct 1992). French composer and conductor. He studied with Nat (piano), Fourestier (conducting) and Messiaen (analysis) at the Paris Conservatoire (1944–52), as well as with Leibowitz and Mitropoulos. Precociously gifted, Le Roux composed numerous works for piano, voice or orchestra from the early 1930s onwards. The popularity of *Marche de la 2e division blindée*, first performed anonymously, set the tone for a career divided between the composition of concert works indebted to the serial avant garde (1946–56) and a significant output of film and ballet scores in a musical language accessible to the general public; as a conductor he performed several works which were then unfamiliar, such as Monteverdi's *Orfeo* and Vespers, the original version of *Boris Godunov*, Messiaen's *Turangalîla-symphonie* (of which he made the first recording in 1961), and works by Xenakis, Varèse and the Second Viennese School. He also produced the successful television series 'Arcana', introducing music to a wider public.

Le Roux was musical director of the Orchestre National de l'ORTF (1961–8), musical adviser to the Paris Opéra (1969–73), and inspector-general of music for the Ministry of Culture (1973–88). A richly gifted artist, he found it difficult to concentrate his energies in one area alone.

The scandal unleashed at the Aix-en-Provence Festival in 1953 by *Le cercle des métamorphoses*, which starts in a rather aggressive style, but quickly evolves into a spare, intense lyricism, was followed by the popular success of several film scores, especially Albert Lamorisse's *Ballon rouge* (1955). Le Roux also worked in the theatre, writing incidental music for the Renaud-Barrault Company productions of Kafka's *Das Schloss* (1957) and Shakespeare's *Julius Caesar* (1960). Le Roux returned to concert music with *Un koan* (inspired by the mysteries of Zen Buddhism), a work of powerful vigour first given at the La Rochelle Festival in 1973. The striking thing about all his works, from *Cahiers d'inventions* onwards, is the essentially dramatic nature of the musical discourse.

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Boris Godounov (Paris, 1980)

GÉRARD CONDÉ

Leroux, Philippe (*b* Boulogne, 25 Sept 1959). French composer. He attended the Paris Conservatoire (1978–83), where he studied composition with Malec, analysis with Ballif and electro-acoustic music with Schaeffer and Reibel, gaining three *premiers prix*. From 1993 to 1995 he was resident at the Académie de France, Rome. He received the Hervé Dugardin prize of the SACEM in 1994, and a second prize from that organization in 1996 for the violin concerto *(d')ALLER*.

Leroux's approach to colour and harmonic organization owes something to SPECTRAL MUSIC. But in its instrumental writing and its emphasis on rhythmic movement his music owes more to Ligeti. Leroux makes frequent use of repetition, but within a framework of continuous variation, playing on oppositions between continuity and discontinuity, proximity and distance, developmental logic and random association. The works of his later period have shown a greater playfulness in their exploration of musical procedures, together with an ongoing concern for clarity and elegance in the presentation of ideas. He has written in a wide variety of genres from pedagogical pieces to electro-acoustic works such as *M*, produced at IRCAM, in which live electronics prolong and expand a dialogue between two pianos and two sets of percussion.

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DOMINIQUE DRUHEN

Leroux, Xavier (Henry Napoléon) (*b* Velletri, Italy, 11 Oct 1863; *d* Paris, 2 Feb 1919). French composer. His father was a musical director in the army, his mother Italian. According to several of his contemporaries, Leroux was proud of his fiery Italian blood and would easily rise to an argument, especially when it concerned making cuts to his operas which were initially far too long. A near contemporary of Dukas and Debussy, Leroux appears in several photographs with young composers of that generation, but the path he was to follow was conservative rather than adventurous. He was strongly influenced by the traditional harmony teaching of his professors at the Conservatoire, Dubois and Massenet, and in 1885 he won the Prix de Rome with the cantata *Endymion*. He continued using a similar harmonic style well into the 20th century.

Leroux was almost exclusively a vocal composer, and it was with his operas that he gained the most recognition. *Astarté*, given at the Paris Opéra under Taffanel in 1901, achieved a modest success; it was followed in 1903 by *La reine Fiamette*, which was staged in many countries up to World War II, as was *Le chemineau* (1907), widely considered his finest work. *1814*, a *drame lyrique* set in the Napoleonic wars, includes elaborate effects (Napoleon dreaming of a Te Deum for example) and choral representations of the voices of Joan of Arc. Eschewing harmonic and rhythmic complexity and untinged by Wagner, Leroux is at his best when using relatively simple musical devices. The pastoral naturalism of *Le chemineau* has caused some critics to place him with other French *verismo* composers but this rather ignores the more imaginative side of his work. His contribution to the French *mélodie* was substantial at least in quantity; his songs include settings of a number of the best symbolist poets. Most celebrated, however, was his early oriental vocalise *Le Nil*, which was not only reprinted many times, but also orchestrated and arranged for different combinations of instruments. In 1896 Leroux was appointed professor of harmony at the Conservatoire, a post he held until his death; at one time he counted André Caplet among his pupils.

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Le carillonneur (pièce lyrique, 3, Richepin, after G. Rodenbach), OC (Favart), 20 March 1913; La fille de Figaro (oc, 3, M. Hennequin and H. Delorme), Apollo, 11 March 1914; Les cadeaux de Noël (conte héroïque, 1, E. Fabre), OC (Favart), 25 Dec 1915; 1814 (drame lyrique, 1, L. Augé de Lassus and A. Gandrey), Monte Carlo, Casino, 6 April 1918; Nausithoé (oc, 1, M. de Magre), Nice, Casino municipal, 9 April 1920; La plus forte (drame lyrique, 4, Richepin and P. de Choudens), OC (Favart), 11 Jan 1924; L'ingénu (ob, 3, C. Méré and R. Gignoux, after Voltaire), Bordeaux, Grand, 13 Feb 1931

VOCAL
1v, pf unless otherwise stated

Endymion (cant., A. de Lassus), chorus, orch, 1885; L'oublier (P. Gille) (1887); Le solitaire (A. Renaud), 3 chansons persanes (1887); Le Nil (Renaud), chanson persane (1890), orchd H. Busser; La nuit (T. de Banville) (1890); Ninon, Ninette (A. Alexandre) (1892) [after J.S. Bach]; Recueillement (P. Verlaine)

(1892); Simple villanelle (Alexandre) (1892); Devant la mer (A. Silvestre) (1893); Roses d'octobre (Silvestre) (1893); A un enfant (A. Lenéka) (1894); Chrysanthème (Silvestre) (1894); Le jour (Banville) (1894); Madrigal, Rondeau archaïque, Sérénade (L. de Gramont) (1894)

Les pervenches (A. Mayrarques) (1894); Les anges gardiens (P. Collin) (1895); Offrande (P. Ronsard) (1895); Pluie d'automne (L. de Gramont) (1895); Les estampes (L. de Gramont), 10 songs (1896); Poèmes de Bretagne (Alexandre), 4 songs (1896); Rêve bleu (P. Gillain) (1896); Les ailes inutiles (C. Fuster) (1897); Les cerises (A. de Gramont) (1897); Le flambeau vivant, Hymne (C. Baudelaire) (1897); Pensée de printemps (Silvestre) (1897); La nuit consolatrice (F. Hérold) (1898); Le Rosier d'amour (L. Hettich) (1898); Vieilles choses et jeune amour (C. Fuster) (1899)

Villanelle pour le printemps (L. de Gramont) (1899); Les enfants pauvres (V. Hugo) (1902); 3 mélodies dans le style ancien (L. Besnard) (1903); Nouveaux lieds de Frances: par les chemins de France (C. Mendès), 10 songs (1903); Les sérénades (C. Mendès) (1903); Ton âme (R. Vivien) (1903); La Marguerite (E. Noël) (1905); Plainte d'amour (P. Gravollet) (1905); Chanson (C. Mendès) (1906); La sabretache (Noël) (1908); L'amour d'aimer (J. Mendès), 10 songs (1913); settings of sacred texts acc. org and other insts, incl. Ave Maria, Panis angelicus, Salutation angélique

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RICHARD LANGHAM SMITH

Le Roy, Adrian (*b* Montreuil-sur-Mer, *c*1520; *d* Paris, 1598). French music printer, lutenist and composer. He was born into a wealthy merchant family from northern France. As a young man he entered successively the service of two members of the aristocracy close to the French throne, Claude de Clermont and Jacques II, Baron de Semblançay and Viscount of Tours. In March 1546 he became acquainted with the editor Jean de Brouilly in Paris, bought some properties from him in St Denis and married his daughter Denise (*d* before 1570). He moved to Brouilly's house at the sign of Ste Geneviève (later the sign of Mount Parnassus) in the rue St Jean-de-Beauvais – an address which was to become famous for being the home of one of the greatest of the French music printing establishments.

On 14 August 1551 Le Roy and his cousin Robert Ballard obtained a privilege from Henri II to print and sell all kinds of music books. Their first publication appeared at the end of the same month. On 16 February 1553, the king gave Le Roy & Ballard the title of royal music printer, which had been vacant since Attaingnant's death in 1552; it was renewed in 1568 and 1594. The association flourished, and Ballard's heirs continued to dominate French music printing until the middle of the 18th century (*see* BALLARD). Le Roy acted as artistic director, while Ballard handled the business side.

Some of the printing firm's success can be attributed to the access both Le Roy and Ballard had to court circles, including the Valois monarchs Henri II, Charles IX and Henri III. Le Roy was a regular member of the salon of Catherine de Clermont, Countess of Retz. There he met artists, musicians and the poets Ronsard, Baïf and Melissus, who wrote dedicatory verses for some of his collections. Le Roy himself wrote a few dedications to Charles IX and the Count of Retz.

Greater artistic success came to Le Roy, however, as a composer of chansons and music for lute, guitar and cittern, instruments on which he was an accomplished virtuoso. He wrote instruction books for the lute (*Instruction ... de luth*, ?1557, Eng. trans., 1568; *Instructions pour le luth*, 1574) and guitar (*Briefve et facile instruction*, 1551) as well as several books of tablature for lute (at least six), guitar (five) and cittern containing arrangements of four-voice chansons and psalms, plus several dances and two fantasias. The lute books include highly ornate versions of songs by Arcadelt, Certon, Sandrin and other contemporaries, following the virtuoso style of Albert de Rippe in ornamentation by diminution, arpeggiation and an incipient *style brisé*. As Le Roy explained in his *Instructions* of 1574, the technique of arrangement may be simple intabulation (as in his arrangements of chansons by Lassus) or more ' finely handled' divisions with ornate variation and diminution. His five books for four-course guitar include preludes, two 'fantasies' and several dances (some followed by more ornate divisions), as well as arrangements of Latin psalms, chansons and *voix de ville* (two books presenting a separate fully texted vocal line which is doubled in the tablature). The vocal line is doubled too in his *Livre d'airs de cour* (Paris, 1571) for solo voice and lute, the first publication in which the term *air de cour* was used (*see* AIR DE COUR); many of these *airs* offer more declamatory monodic arrangements of four-voice strophic chansons or *voix de ville* by La Grotte and others, while some songs are followed by alternative more ornate versions. Le Roy's own surviving four-voice songs are limited to two chansons (*O que d'ennuis*, RISM 1554[26], and *En un chasteau*, RISM 1556[16]), one strophic *air* (*Quel feu par les vens animé*, RISM 1576[3]) and a *Premier livre de chansons en forme de vau de ville* (Paris, 1573) containing 23 chansons, most of which reharmonize melodies from Certon's *Premier livre de chansons* (1552) with the tenor part transposed to the superius. In addition Le Roy left a treatise, *Traicté de musique* (1583), with chapters on the rules of counterpoint, consonance, dissonance, syncopation, cadences and modes.

Le Roy's friendship with musicians helped assure the firm's pre-eminence. Certon, Arcadelt, Le Jeune, Costeley and Goudimel were personal acquaintances. The most valuable friendship of all was that with Orlande de Lassus, who stayed in Le Roy's house during a visit to Paris and whom Le Roy introduced at court. A letter dated 14 January 1574, from Le Roy to Lassus, describes the delight that Charles IX took in Lassus's music and tells him that the king wanted to make him composer of the royal chamber and had urged Le Roy to print his music as soon as possible for fear that it otherwise might be lost. Le Roy & Ballard were chiefly responsible for making Lassus's older music well known in France and for disseminating his newest works to the rest of the musical world.

After Ballard's death in July 1588 the firm did not publish anything until 1591, when three books of songs appeared under Le Roy's name alone. After another pause publishing began again in 1593 and continued until Le Roy's death. During this period 15 more books were printed, this time under the name of Adrian Le Roy and the widow of Ballard. Le Roy died childless, turning over his interest to Ballard's heirs.

Le Roy was respected as a pedagogue, but perhaps his most lasting contribution to music history is the influence he exercised as a publisher on French musical taste.

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SAMUEL F. POGUE/FRANK DOBBINS

Le Roy [Roi], **Bartolomeo.** *See* ROY, BARTOLOMEO.

Leroy, Jehan. *See* REGIS, JOHANNES.

Le Sage de Richée, Philipp Franz (*fl c*1695). German lutenist and composer of French birth. In early sources he is stated to have been a pupil of Charles Mouton. In 1695 he seems to have been in the service of Baron von Neidhardt in Breslau. He was an aristocrat and must have travelled in a number of countries, gaining a broad knowledge of the lute repertory in Bohemia, Austria and France. One publication of his has survived, *Cabinet der Lauten, in welchem zu finden 12 neue Partien, aus unterschiedenen Tonen und neuesten Manier so aniezo gebräuchlich'* (n.p., n.d.; it must have appeared in Breslau and the copy formerly in Riemann's possession bore the date 1695). It contains 98 pieces engraved in French lute tablature and arranged in 12 suites. The preface mentions Dufaut, Mouton, Losy and Gaultier (though which one is unspecified). The following types of piece occur: praeludium, allemande, courante, sarabande, gigue, gavotte, minuet, bourrée, chaconne, passacaglia, ouverture and rondeau (with echo). One piece is attributed to 'Graf Logi' [Losy]; presumably Le Sage de Richée composed all the others himself. Surprisingly, he is seldom mentioned in manuscripts, but the sumptuous appearance of his volume bears witness to the outstanding esteem in which he was held.

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WOLFGANG BOETTICHER

Lésbio, António Marques (*b* Lisbon, 1639; *d* Lisbon, 21 Nov 1709). Portuguese writer and composer. He added Lésbio (after the island Lesbos) to his family name. He spent his life in Lisbon. Seeing one of his juvenile compositions in 1653, João Soares Rebelo prophesied that he would become one of the best Portuguese contrapuntists. In 1660 he began publishing vilhancico texts in the annually printed booklets for the church festivals of 8 and 25 December and 6 January, remaining a frequent contributor until 1708. On 9 December 1663 and on 5 February 1665 he presided over the seventh and 34th of the 36 sessions of the Academia dos Singulares, and in 1665 and 1668 published two orations in Portuguese and 49 Spanish and Portuguese poems in the proceedings of the academy. On 10 October 1668 he became master of the royal chamber musicians. An ardent supporter of King Pedro II, he published in the following year an 80-octave panegyric, *Estrella de Portugal*, on the birth of Princess Isabella. On 3 November 1679 he was appointed master of the boys in the choir school of the royal chapel; on 18 July 1670 he was given a sinecure doubling his previous salary. He became curator of the royal music library on 2 November 1692 and royal choirmaster on 15 January 1698. His last publication – *Vilhancicos que se cantarão na Igreja de N. Senhora de Nazareth das Religiosas Descalças de S. Bernardo em as Matinas, e Festa do glorioso S. Gonçalo* (Lisbon, 1708) – crowned a lifetime spent writing festival verse for which he himself supplied the music. The music of only 16 Spanish villancicos and Portuguese vilhancicos by him has survived (in *P-EVp* and *Ln*; two ed. in Stevenson). They range from the delightful *Ayreçillos manços* for four voices (Christmas 1681) and *Es flor del campo el infante* for eight, to the imposing eight-part *Quem vio hum menino bello*, which calls for both harp and organ accompaniment; all show that he was a composer of much grace and polish. In his ten surviving complex-structure villancicos (all but one with Spanish text) he favours buoyant rhythms, but constantly induces variety with oppositions between as many as eight voices and soloists, sudden pauses and harmonic riches that are enhanced on occasion with overt chromaticisms. His accompaniments veer from violins to harp and organ, but always additionally require continuo. In his two extant four-voice accompanied secular songs (*tonos*), his usual radiant happiness gives way to grief suitably expressed with sudden descending diminished 4ths to herald the word 'noche' ('night').

Apart from his vernacular works (all at *P-EVp*) his apparently single extant Latin composition is a double-choir Easter sequence with organ, *Victimae paschali laudes* (*P-Em*), again in his frequently favoured high clefs that require downward transposition for performance.

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ROBERT STEVENSON

Lesch, Albrecht (*b* ?Munich, ?1340–45; *d* Munich, 1393 or 1394). German Meistersinger. His identity is still somewhat uncertain: Petzsch in particular (*Grove6*) argued for an Albrecht Lesch who lived in Munich but in the 15th century (*d* 1478 or 1479); most scholars, however, tend towards the Albrecht Lesch who lived about 80 years earlier. His profession is unsure, but he may have been a baker. He gained great wealth (he bought a house in 1385) and reputation, as a member of the greater council (1381). Beheim mentioned him in one of his poems (no.428, 54) and his *Töne* found a firm place in the repertory of the Meistersinger until the 17th century.

Lesch's songs have so far not been thoroughly investigated. Like Beheim, he tended to restate part of a melody at the end of a stanza, unlike the non-repeating, line-by-line setting of most Meisterlieder. He also occasionally rounded off a melody with a more expansive shapely phrase which encompasses perhaps the last two or three lines of the text. He used formal elements with greater consistency than Beheim. His *Ton Goldener Reihen*, like other examples of the medieval *Reien* or *Reigen* (*see* REIGENLIED), is a medium for the expression of joy – the basic emotion of its text. Yet it does not exhibit certain other features – regularity of structure, frequency of repetition – as consistently as do other *Reien.* Lesch still used lai technique (*Tagweise*), but modified it by inserting an additional line of text and melody from time to time in order to stress a point of Christian ideology.

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TÖNE

fuller details in Brunner and Wachinger

Feuerweise [Mühlweise], Gekrönter Reihen, Gesangweise, Goldener Reihen, Goldenes Schloss, Hofton, Süsser Ton, Tagweise, Zirkelweise

Kurzer Reihen, attrib. Lesch in *D-Dl*, is spurious

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CHRISTOPH PETZSCH/MARTIN KIRNBAUER

Leschenet [Lachenet], **Didier** (*d* Paris, *c*1603). French composer. In 1559 he became the assistant *maître de chapelle* at the royal chapel and in 1578 canon at St Quentin. Two years later he received another canonry at Meaux. Although he held the position of singer and composer-in-ordinary of the king's chapel in 1582, he resigned and moved to Meaux in 1584, accepting an additional canonry at Langres at this time. Two years later he became a member of the choir at the Ste Chapelle and was chosen as a cantor on 20 May 1589.

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Magnificat, 4vv, 1557[8]

A dieu gentil corsaige, 4vv, 1553[20], B; En te contemplant je te prise, 4vv, 1553[20], B; Est-il douleur cruelle, 5vv, 1572[2], B; Gris et tanné me faut porter, 5vv, 1572[2], B; Helas, pourquoy ne suis-je mariée, 6vv, 1572[2], B; Je m'y plain fort qu'amours, 6vv, 1572[2], B

Le cueur est mien, 6vv, 1572[2], B; Les mesdisantz par leur, 4vv, 1553[20], B; Pour vous ami tousjours, 4vv, 1553[20], B; Pour vous servir jusques à ce qu'il meure, 1557[15], B; Puis que j'ai belle amie, 5vv, 1572[2], B; Si par souffrir on peult, 6vv, 1554[27]; Si vous me donnez jouissance, 1554[24], B; Souspirs ardens parcelles, 6vv, 1554[27]; Vous desirez et cherchez ma presence, 1554[24], B

RUTH K. INGLEFIELD

Leschetizky, Theodor [Leszetycki, Teodor] (*b* Łańcut, Galicia, 22 June 1830; *d* Dresden, 14 Nov 1915). Polish pianist, teacher and composer. His father held the position of music teacher to a minor branch of the Potocki family at Łańcut in Austrian Poland, and was his son's first teacher. Leschetizky made his début at the age of nine in Lemberg playing a Czerny concertino (the conductor was Franz Xaver Mozart) and shortly after this the family moved to Vienna, where he became a pupil of Czerny himself. From 1842 to 1848 Leschetizky undertook tours as a virtuoso, but also studied law and had lessons in counterpoint from Sechter. In September 1852 he went to St Petersburg and played before Nicholas I, and then lived in the city for the next 26 years. Having been a piano teacher from his teenage years, he greatly expanded this activity during his sojourn in Russia, while not neglecting his career as a pianist. He became director of music at the court of the Grand Duchess Helen, sister-in-law of the Tsar, and it was under her patronage that Anton Rubinstein founded the St Petersburg Conservatory in 1862, with Leschetizky as head of the piano department. He held the post until 1878, when he returned to Vienna.

His home rapidly became a focus both for aspiring pianists and for various visiting musicians of the day, many of whom would be persuaded to play at the famed fortnightly group classes. In 1878, following the end of an unhappy 22-year marriage to a Russian singer, Leschetizky married his pupil Anna Esipova, and she became the first of his students to make a European reputation. Paderewski began studying with him in 1885, and it was his success, particularly in the USA, that established Leschetizky as the pre-eminent teacher of his day. Many young ladies crossed the Atlantic with the hope of having lessons with him, but were mostly passed on to his assistants and would only have the chance of playing to him very occasionally. Leschetizky was divorced from Esipova in 1892 and successively married two other pupils. His activity as a pianist effectively terminated with a performance of Beethoven's Fifth Piano Concerto at Frankfurt in 1887.

During a career that lasted 75 years, in excess of 1200 pianists are known to have studied with him. Horszowski, who had been his pupil, gave his last recital in 1991, so that from Esipova's successes in the 1880s, Leschetizky's students were active on the concert stage for almost all of the 20th century. Other major figures who were his pupils were Schnabel, Gabrilovich, Ney, Moiseiwitsch,



Theodor Leschetizky

Friedman, Hambourg, Brailowsky, Bloomfield-Zeisler and Goodson. Safonov, Vengerova, Esipova and Langenhan-Hirzel themselves all became well-known teachers.

The impact of having heard the salon composer Julius Schulhoff play in Vienna during the 1840s led Leschetizky to develop a special attention to tone quality, both in his playing and teaching. He considered Schulhoff's ability to put a beautifully phrased quasi-vocal melodic line into bold relief above a subordinated accompaniment to be a simply effective and modern style of playing that revealed new expressive possibilities. His assimilation of this influence, together with a concern that virtuosic passages should always be integrated within the overall structure of the music, enabled him to develop a style that, while retaining the elegance of the Czerny school, consolidated the substance and intended impact of a work. In matters of repertory, Leschetizky concentrated much on Beethoven, with whose music he felt a special affinity owing to his study with Czerny, although the Romantics, particularly Chopin, Schumann and Liszt, also featured highly. It was undoubtedly Leschetizky's advocacy of the Schubert piano sonatas that resulted in these largely forgotten works being introduced into the repertory, most notably by Schnabel.

His inventive and flexible approach to teaching arose from a deep-felt commitment to developing the potential of each student. This extended to him taking a genuine interest in their personal lives. He was a man of unflagging energy and emotional gusto, and it was typical of his personality that much of the advice given was in the form of metaphor and anecdote, yet always specific to the case in point. It was chiefly Leschetizky's assistants (at the height of his fame he employed four) who were responsible for establishing the myth of the 'Leschetizky Method', which, as a specific schedule of technical training, did not exist. 'As far as method is concerned', Leschetizky said, 'I teach exactly as Czerny taught me; I have added nothing, changed nothing'. Unlike many teachers of the day he did not insist on long hours of repetitive practice, but encouraged pupils to prepare the music mentally, so that they should have a clear idea of what they wished to achieve. It was the combination of Leschetizky's profound musicality, his wealth of experience in teaching and his ability, through sheer force of personality, to communicate with the pupil that led to his unassailable status as having been the greatest piano teacher of the modern era.

His compositions, which include an early single-movement Piano Concerto in C minor op.9 and a comic opera *Die erste Falte* (1867, Prague), consist for the main part of well-crafted virtuoso works for piano, mostly in a light vein.

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JAMES METHUEN-CAMPBELL

Lescot, C. François (*b c*1720; *d c*1801). French composer and violinist. He worked as a *maître de musique* at Auch Cathedral from 1747 to 1764, and at Nantes Cathedral probably from 1764 to 1768. His first three stage works, for which he wrote both librettos and music, were performed at the Théâtre d'Auch during the 1760s, and his motet, *Exaltabo te*, was twice performed at the Concert Spirituel in Paris in 1764. He moved to Paris and joined the orchestra of the Comédie-Italienne in autumn 1768; there he played in the first violin section until 1774 and second violin until 1785. His name is omitted from orchestral lists for the years 1786–7, but from 1788 he held the position of principal second violin until his retirement with a pension in 1790.

The first stage work Lescot presented in Paris was *La négresse* (1787), originally in two acts but reduced to one after the first performance. It achieved a limited success, there being little depth to the plot, but the *Mercure de France* observed that 'The *airs*, which are very well arranged by M. Lescot, were chosen with great intelligence and taste'. Vaudevilles also formed the basis of Lescot's next stage work, *Les solitaires de Normandie* (1788), a vastly more popular piece which enjoyed an initial run of nearly 40 performances and remained in the active repertory of the Comédie-Italienne for three years. Though the melodies, based on pithy repetitive motives, were short, the harmonic language unadventurous and the

forms mainly strophic, the music was deemed to enhance the natural simplicity of the tableaux depicted within the work in a manner suited to French taste. The *airs* and chansons included in Lescot's various *recueils* embody similar musical characteristics.

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printed works published in Paris unless otherwise stated

STAGE

L'amour et l'hymen (prol, 1, Lescot), Auch, 1761 (Auch, 1761)
La fête de Thalie (pastorale, 1, Lescot), Auch, 1761 (Auch, 1761)
La fête de Thémire (pastorale with vaudevilles and ariettes, 1, Lescot), Auch, 1767
La négresse, ou Le pouvoir de la reconnaissance (comédie with vaudevilles and divertissements, 1, P.-Y. Barré and J.-B. Radet), Paris, Comédie-Italienne, 15 June 1787 (*c*1787)
Les solitaires de Normandie (oc with vaudevilles, 1, A.-P.-A. de Piis and Barré), Paris, Comédie-Italienne, 15 Jan 1788 (*c*1788)
Candide marié, ou Il faut cultiver son jardin (comédie with vaudevilles, 2, Barré and Radet), Paris, Comédie-Italienne, 20 June 1788 (*c*1788)

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Sacred: Exaltabo te, motet, 1764; Requiem, 1766; De profundis, motet, 1766; other masses, lost
Other vocal: L'absence et le retour de Flore, cantatille, 1759, *F-Pn*; Iris, cantatille (?1759); L'été, cantatille (n.d.); L'amitié, cantatille, acc. 2 vn, b, 1764, lost; Recueil portatif de chansons, airs, ariettes, et duo (1765); 2 collections of ariettes, duos, romances, acc. bc (*c*1775, *c*1782); Recueil d'airs, romances, et duo, acc. 2 vn, bc (*c*1782); other cantatilles, lost
Inst: 6 duos, 2 vn, op.1 (*c*1777); 6 trios, 2 vn, b, op.2 (*c*1781)

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ETHYL L. WILL/ELISABETH COOK

L'Escurel, Jehannot de. *See* JEHANNOT DE L'ESCUREL.

Lesina (It.). *See* HVAR.

Leslie. A tremulant loudspeaker for use with electronic organs, designed by Donald J. Leslie (*b c*1911) and manufactured from 1940 by the Electro Music Co. in Pasadena, California. Since 1965 the company has been bought by CBS Musical Instruments, the Hammond Organ Co. (1980), Noel Crabbe (1985; licensed to Calo Corp., Batavia, near Chicago, in 1988) and Hammond Suzuki USA (1992); it is now based in Addison, near Chicago. The firm has marketed many models, originally intended only for Hammond organs but subsequently also for other types, in addition to licensing individual manufacturers (including Baldwin, Conn, Gulbransen, Kawai, Kimball, Kinsman, Lowrey, Thomas and Wurlitzer organs, as well as the Rhodes electric piano). In the digital age, several companies have manufactured electronic Leslie simulators, including Dynacord, Korg and Voce, and equivalent circuitry is also built into various electronic organs. Since the 1960s musicians have also used Leslie loudspeakers with other instruments, particularly electric guitars; special preamplifiers were manufactured for this.

The Leslie is normally housed in a separate cabinet, controlled remotely from the organ console, but in some instruments it is incorporated into the console. The sound is diffused from fixed loudspeakers, through a treble unit with rotating twin horns (one is a dummy, for balance) and a rotating curved reflector for the main loudspeaker (itself rotated in several models); both have two speeds, slower for 'chorus' and faster for vibrato.

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HUGH DAVIES

Leslie, Henry (David) (*b* London, 18 June 1822; *d* Llansantffraid-ym-Mechaim, nr Oswestry, 4 Feb 1896). English choral conductor and composer. He was a pupil of Charles Lucas, and played the cello at the Sacred Harmonic Society and other concerts. From 1847 he was associated with the Amateur Musical Society, first as honorary secretary and later as conductor. In 1855 he took charge of what became known as the Henry Leslie Choir; this celebrated *a cappella* ensemble – originally 35 in number, but later augmented as occasion demanded – first heard at the Hanover Square Rooms on 22 May 1856, gained first prize in an International Choral Competition held at the Paris Exhibition in 1878. It was dissolved in 1880, but re-formed in 1882 under Alberto Randegger, with Leslie as conductor from 1885 to 1887. Leslie's London concert programmes were notable for the large amount of English choral music they contained, though they also featured well-known foreign composers. In 1864 Leslie became principal of the National College of Music (dissolved in 1866). From 1863 to 1889 he conducted the Herefordshire Philharmonic Society, and in 1874 founded the Guild of Amateur Musicians. While living in the West Country he interested himself in the training of village choirs; he was a founder of the Oswestry School of Music and the Oswestry Festival. Leslie's own compositions include symphonies, oratorios, operas, cantatas and partsongs; he edited *Cassell's Choral Music* (London, 1867) and other collections intended to popularize partsongs from earlier periods. His work with local choral groups was continued by his son, W.H.P. Leslie (1860–1926), an able business man and a Master of the Musicians' Company (1924).

WORKS

(*selective list*)

all printed works published in London

STAGE

Romance (operetta, J.P. Simpson), 1857, London, CG, 2 Feb 1860, ov., arr. pf, songs (1860); as Bold Dick Turpin, London, St James's, 1878
Ida, or The Guardian Storks (legendary op, 3, Simpson), op.22, London, CG, 15 Nov 1865, vs (1864)

VOCAL

Orats: Immanuel, op.8, London, 2 March 1854, vs (1854); Judith (H.F. Chorley), Birmingham, 1858, vs (1859)
Other sacred: TeD and Jub, D, 1846; Let God arise, festival anthem, solo vv, chorus, orch, op.5, 1849, vs (1850); Blow ye the trumpet in Zion, anthem (1876); The First Christian Morn (biblical-pastoral cant.), 1880; O have mercy upon me, anthem, 1883; other works
Secular: cants., incl. Holyrood (Chorley), op.17, 1860, vs (1860); The Daughter of the Isles (A. Matthison), 1861 (1862); madrigals, incl. Charm me asleep (R. Herrick), 6vv, op.24 no.3 (1869); My love is fair (G. Peele) (1869); O let me play the fool (W. Shakespeare), 6vv (1885); partsongs, duets, songs, many pubd

INSTRUMENTAL

Orch: Sym., F, 1847; The Templar, ov., 1852; 1 other sym.
Chbr: Qnt, str; Qnt, pf, wind insts; other works, incl. pf pieces

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H.C. COLLES/E.D. MACKERNESS

Les Musiciens du Louvre. French period instrument orchestra based in Paris, founded in 1984 by MARC MINKOWSKI to perform Baroque and Classical repertory. The orchestra's main sphere of activity lies in opera and oratorio, and it performed Lully's *Phaëton* for the official opening of the Lyons Opéra in 1993. Among its recordings are Lully's *Phaëton* and *Acis et Galatée*, Charpentier's *Le malade imaginaire*, Rameau's *Hippolyte et Aricie* and *Dardanus*, Handel's *Teseo*, *Amadigi* and *Ariodante* and Stradella's *S Giovanni Battista*, which won a Gramophone Award.

NICHOLAS ANDERSON

Lesne, Gérard (*b* Montmorency, 15 July 1956). French countertenor. Mainly self-taught, he joined the Clemencic Consort in Vienna in 1979 and since then has appeared with many of the leading European early music ensembles, including the Ensemble Clément Janequin, La Grande Ecurie et la Chambre du Roy, the Chapelle Royale, Hesperion XX and Les Arts Florissants. In 1985 he founded his own vocal and instrumental ensemble, Il Seminario Musicale, with which he has appeared in concerts and festivals throughout Europe. Although he has sung a number of operatic roles, he shows closer affinity with sacred music of the 17th and 18th centuries, for which his lightly textured, pure-toned voice is particularly well suited. His recordings include Stradella's *S Giovanni Battista*, Charpentier's *David et Jonathas*, Handel's *Poro*, Vivaldi's *L'incoronazione di Dario*, *Leçons de ténèbres* by Charpentier and Couperin, cantatas by Alessandro Scarlatti, Caldara, Bach, Handel and Bononcini, and sacred music by Monteverdi, Vivaldi, Pergolesi and Jommelli.

NICHOLAS ANDERSON

Lesotho, Kingdom of. Country in southern Africa. It has an area of 30,355 km² and a population of 2·29 million (2000 estimate), 98% of whom are Basotho. Basotho music is stylistically similar to that of the other indigenous peoples of southern Africa, including the Xhosa, some of whom live in south-central Lesotho. The Basotho have strong historical, cultural and linguistic links with the Tswana of Botswana and the Sotho (Pedi) of South Africa's Northern province, but corporate and geographical separation of these peoples since the 18th century have differentiated their musical styles, especially those connected with social identity, rituals of the life-cycle and economic pursuits.

1. Main musical types. 2. Instruments. 3. Songs and dances. 4. Modern developments.

1. MAIN MUSICAL TYPES. Music is an integral part of Basotho social education and traditionally links hearing with the understanding of the natural and social worlds. The temporal arts (*lipapali*: 'games') of the Basotho are clearly separated from the graphic and plastic arts. Their four basic types include one connected with speaking (*ho bua*), two with (instrumental) sound-making (*ho letsa*) and one with singing (*ho bina*). The contemporary category of 'music' is called *mmino* (literally, 'song', from *ho bina*).

All these types of Basotho music are performed with specific objectives and derive their cultural significance more from the social contexts in which they occur than from their musical form or style. Many forms are found in more than one context; for example the *mokorotlo* and *mohobelo* dances, with a change of text, also provide the songs for communal work. In addition to these specific uses, many *lipapali* occur as forms of competition: this is especially so with the tunes called *linong* played on the *lesiba* stick zither, the *mohobelo* and *mokhibo* dances, school choir singing and the *sefela* songs of the migrant workers. These periodic competitions help to maintain the common musical traditions and at the same time define and maintain the social, regional and individual identities of performers and social groups.

2. INSTRUMENTS. There are two kinds of instrument: those sounded by the hand (*liletsa tsa matsoho*) and those sounded by the mouth (*liletsa tsa molomo*). Each group contains idiophones, chordophones and aerophones, but only those sounded by the hand include membranophones. All the instruments are played solo or in the accompaniment of songs, dances and other activities; ensemble performances rarely occur. While there is not a large variety of musical instruments, a wide range of game and topical songs can be performed on any one instrument, in addition to its characteristic songs. All the instruments have been described in detail by Percival Kirby (1934).

Hand-sounded instruments include both a single- and a double-headed drum, the *moropa* and the *sekupu*. Both drums are small, not more than 70 cm in length. The *moropa* is used to accompany girls' initiation songs and women's dancing, while the *sekupu* is used by certain healers. These healers (*mathuela*) use dance and song as an integral part of their therapy; historically most have been women. In addition, the *sekupu* is played to accompany an increasingly popular dance celebration, called *litolobonya* or *pitiki*, which is held for the mother of a newborn child and performed exclusively by and for groups of women who are mothers themselves (Coplan, 1994; Wells, 1994). Traditional hand-drumming has thus been almost exclusively a female activity. The hand-sounded group also includes the *sevuvu* (bullroarer), *morutlhoana* (shaken rattles), *setjoli* (rubbed rattles) and the *manyenenyene* (metal bells). The principal string instruments in this group are the two monochord musical bows: the *thomo*, which is beaten with a small stick and has a gourd resonator with a hole in the back that is stopped against the body; and the *sekhankula* or *'mamokhorong*, which is bowed with a small horsehair bow and which has a large, closed tin resonator at the upper end. A third important string instrument is the *masholo-sholo*, a bowed trough zither made of bamboo (Koole, 1952).

Mouth-sounded instruments include all that are blown, vocalized or mouth-resonated; mouth-resonance is an important feature in the Basotho classification of instruments and is regarded as a part of the instrument and not solely as a performing technique. These include aerophones (*lekhitiane*), megaphones (*liphala*), animal-horn trumpets (*phalana*) and flutes (*lekolilo*), chordophones (*lekope* and *setolotolo*, simple and compound mouth-resonated bows) and idiophones (*sekebeku*, a jew's harp; and *lesiba*, a mouth-resonated stick zither sounded by blowing, on a feather quill affixed to one end of the single string). The *lesiba* was adapted from the Korana who call it *gora* (figs.1 and 2).



1. Lesiba (mouth-resonated stick zither); detail showing placement on the lips

Basotho musical instruments are used with specific functional objectives, e.g. the primary use of the *lesiba* is in cattle-herding: birds' sounds and actions are seen to affect cattle; these sounds can be imitated on the *lesiba* and the instrument used to control the animals' behaviour.

3. SONGS AND DANCES. Songs are divided into those that are performed standing still (*ho engoe*) and those involving coordinated movement and therefore 'sung with the feet' (*ka maoto*). The former are used in girls' and boys' initiation ceremonies. The education of boys for initiation (*lebollo*) consists to a considerable extent of *likoma* (secret instructional songs). The texts of these songs, which have a special linguistic structure, are of two types. There are myth-like historical songs that trace origins and migrations, cite hardships and punishments and establish the general continuity of the present with the past. Other song texts are concerned with customs, moral principles and with the dangers of life (Guma, 1967). Closely related, conceptually and musically, to the instructional songs are *mangae*, songs learnt by the initiates to be presented publicly upon their return from isolation. The texts of these songs are a combination of farewells to the past, self-praises and the construction of a poetic image of one's identity and personality. As each initiate sings and recites praises, his fellow initiates respond in chorus, and the audience comes forward with gifts that mark their acceptance of the boy as a man. The instructional songs impress the significance of their ideas on the initiate, while he learns to express what he has absorbed through *mangae*.

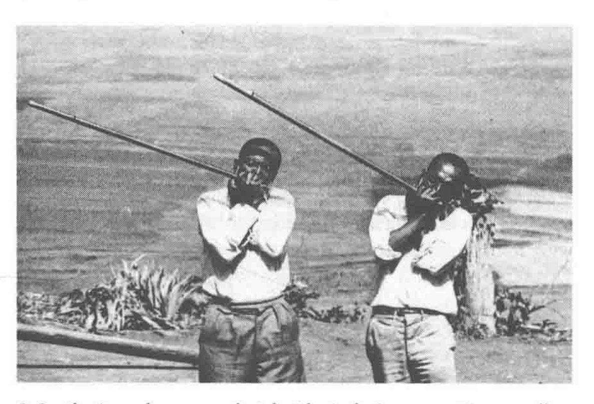
Since the 1840s, the 'standing still' song type has also included religious hymns (*sefela*) of the Christian churches as well as the songs of spiritualist and prophetic churches. By the 1870s, the term *sefela* was further extended to refer to a form of lengthy sung poetry performed solo by Basotho workers employed in the new mines of South Africa (Coplan, 1988; 1994; Wells, 1994). The term *sefela* originally referred to solo verses sung by initiates during *mangae* initiation graduation songs, and the link with the song forms to which it has been applied appears to be emotional fervour (Coplan, 1987). Other songs in this group are lullabies, responsorial laments for the dead sung by women (*koli ea malla*), songs of school choirs (*monyanyako*), a responsorial prayer for rain (*thapelo*) and songs sung during the arrangements preceding a marriage.

Songs that involve coordinated actions include work-songs for threshing, tanning, grinding and hoeing. Herd-boys sing mouse-hunting songs that praise mice and frighten them into being trapped and killed (Mokhali, *c*1970). Most work-songs are responsorial and iterative, with texts that refer to the tasks performed and the hardships they involve (Guma, 1967).

Songs that serve as the motive force in dramatic dances are central to this type. The *mokhibo*, a group dance, is performed by women who dance on their knees while gesturing with the upper half of the body. They are supported by a group of singers who encourage them and explain the dance through topical and mundane song texts. The songs, sung by both men and women, are polyphonic and responsorial and are accompanied by a single drum and hand-clapping. The *mokorotlo* (pl. *mekorotlo*) is a men's dance associated with warfare, and its stamping gestures dramatize the strategy and tactics of battle; long responsorial songs describe the fate of men who fall. The dance is performed to highlight the special activities of chiefs, to accompany the ritual hunting of wild animals, during boys' initiation, and in preparation for other dance performances. *Mokorotlo* performances are individualistic and competitive, and, like *mangae*, they are interspersed with praises. At country race meetings, *mekorotlo* are performed on horseback and individual mounts are praised. At harvest, village work teams sing *mekorotlo* as they cut and thresh, urged on by a solo praiser.

Mohobelo is another men's dance supported by responsorial songs and characterized by uniform movements of the dancers punctuated by solo dancing. As in the *mokhibo* women's dance, these songs are topical and in combination with the dancing serve to maintain group cohesion and social solidarity. There were originally two basic styles of *mohobelo*, identified with the historical division between high chiefs of northern Lesotho (Ha-Molapo) and those of the south (Matsieng), that of the former being more energetic and faster in tempo than the latter; each style had its own corpus of songs. Just as popular with males of all ages is the *ntlamo* 'stamping' dance, adapted from a Zulu workers' dance of the same name (*ndhlamu*) encountered in the South African mines. *Ntlamo* is but one of the many examples of choreological exchange among neighbouring southern African cultures that have occurred since well before European colonization.

There are few occasions when young men and women participate in the same dance. In one version of a dance



2. Lesiba (mouth-resonated stick zither); the instrument is normally played solo

called *moqoqopelo* or *motjeko*, boys and girls dance in a circle while one girl sings of her affection for a boy who responds by dancing (Mokhali, *c*1970). In another version, young men dance and respond with a short refrain to witty and amusing texts sung by a leader (Guma, 1967). Men and women participate equally in the possession dances of the *mathuela* healing cult, which was imported from Zulu-speaking regions to the south-east of Lesotho.

4. MODERN DEVELOPMENTS. Traditionally there was no professionalism in Basotho music, though this has developed in response to changes in Basotho culture and as a result of the rise of patronage and a popular market. Broadcasting and commercial recording have also been changing Basotho music. The exposure of traditional styles to a wider mass audience and the influence of imported song styles and instruments have given rise to both syncretized and entirely new forms of musical expression, especially those of instrumental groups. The *sefela* songs of the migrants were taken up by both male and female tavern singers, put into the rhythmic, strophic form proper to instrumental backing by pedal organ or German concertina, and called *famo* after the dance they accompanied. Since the 1960s, these bar songs have been backed by duos comprised of piano accordion (*koriana*) and a new form of the *meropa* drum made from a 20-litre tar can, a rubber inner tube head and a row of *manyenenyene* (consisting of bottle tops), which is beaten with sticks or flexible lengths cut from bus tyres.

There have been extensive resultant changes in interpretation and losses among some of the more restricted and specialized types of music. Still, the music played and sung in the taverns and recorded on cassettes remains unmistakably Basotho in rhythm, melody and other musical characteristics. Other factors that have contributed to change include the market that has emerged for popular music played on Western instruments, as well as new opportunities given to professional composers and performers.

In 1969 Huskisson listed over 40 Basotho composers whose works spanned the Western classical, Basotho traditional and current popular fields. One of these composers, the late J.P. Mohapeloa, published a collection of 92 choral partsongs in three volumes entitled *Meloli le lithallere tsa Afrika* ('Melodies and decorated songs of Africa', 1935–75). These are in Tonic Sol-fa notation, and they provided the first new Basotho school music since the hymnbook *Lifela tsa Sione* ('Hymns of Zion'; see Huskisson, 1969) was published in 1844. Another collection of composed songs, which includes a few transcriptions of traditional children's songs, is *Binang ka thabo: lipina tsa Sesotho tsa likolo le lihlopha tsa libini* ('Sing with joy: Sesotho songs for schools and choirs', 1963). While composition of partsongs arranged in Western harmonization has declined, new composers are now increasingly active, and the old songs of Mohapeloa and others are found in a multitude of modern performance contexts.

Recordings of Basotho music are held at the International Library of African Music, Grahamstown, South Africa. More easily available are the cassettes of *koriana* and *meropa* tavern songs recorded in studios in South Africa and now released internationally on a number of record labels.

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CHARLES R. ADAMS/DAVID B. COPLAN

Lespine. *See* L'EPINE family.

Lespine, Charles de (*b* Paris, ?1580s; *d* ?Turin, after 1627). French lutenist, composer, poet and dramatist. He first came to notice for his verses for ballets (*Ballet des Mores*, perf. 1609). Towards the end of 1610 he travelled to England, where he so impressed Queen Anne, wife of James I, with his playing and skills as courtier that she provided handsomely for his stay. After touring Scotland and Ireland he was in Frankfurt in 1612. In early 1618 he accompanied a diplomatic mission from Vienna to the Sultan Osman II, arriving in Constantinople in February. By May he was back in Vienna where, during a ballet at court, news came of the Second Defenestration of Prague. In July he accompanied the Archduke Charles, Bishop of Breslau, to Prague and thence to his residence at Neisse (now Nysa) in Silesia. Following the election of Frederick, Elector Palatine, as King of Bohemia in August 1619 and the consequent upheavals, Lespine took refuge in Warsaw at the court of Sigismund III. After a brief tour of Sweden and Copenhagen he was back in France in 1621. By 1627 he had moved to Turin at the behest of his friend Antoine Boileau, violinist to Chrestienne de France, sister of Louis XIII and wife of Victor Amadeus of Piedmont.

Lespine's literary works (*Les Oeuvres de Lespine*, Turin, 1627) include occasional poems, texts for three ballets, a verse tragedy and an account of his travels. His lute works are preserved in sources (*c*1615–*c*1635) outside France, notably England and Sweden. They represent the style of the generation of Robert Ballard, mostly in *vieil ton* but also in the newer tunings of the 1620s, and include early moves towards the semi-measured prelude.

WORKS

28 (?27) pieces, in *vieil ton*: 15 courantes, 5 ballets, 3 voltes, 2 preludes, 1 fantasia, 1 bergamasque, ?1 passamezzo, *A-KR, CZ-Pnm, D-Hs, LEm, GB-Cfm, HAdolmetsch, Lbl, Lspencer, RUS-SPan, S-N, SK, US-NYp, R*; N. Vallet: Het tweede boeck van de luyt-tablatuer (Amsterdam, 1616), L. de Moy: Le petit boucquet de frise orientale (n.p., 1631), R. Mathew: The Lutes Apology (London, 1652)

25 pieces, in 3 *accords nouveaux*: 8 courantes, 6 sarabandes, 5 ballets, 4 allemandes, 2 gavottes, *GB-En, S-N*

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DAVID LEDBETTER

Lessard, John (Ayres) (*b* San Francisco, 3 July 1920). American composer. As a child he had composition lessons with Cowell. He went on to study with Boulanger, Dandelot and Cortot at the Ecole Normale de Musique, Paris (1937–40); he continued his work with Boulanger at the Longy School of Music (1940–41). After serving in the US Army, he settled in New York. His honours include two Guggenheim fellowships (1946, 1953) and awards from the Alice M. Ditson Fund (1946) and the American Academy of Arts and Letters (1952). In 1962 he joined the music department at SUNY, Stony Brook, where he taught until his retirement in 1990.

Lessard's compositions evolved from a neo-classical idiom into a style influenced, particularly in the domains of texture and sonic design, by serial procedures. Other notable characteristics include strong linear and contrapuntal structures, coloured in the late works by small tone clusters. Among his early works, the Piano Sonata (1940) received critical acclaim from Virgil Thomson and wide public recognition.

WORKS
(*selective list*)

Orch: Vn Conc. 1942; Box Hill, ov., 1946; Cantilena, ob, str, 1947; Little Concert, 1947; Conc., wind, 1949; Conc. (fl, cl)/(2 ob, hn), 2 ob, hn, bn, str, 1952; Serenade, str, 1953; Serenade, 1957; Suite, 1959; Sinfonietta concertante, 1961; Hp Conc., 1963; Pastimes and an Alleluia, 1974

Vocal: Ariel (W. Shakespeare), 1v, pf, 1941; Orpheus (Shakespeare), 1v, pf, 1943; Full Fathom Five (Shakespeare), 1v, pf, 1948; When as in Silks my Julia Goes (R. Herrick), 1v, pf, 1951; Don Quixote and the Sheep, Bar, B, orch, 1955; 2 Madrigals, SSATB, 1955; 12 Songs from Mother Goose, 1v, str trio, 1964; Fragments from the Cantos of Ezra Pound (cant.), Bar, chbr ens, 1969; Stars, Hill, Valley, S, pf, 1983; The Pond in a Bowl (Han Yu), S, pf, perc, 1984; The Seasons, S, pf, perc, 1992; 4 Songs (C.N. White), S, pf, 1995; *c*35 other songs

Chbr and solo inst: Wind Octet, 1952; Sonata, vc, pf, 1956; Trios of Consanguinity, fl, va, vc, 1957; Trio in sei parti, 1966; Quodlibets I–III, 2 tpt, trbn, 1967; Wind Qnt no.2, 1970; Brass Qnt, 1971; Movts I–VIII, tpt, other inst(s), 1976–9; Concert Duo, va, gui, 1981; Divertimento, gui, 1981; Music nos.1–3, gui, perc, 1983; Concert Duo, 2 gui, 1984; Album, gui, 1986; Drift, Follow, Persist, hn, pf, perc, 1988; An Assembled Sequence, perc, 1989; Qnt, fl, cl, vn, vc, pf, 1993; Gather and Disperse, fl, cl, tpt, trbn, 2 perc, pf, 2 vn, 2 vc, 1994; 5 Pieces, hn, perc, 1997; other duets, trios, qnts

Kbd: Sonata, pf, 1940; Mask, pf, 1946; Little Concert, pf, 1947; Toccata in 4 Movts, hpd, 1951; Threads of Sound Recalled, pf, 1980; other pf and hpd works

Principal publishers: ACA, Joshua

STEVEN MACKEY

Lessel, Franciszek (*b* Warsaw, *c*1780; *d* Piotrków Trybunalski, 26 Dec 1838). Polish composer and pianist, son of WINCENTY FERDYNAND LESSEL. He studied first with his father and at the end of 1799 went to Vienna, where he studied with Haydn. They apparently became close friends and Lessel remained in Vienna until Haydn's death in 1809. Lessel gave at least one concert in Vienna, and some of his compositions were well received there. During his stay in Vienna he made four return visits to Poland, each lasting several months: he gave concerts in Kraków and was also a court musician at Prince Lubomirski's castle at Łańcut. After his return to Poland in 1809 he settled in Warsaw, where he gave concerts of his own music and was for some time musical director of the Amateur Music Society. In the early 1820s, as a result of a personal tragedy, he withdrew from active musical life and undertook non-musical work, including (from 1837) that of inspector of the *gimnazjum* (grammar school) at Piotrków, where he worked until his death.

Lessel was among the most distinguished Polish composers of the early 19th century and is the chief representative of the mature Classical style in Polish music. He was mainly influenced by Haydn. This influence is most evident in Lessel's choice of genres, his structuring of forms and in his harmony and orchestration. He used polyphony in a manner similar to that of Haydn, including polyphonic passages both in sacred works with orchestra and in instrumental compositions, especially in the finales of multi-movement works. Mozart's influence is evident in the piano pieces, where there is a strong virtuoso element. His piano concerto in C displays characteristics of the 'style brillant', especially in the shaping of the sonata-form Allegro. Both themes are in a cantilena style and they are linked by virtuoso passages; the solo instrument dominates and is followed by the orchestra. Lessel's works often contain Polish features, such as the rhythmic patterns of Polish dances (mainly in cyclic works) and popular melodies used as thematic material on a larger scale.

Lessel's creative career falls into two periods. The first spans the years in Vienna and the early years after his return to Poland, when he concentrated on instrumental works, while from about 1815 he composed mainly sacred works with instrumental accompaniment and some chamber pieces. Most of Lessel's works were not published. Many of them are lost, and it is likely that his output was much greater than it appears.

WORKS

STAGE

Cyganie [The Gypsies] (op, F.D. Kniaźnin), unfinished, lost
La dancomanie [The Balletomane] (ballet), lost

VOCAL

Sacred: Kantata do Świętej Cecylii [Cantata to St Cecilia] (B. Kudlicz), perf. Warsaw, 1812, *PL-CZ*; Msza polska [Polish Mass] (F. Wężyk), B♭, 1813, *CZ*, 4 other masses (3 lost), incl. 1, C major, *A-Wm*; 2 requiem settings, lost; Graduale Benedictus et Venerabilis, solo vv, orch, *PL-CZ*; Ave regina, off, 3 solo vv, orch, *CZ*; 3 motets, lost

Songs: 10 songs (J.U. Niemcewicz), in Śpiewy historyczne (Warsaw, 1816)

INSTRUMENTAL

Orch: Adagio and Rondeau à la polonaise, pf, orch, op.9, 1807 or earlier (Leipzig, ?1807); Potpourri, pf, orch, op.12 (Leipzig, ?1812) [also for vn, pf, entitled Caprice and Variations, op.10, *PL-Kc*]; Pf Conc., C, op.14 (Leipzig, *c*1813); Ov., C, op.10 (Leipzig, n.d.); Variations, fl, orch, arr. fl, pf (Kraków, 1953); 6 syms., lost, except no.5, g, Finale, copy in *A-Wgm, PL-Wtm* (reproduced); 2

concs., hn, orch, Variations, hn, orch, Capriccio, D, 'clarino', orch, all lost

Chbr: Str Qt no.1, A, 1800, 1st movt *Wtm*; 3 Concert Duets, 2 fl, op.1 (Vienna, 1802); Duo and Variations on a theme from Cherubini's Faniska, 2 fl, op.7 (Vienna, 1805); Qt, fl, vn, va, vc, op.3 (Vienna, 1806); Fantaisie caractéristique, pf, vn, va, vc, op.31, 1822, pf pt. *Wtm*; Str Qt no.8, B♭, op.19, 1824, *F-Pn*; Pf Qnt, f, op.25, perf. 1834, lost; 3 Parthiae, 2 cl, 2 bn, 2 hn, *A-Wgm*, *CZ-Pnm*; Str Qt no.6, D, va pt. *PL-Wtm*; Pf Trio, E, op.5 (Leipzig, n.d.); 5 other str qts, Trio, 2 cl, bn, Duet, 2 fl, all lost

Pf: 3 Sonatas, op.2 (Vienna, *c*1800); 12 Ländler (Vienna, 1806); 2 Fantasias: C, op.8 (Leipzig, *c*1810), e, op.13 (Leipzig, 1813); Adagio and Fugue, d, pf 4 hands, op.11 (Warsaw and Leipzig, *c*1813); Variations on the Ukrainian song Jichaw kozak zza Dunaju [Jichaw, the Cossack from the Danube], op.15 no.1 (Warsaw, after 1817); Nowy polonez na fortepian [New Polonaise for the Piano], in Terpsychora, no.8 (Warsaw, 1821); Variations, op.15 no.2, ed. Z. Drzewiecki (Warsaw, 1934); other polonaises, lost

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ZOFIA CHECHLIŃSKA

Lessel, Wincenty Ferdynand [Lesselt/Lössel, Vinzenz Ferdinand] (*b* Jílové, nr Prague, *c*1750; *d* Puławy or Warsaw, after 1825). Polish composer of Bohemian descent. The son of a burgrave, he received his musical education in Germany, where his family settled in 1762. He studied composition, the keyboard, violin and viola in Dresden under J.G. Schürer and from 1762 to about 1776 played the viola in the Dresden royal orchestra. By 1780 he was in Warsaw, and the following year he took the post of piano teacher at Prince Adam Kazimierz Czartoryski's establishment in Puławy. In 1787 he was appointed court Kapellmeister of the theatre at Puławy, for which he composed several operas, and by 1812 he was also music director of the theatre at Sieniawa (the other Czartoryski residence). From 1814 he directed and taught at the organists' school at Puławy founded by Czartoryski. In 1825 he was living at Puławy and was a singing teacher. His works show technical competence and, like those of many of his contemporary compatriots, are characterized by elements of Polish folk music.

WORKS

STAGE

first produced at Puławy and all lost, unless otherwise stated

Cyganie [The Gypsies] (op, F.D. Kniaźnin), 1787

Dwaj strzelcy i mleczarka [Two Huntsmen and the Milkmaid] (operetta, L. Anseaume, trans. J. Baudouin), 1787; rev. version (trans. A. Hoffman), 1804; duet frag., *PL-Wtm*

Matka spartanka [The Spartan Mother] (op, Kniaźnin), 1787

Troiste wesele [Triple Wedding] (op, 5, Kniaźnin), 1787

Piast (melodrama, J.U. Niemcewicz), 1800; rev. version (L.A. Dmuszewski), Sieniawa, 27 Jan 1820

Pantomima, 1805

I plotka czasem się przyda [Even Gossip is Sometimes Useful] (idyll, I. Tański), 1805; sequel [same title], Sieniawa, 1818

Domek na gościńcu [Little House in the High-Road] (1, Dmuszewski), Sieniawa, 1818

Pielgrzym z Dobromila [The Pilgrim from Dobromil] (2, A. Kłodziński), Sieniawa, 31 March 1819

Przyjazd pożądany [Wished-for Arrival] (2, Kłodziński), Sieniawa, 31 March 1820

OTHER WORKS

Cant. for the consecration of the Protestant church, Warsaw, 30 Dec 1781, lost

Sym. for his son's birthday, sinfonias, marches, polonaises, orch, all lost

Nuta z odmianami z Weledy [Melody of Weleda with Variations], pf 4 hands, vn, lost

3 polonaises: pf, B♭, *PL-Wtm*; pf, E♭, ed. in Prosnak; vn, D; Ariette ... variée, pf, 1797, *A-Wgm*: all ed. in Rudnicka-Kruszewska

Sonatas, polonaises, pf; preludes, org: all lost

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ALINA NOWAK-ROMANOWICZ/R

Lesser, Wolfgang (*b* Breslau, 31 May 1923; *d* Hennigsdorf, nr Berlin, 27 Sept 1999). German composer and music functionary. In 1938 he studied at the Berlin Conservatory. For political reasons he emigrated to London in 1939, and in 1940 he was interned on the Isle of Man. In 1942 he became a member of the Communist Party of Germany. From 1943 to 1947 he served in the British Army, after which he returned to Berlin and studied composition with Wagner-Régeny, Eisler and Kochan at the East Berlin Hochschule für Musik (1950–4). From 1954 to 1961 he was a teacher and composer with the GDR's State People's Art Ensemble, and then established himself as a freelance composer. In 1964 he became vice-secretary of the East German Union of Composers and Musicologists, in 1968 first secretary (until 1978), and in 1985 president (until 1989). In 1971 he became a member of the Kulturkommission within the Central board of East Germany's state party, and also a member of the East German parliament. In addition, he was general secretary of the East German Music Council (1968–79) and chairman of the board of the East German performing rights association (1983–5). His awards include the Vaterländischer Verdienstorden and the National Prize. He is best known for his strongly emotional songs which, in their concise and heavily optimistic expression, recall Eisler; there is an equally lyrical expressiveness in the concertante works. All of Lesser's music is marked by a striving after simplicity and freedom of form.

WORKS

(*selective list*)

Vn Conc., 1962; Sonata, vn, 1964; Ein Tag in unserer Stadt (M. Streubel), 1v, pf, 1967; Str Qt, 1979–80; Plattdeutsches Liederbuch, mixed chorus, female chorus, male chorus, 1986–7; Str Qt, 1992; 4 Pieces, pf, cl qnt, 1994; Sonata, vc; Sonata, cl; Das Jahr, children's chorus, insts; Liederzyklus (G. Maurer), 1v, pf; Im Vogelflug (Streubel), 1v, pf; Oktoberkinder (children's op); mass songs, scores for theatre, cinema, radio, TV

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ECKART SCHWINGER/LARS KLINGBERG

Lessmann, Otto (*b* Rudersdorf, nr Berlin, 30 Jan 1844; *d* Jena, 27 April 1918). German critic, pianist and composer. Although he was best known as the owner and editor of the influential *Allgemeine Musik-Zeitung* (1882–1907), Lessmann had earlier studied the piano with Bülow and composition with Friedrich Kiel in Berlin. In 1866 he became a piano teacher at the Stern Conservatory and the following year joined the faculty of the Klavier-Schule Tausig, a position he held until Tausig's death in 1871. From 1872 he was head of the music department of the Kaiserin Augusta Stiftung, in Potsdam, and he also taught at the Klindworth-Scharwenka Conservatory. The relationship with Bülow and Tausig was important in bringing him into personal contact with both Liszt and Wagner, and he became a staunch supporter of the New German School.

Lessmann was widely respected as a critic. His prose was judicious and tempered, and it was informed by many years of practical music-making. Generally speaking he championed the new and unusual in music. This made him the polar opposite of his older contemporary Eduard Hanslick, who was seen as representing the more conservative musicians of the time. Lessmann was a regular visitor to Bayreuth and gave generous coverage to the festivals of the Allgemeiner Deutscher Musikverein, of which Liszt was the lifetime president. Liszt thought well of him as a composer and transcribed his three 'Tannhäuser' songs for solo piano. He also wrote a monograph on Liszt (*Franz Liszt: eine Charakterstudie*, Berlin, 1881).

ALAN WALKER

Lesson (i) (from Lat. *lectio*; Fr. *leçon*). A formal reading (often so called) from a scriptural text at a liturgical service (the form 'lection' is an alternative). The word may be regarded as appropriate in this sense outside the Western Christian tradition (*see* EKPHONETIC NOTATION; ISLAMIC RELIGIOUS MUSIC, §I, 3; JEWISH MUSIC, §III, 2(ii)); this article is concerned only with common origins and the Latin tradition.

The reading of scriptural texts was inherited by the early Church directly from the synagogue of its day and applied from early times to the core writings of the Church itself, the incipient New Testament, as well as to the existing scriptures, the Old Testament, both initially in their Greek form (Justin Martyr, *c*150 CE). It is not known when such texts were first given a musical inflection according to their grammatical structure (*see* CANTILLATION). Signs held to be indicative of this may go back as early as the 7th century in Syrian manuscripts (*see* EKPHONETIC NOTATION, §1), but it is impossible to be certain whether these indicate a properly musical inflection or merely mark pauses, stress and the like in reading. It would be safer to conclude that from the 9th century in the East and from the 10th in the West, on the evidence of theoretical sources and the signs themselves, lessons were being sung to simple formulae.

In the Christian tradition as in the Jewish, distinctions came to be made according to the function of the text (e.g. as between the Old Testament lesson in the Office, the EPISTLE and the GOSPEL) and the solemnity of the occasion. While many Western manuscripts do no more than indicate the grammatical structure with signs for pauses, others manage to convey a specifically musical element, as for example in the 15th-century manuscripts *GB-Ctc* B.11.12 and Trinity College, Oxford, MS c.77 (epistles), and *Ctc* B.11.13 and Trinity College, Oxford, MS c.23, c.76 (gospels: see Fenlon, 90–94). Theoretical sources (ordinals and the like) indicating the formulae in staff notation to go back to the 12th century, though they are commoner later (Bohn; Wagner, 38–52).

Some lessons called for more elaborate chants; these include passages from the LAMENTATIONS of Jeremiah for TENEBRAE and the genealogies from the gospels of St Matthew and St Luke sung during the Christmas season (see e.g. *AS*, 51–2, St Matthew, Christmas Matins; 88–9, St Luke, Epiphany Matins). The recitations of the PASSION during Holy Week were sung by three deacons to a special tone, and parts of their texts (especially those from St Matthew and St John) were frequently set in polyphony thereafter.

Lessons were sometimes troped, either in Latin or in the vernacular, the trope in the latter case offering a translation of the Latin text (Wagner, 513–14, with a Latin gospel and a French epistle; Gennrich, nos.5, 6: epistles in Occitan). Wagner's French example, for the Holy Innocents (28 December), is from a manuscript (*F-CHRm 520*) that contains similar epistles for St Stephen (26 December), St John the Evangelist (27 December), St Thomas of Canterbury (29 December) and St Nicholas (6 December). The Occitan examples (*F-MOf* 120, ff.13*r*, 17*r*) are both for St Stephen, but unlike the French ones their troping insertions are stanzaic and do not repeat the elaborate special melody of the Latin text: the second, indeed, is a contrafactum of the hymn *Veni creator spiritus*. Gennrich (p.14) refers to six Catalan versions of the same trope. There is a series of nine epistles for various feasts in *F-Pn* lat.1139, all but two troped in Latin. The Sarum Use, among others, called for a troped lesson at Midnight Mass before the epistle (*Missale ad usum … Sarum*, ed. F.H. Dickinson, Burntisland, 1861–83, cols.50–51): there are 3 polyphonic settings in *GB-Cmc* Pepys 1236 (see Harrison, *AnnM*, p.104): the same manuscript includes a monophonic mensural setting of the Lamentations by John Tuder and a curiosity of English parochial rites, a monophonic 'Propheta' trope (an acted troped lesson for Palm Sunday, not the same as the continental *Ordo prophetarum*: Harrison, *AnnM*, 124–8).

The sphere of the lesson is enlarged by consideration of ancillary forms such as the conductus before a lesson, the 'Jube domne benedicere' formula before a lesson, and the 'Haec dicit dominus' and 'Tu autem' formulae afterwards (cf. 'Jerusalem, Jerusalem' at the conclusion of the Lamentations). These are sometimes troped, and may be given polyphonic settings, like the lessons themselves. An example of the latter is the *Leccio libri sapiencie* (Epistle for the Assumption of the Blessed Virgin Mary) in *F-Pn* lat.1139 (ff.44*v*–45*v*, as a later addition to this section of the manuscript). The same manuscript has a monophonic Occitan trope to the 'Tu autem' ('Be deu hoi mais finir', f.44*r*; Gennrich, no.3). Göllner offers a virtually complete edition of 'primitive' polyphonic settings of lessons and ancillary forms, excluding Lamentations and Passions, based on over 50 sources mainly from the Teutonic sphere.

Liturgical lessons in the Renaissance period (excluding of course motets based on epistle and gospel texts, which can hardly have been intended for liturgical use) are confined largely to Lamentations. An exception must be made for the polyphonic lessons of Lassus, in a severe style: there are two sets of nine lessons each for the Office

of the Dead (from the Book of Job), and three for Christmas Matins (first Nocturn, from the Book of Isaiah), as well as two sets of Lamentations.

While polyphonic lessons (apart from Passions and Lamentations) do not seem to have been in use beyond 1600, their monophonic cantillation persisted in the Latin rite until the adoption of vernacular readings in 1970; even so, they may still be heard occasionally, in Latin and the vernacular. Lutheran and Anglican churches have also adopted the sung lesson at times. It is curious to find the *accentus* (i.e. lesson-tones) of Ornithoparcus (*Micrologus musice actiue*, 1517) surfacing in the translation by Dowland (1609), the more so as overtly Catholic allusions were mostly eliminated in his version. Whether they ever formed the basis of Anglican practice, however, seems very doubtful.

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JOHN CALDWELL

Lesson (ii). A term originally used in England to denote an exercise in performance or composition but eventually extended to cover almost the entire field of domestic keyboard music as well as some kinds of instrumental chamber music. The last meaning came into use as early as 1599 with Morley's *First Booke of Consort Lessons* for treble viol, flute in G, bass viol, lute, cittern and pandora, which was followed by Rosseter's *Lessons for Consort* for the same instruments (London, 1609). The word appears on the title-page of the second English version (London, 1574) of Le Roy's (now lost) *Instruction* for the lute of 1567 ('with a briefe instruction how to play on the lute by tablature, to conduct and dispose thy hand unto the lute, with certaine easie lessons for that purpose'). This clearly pedagogic meaning was quickly expanded, and in due course the word appeared as part of a main title, for example in Robert Dowland's *Varietie of Lute Lessons* (London, 1610). It does not occur on the title-page of *Parthenia* (London, 1613[14]), the first collection of keyboard music to be printed in England, though it is used in George Chapman's introductory sonnet. The earliest known application of the word to a single piece occurs in My Ladye Nevells Booke (1591), a manuscript collection of keyboard music by Byrd, no.29 of which is *A Lesson of Voluntarie*. An early 17th-century source (*GB-Lbl* Add.30485) contains 'A lesson of Mr Tallis: two partes in one'; but this wording may not be original, and the piece appears as 'Canon in subdiapente ... with a running Base' (attrib. Bull), in *Lbl* Add.31403 (MB, xiv, 1960, no.51).

The word is not found extensively in early 17th-century sources, but it must have continued in use, for after the Restoration it came to denote almost any kind of domestic keyboard piece. The keyboard suite had originated during the Commonwealth: such groups of dances, unified by key, became known as suites of lessons, and a published 'collection of lessons' might consist entirely or partly of such suites. Thus we have, for example, Locke's *Melothesia ... with a Choice Collection of Lessons* (London, 1673); Purcell's posthumous *A Choice Collection of Lessons* (London, 1696), which consists of eight suites and some separate movements; and two collections of *Suits of ... Lessons* edited by William Babell (London, *c*1715 and 1717). Towards the end of the 18th century the educational connotation reappears in such phrases as 'lessons for beginners', 'progressive lessons' and so on, more ambitious works being labelled 'sonata'. The most frequent use of the term thus coincides with the era of the keyboard suite, roughly from 1660 to 1750; but the word normally applies to an individual movement. 'Lesson' was preferred to 'sonata' for solo, as opposed to accompanied, keyboard music.

The French word 'leçon' is found comparatively rarely in this sense – in works such as Couperin's *Leçons de ténèbres* the reference is of course to the liturgical lesson. The normal French equivalent is simply 'pièce', as in the numerous collections of 'suites de pièces' published during the 18th century (including Handel's *Suites de pièces*, London, 1720, which, however, uses the word 'lesson' in its English preface). The *1re leçon* in Rameau's second collection (Paris, 1724) is merely an exercise for the five fingers, and most uses of the word are of this type. Italy had no generic name for a single keyboard piece other than the word 'sonata' when used in this sense. (30 of Domenico Scarlatti's sonatas were published, apparently in London (in 1738 or early 1739), as *Essercizi per gravicembalo*; subsequent English editions of his sonatas naturally used the title 'lessons'.) There is a closer parallel in the German word 'Übung', though this is a collective noun (as in Johann Krieger: *Anmuthige Clavier-Übung*, Nuremberg, *c*1698, and Bach: *Clavier-Übung*, 4 pts, 1731–*c*1742).

The use of the word 'lesson' in its educational sense was eventually superseded by 'study', derived from the French 'étude', and 'exercise'. The latter generally corresponded to the stricter use of 'leçon', while 'étude' or 'study' came to mean a freer kind of instructive piece, culminating in the masterpieces of Chopin; but the use of the terms was subject to a good deal of variation.

JOHN CALDWELL

Lessoth, Troilus à. *See* TROILUS À LESSOTH, FRANCISCUS GODEFRIDUS.

L'Estocart, Paschal de (*b* Noyon, Picardy, ?1539; *d* after 1584). French composer. From 1559 he is known to have been in Lyons, where he married in 1565; nothing more is known of his youth other than that he visited Italy several times. On 15 September 1581 he received a ten-year *privilège* from Henri III to publish his works: these were printed at Geneva by Jean de Laon and are exclusively religious in character. L'Estocart seems to have had connections with certain leading Protestant nobles (Guillaume de La Marck, Duke of Bouillon, his brother Jean, Count of La Marck, and the King of Navarre, who became Henri IV). He was also very friendly with Simon Goulart, a Protestant minister, as well as with a small Genevan literary circle of Huguenot refugees; all this indicates that L'Estocart adhered to the ideals of the Reformation. In 1581 he matriculated at the University of Basle and in the following year he went to

the court at Nancy, where on 4 April 1582 he received a gratuity of 60 écus from Duke Charles III as a reward for the dedication of his *Quatrains du sieur de Pibrac*. In 1583 he was again in Basle. He is next heard of as a member of the Abbot of Valmont's chapel in the Catholic setting of the Puy d'Evreux, which organized an annual competition for composers. L'Estocart won the prize of the Harpe d'Argent for a five-part Latin motet, *Ecce quam bonum et quam jucundum*.

One of the hallmarks of L'Estocart's style is his daring harmony, and this is particularly marked in his *Octonaires de la vanité du monde*. He liked harmonies that were used very little by his contemporaries, such as augmented 5ths and augmented 6ths in discords and unusual sequences, and he enlivened his melodic lines with many intervals that are difficult to pitch. His concern was to convey as vividly as possible the sense of the words and to evoke precise ideas. He was one of the most thoroughly italianate of French composers in the second half of the 16th century; however, in that his works are exclusively religious L'Estocart remains an essentially Huguenot composer, and his music has a strength and austerity that well accords with this.

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Sacrae cantiones, 4–7vv (Lyons, 1582)
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MARC HONEGGER

L'Estrange [Le Strange; Lestrange]. English family of amateur musicians and music patrons. The family account books show that Sir Hamon L'Estrange (1583–1654) encouraged his whole family to make music. Resident musicians at their home in Hunstanton, Norfolk, included John Jenkins and Thomas Brewer, and two of Sir Hamon's sons deserve special mention as amateur musicians. One of them, Sir Nicholas L'Estrange (1603–55), amassed a music library, several volumes from which still survive (in *GB-Lbl*, *Lcm*, *Och*, *US-Cn*). Apart from copying pieces himself, he fastidiously collated his music with other copies belonging to his acquaintances, provided indexes, commissioned scores and annotated the partbooks with directions for performance and other valuable information. His work has been of inestimable value to 20th-century scholars. The other son, Roger L'Estrange (1616–1704), taught by Thomas Brewer, was noted for his skill as a player of the bass viol: an anecdote in his *Truth and Loyalty Vindicated* (London, 1662) shows that he was able to play at sight with professional musicians such as John Hingeston. As Licenser of the Press he wrote commendations for the publications of Christopher Simpson.

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ANDREW ASHBEE

Le Sueur [Lesueur], **Jean-François** (*b* Drucat-Plessiel, nr Abbeville, 15 Feb 1760; *d* Paris, 6 Oct 1837). French composer and writer on music. He was one of the most prominent French musicians during the Revolution, the Empire and the Restoration, distinguishing himself primarily as a composer of operas and religious music.

1. Life. 2. Achievements and influence.

1. Life. He came from a background of modest Picardy peasants and seems to have had no family connections (despite his own claims) with the 17th-century French painter Eustache Le Sueur. He showed musical talent at an early age, which led his family to send him to the choir schools of Abbeville and Amiens. He left Amiens in 1776 and spent the next ten years as a choirmaster at various provincial choir schools. While in Sées, he was summoned to Paris for a few months as assistant choirmaster at the church of the Holy Innocents. It was during his stay in the capital that he had lessons in harmony and composition with the Abbé Nicolas Roze, who remained one of his closest friends.

Le Sueur's first appointments were as choirmaster of St Etienne in Dijon, St Julien in Le Mans and St Martin in Tours. He aroused the hostility of the chapter in Tours by attempting to introduce novel musical practices in the church; shortly afterwards this involved him in still more serious difficulties at Notre Dame in Paris. During this time he made his mark as a composer with performances of his *grands motets* at the Concert Spirituel, 1782–6. He returned to the church of the Holy Innocents as choirmaster in 1784, and two years later became choirmaster of Notre Dame. He was to remain there only a year, time enough to cause a great stir by presenting what he called his 'reform of sacred music'. By introducing 'imitative' (i.e. essentially theatrical) music into church and by taking great liberties with Latin texts, including the Ordinary of the Mass, he incurred the wrath of the clergy. All his scores of this period are lost, but the young composer subsequently published several treatises that provide a good idea of his intentions.

At about the same time Le Sueur, who had hitherto restricted himself to sacred music, turned to opera. With the help and advice of Sacchini, then in Paris, he undertook the composition of *Télémaque*. The work was not performed until 1796, and then in a modified and adapted version with additional spoken dialogue.

After spending a number of years in seclusion not far from Paris, Le Sueur reappeared on the scene during the Revolution. He made his début as an opera composer at the Théâtre Feydeau in 1793 with *La caverne*. Its success placed him, together with Méhul and Cherubini, firmly in the public's attention during the Revolution. At the same time he became equally well known for his ten hymns, performed at the great festivals of the Revolution. His contemporaries, most notably Napoleon, particularly admired his *Chant du Ier vendémiaire an IX*, performed



1. Jean-François Le Sueur: engraving

at the Hôtel des Invalides by four orchestras and four choirs, a work in which the composer made remarkable use of the effects of acoustic spatialization. There followed two more operas, *Paul et Virginie* and *Télémaque*, which were also given successful performances at the Théâtre Feydeau. Le Sueur was associated with the Institut National de Musique (the forerunner of the Paris Conservatoire) from 1793; when the Conservatoire opened in 1795 he became one of the inspectors of teaching. After a disagreement with the Conservatoire's director, Bernard Sarrette, he left in 1802, though not before he had eloquently defended himself in his *Lettre en réponse à Guillard*.

In a difficult situation both materially and morally, Le Sueur was saved by Napoleon, who in 1804 appointed him Paisiello's successor as director of the Tuileries Chapel, which had been restored in 1802. He held this position on his own during the Empire; during the Restoration he shared it first with Martini (until his death in 1816) and then with Cherubini until 1830, when the royal chapel was closed down. It was at the start of this new period in his life that he gained his greatest triumph with *Ossian, ou Les bardes*. Although it is an uneven work certain scenes undoubtedly brought a breath of fresh air to the French musical stage, foreshadowing the birth of the Romantic sensibility. In this sense the piece, which did not long survive the Napoleonic era (it was last performed in 1817), provides an important date in the history of French opera. Another opera, *La mort d'Adam*, adapted from Klopstock's play, failed at the Opéra in 1809. He also collaborated (no doubt to a very minor degree) in two occasional works of musical drama at the Opéra in 1807, *L'inauguration du temple de la victoire* and *Le triomphe de Trajan*, most of the music being written by the composer Louis-Luc Loiseau de Persuis. The second work, wholly devoted to an apologia for the ruler and his regime and conjuring up Roman antiquity, with processions of chariots on stage, was an outstanding success and remained popular even under the restored monarchy. His last opera, *Alexandre à Babylone*, was never performed.

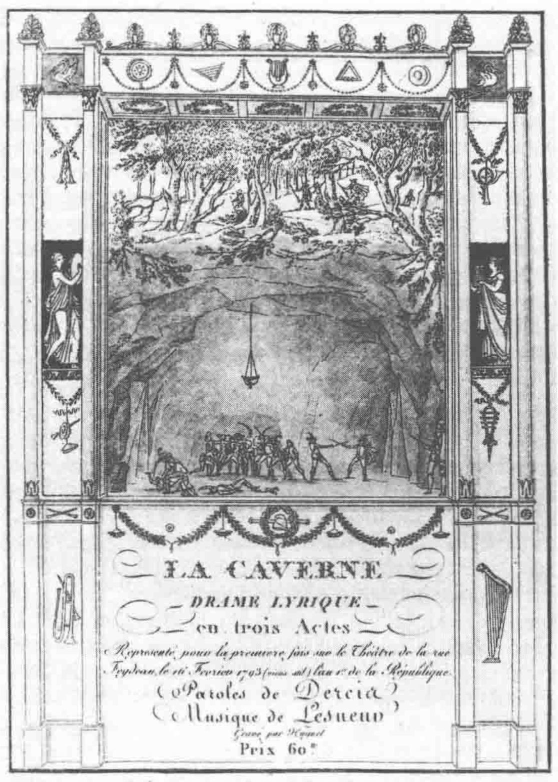
From 1 January 1818 until his death Le Sueur taught composition at the Conservatoire. After the Tuileries Chapel was closed in 1830 he devoted himself to long labours of erudition and compilation, covering innumerable folios with his delicate, cramped handwriting; a few of these have survived, including numerous works on the history of ancient and medieval music, interspersed with moral, religious and philosophical thoughts. At this time, too, he resumed work on his vast *Histoire de la musique*, which had been announced as early as 1810 but was never published; the manuscript is lost.

2. ACHIEVEMENTS AND INFLUENCE. The substance of Le Sueur's ideas on theory and history is found in his four-volume *Exposé d'une musique* (1787). Here the young musician gave evidence of a resolute and sometimes bold intellect, showing himself a true successor to the great 18th-century theorists, above all Rousseau. He took up some of the major aesthetic problems of imitation. For Le Sueur, the essential aim of music is imitation of nature or human passions; divorced from a literary text, music loses nearly all its meaning. The function of imitation is not, he considered, to make a literal copy of an object, but to evoke in the soul of the listener what he called 'the sensations which one experiences in looking at an object' (following along these lines, Rousseau had claimed that 'even silence could be depicted by sounds'). Thus in the 'Hymn of the Indian Savages' in Act 1 of *Paul et Virginie*, the depiction of the sunrise is achieved by a passage consisting almost exclusively of simple triads that produce a curious, almost religious effect of freshness and peace. This theory of imitation, when interpreted strictly, implies a condemnation of instrumental music which affected many French composers and may explain Le Sueur's exclusive interest in vocal music.

The discussion of Greek music in the *Exposé* went no further than the views of the 18th-century theorists, but Le Sueur attempted to discover the rhythms of ancient poetry in French versification, thus reviving an old idea of the poets of the Pléiade. He also claimed to have introduced Greek rhythms into his music (particularly in *Télémaque*), for instance hexameters, in which a crotchet was equivalent to a long syllable and a quaver to a short.

Of Le Sueur's three operas performed at the Théâtre Feydeau, *La caverne* is undoubtedly the most original. A modern work for its period, it breaks with the then sacrosanct principle whereby the stylistic features of different genres were kept separate: in the middle of a sombre and violent drama there are several *ariettes* in the purest *opéra comique* tradition. The work was extremely successful at the time of the Terror (fig.2), and was subsequently produced in translation in several European countries.

In some ways *Paul et Virginie*, and above all *Télémaque*, originally intended for the Opéra on the eve of the Revolution, are more traditional, but they still display several characteristic features of Le Sueur's musical style: harmonic asperities, and jarring and rather harsh melodies, together with an expressive tremor and constant tension which prove his incontestable dramatic talent. *Ossian, ou Les bardes* triumphed as much through circumstance (the presence of the Emperor Napoleon at its second performance, the current taste for things



2. *Title-page of the full score of Le Sueur's 'La caverne' (Paris: Jean-Henri Naderman, 1793)*

'Ossianic', the magnificence of the stage designs; fig.3) as through the musical quality of the work itself, which is somewhat frigid and conventional. *La mort d'Adam*, however, failed at the Opéra in 1809 and was subsequently ignored. Despite its static dramatic action, the opera contains several great passages of a remarkable religio-dramatic character. Among them is the finale of the third act, entirely of Le Sueur's invention, conjuring up a grand epic vision of the struggle between Satan and God for Adam's soul. *Alexandre à Babylone* was never produced, despite the composer's efforts and, after his death, those of his wife. Some historians have even described it as lost. In fact Le Sueur's widow had the score engraved after his death, though only a few copies are still extant. In this last opera the composer's style broadened out; the orchestral writing is both more brilliant and more refined, and the choruses have a new musical and dramatic importance. Le Sueur was obviously influenced by Spontini's great French masterpieces, *La vestale* and in particular *Fernand Cortez. Alexandre à Babylone* easily bears comparison with Spontini's later work, *Olimpie*.

For 25 years Le Sueur was considered one of the masters of French church music. At a time when opera was suffering a period of decline, the Tuileries Chapel, as even foreign writers agreed, shone with exceptional brilliance, owing to the work of Le Sueur and Cherubini. Le Sueur's sacred music is extremely simple in style. There are few modulations (he claimed that frequent modulations could not be distinctly perceived in cathedral acoustics), few fugues, and a deliberate use of simple, sometimes barren harmonies, with the voices often doubled at the octave. Nevertheless, there is enormous power and skill in his choral writing and much charm in his melodies; it is music which was not designed to be studied, but to be heard in the surroundings for which it was intended. Between 1826 and 1841, 17 volumes of Le Sueur's church music were published; unfortunately, these scores do not accurately reflect the form in which the works were performed at the Tuileries Chapel. In preparing these volumes, he combined several of his own works, and recomposed by stringing the works together end to end. The manuscripts of his works, in their original form, are extant, however, and reveal that there were 29 major sacred works (masses, oratorios, motets) and 30 shorter pieces, including some sections not in the printed volumes.

Le Sueur's musical influence on his pupils was less than has sometimes been maintained, certainly by Fouque as far as Berlioz is concerned. That his effect was certainly strong, however, is shown in the fact that between 1822 and 1839, 12 of the 18 winners of the Prix de Rome were, or had been, his pupils; these included Berlioz, Ambroise Thomas and Gounod. His support and encouragement of



3. *Costume designs by Jean-Simon Berthélémy for the original production of Le Sueur's 'Ossian, ou Les bardes', Paris Opéra, 1804; pen and ink with wash (Bibliothèque et Musée de l'Opéra, Paris)*

Berlioz in the early years was received gratefully and always remembered, but once Berlioz had matured and gained command over his talent, he seems to have been vividly conscious of his former teacher's limitations and the weaknesses of his instruction: Le Sueur, in fact, played only a modest part in forming Berlioz's musical personality.

Although Le Sueur was not a prolific composer and limited himself virtually to opera and sacred music, he was able to forge a strong personal style. He had been a modernist in his youth, before the years of the Revolution, but subsequently allowed himself to become confined within unduly narrow principles. Persuaded by Berlioz to hear Beethoven's Fifth Symphony, he was on his own admission 'moved and disturbed'; by the next day he had recovered the balance that he regarded as a fundamental artistic canon and declared that 'music like that ought not to be written'. He remained essentially untouched by the Romantic movement, except in its early and specifically French aspect, and suspected little of the vast musical revolution that had already been set in motion in Germany.

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all first performed and published in Paris

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La mort d'Adam (tragédie lyrique religieuse, 3, N.-F. Guillard, after F.G. Klopstock), Opéra, 21 March 1809, *Po**; (1822)

Alexandre à Babylone, 1814 (opéra, 3, Baour-Lormian), unperf., *Pn*; (*c*1859–60)

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*c*10 hymns and odes for Revolutionary celebrations, 1794–1802

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JEAN MONGRÉDIEN

Lesung (Sundanese *lisung)*. Javanese term (Sundanese: *lisung*), also found in Sulawesi, for a long rice-stamping trough beaten with heavy poles of coconut palm or other wood by women who make music while stamping the husks off rice grain. In Minangkabau, West Sumatra, it is called a *lasuang* and in Burai, South Sumatra, a *cintuk*. The trough is usually made of wood, such as jackfruit wood, which produces a clear tone when beaten. By striking the edges and bottom of oblong or round holes cut in the trough, sounds of varying pitch and timbre are produced in complex interlocking rhythms. In Java, these rhythms are distinguished by three stamping pressures: light, medium and heavy. The pieces are given picturesque and evocative titles. The *lesung* was formerly used in Java in the *gamelan kethoprak*. Since World War II rice-husking machines have increasingly replaced traditional methods, and round-the-clock rice-stamping parties at harvest-time, during solar and lunar eclipses and for circumcision celebrations have died out. In Minangkabau *lasuang* troughs often had seven holes, and seven women used to play *lasuang* music, but the only remnant of this tradition is the *gandang lasuang* ensemble, which comprises a *lasuang*, *talempong jao* and drum (e.g. a *dol*). In Aceh province, a small round trough resembling those of mainland South-east Asia is used by each rice-stamper. In Burai, South Sumatra, *cintuk* have two holes played by four women; low-pitched sounds are produced inside the holes and high-pitched ones on top of the trough.

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MARGARET J. KARTOMI

Lesur, Daniel Jean Yves. *See* DANIEL-LESUR.

Lesure, François(-Marie) (*b* Paris, 23 May 1923). French musicologist and librarian. He took a degree in history at the Sorbonne (1946) and also studied at the Conservatoire, at the Ecole Nationale des Chartes (diploma as an archivist-palaeographer, 1950), and at the Ecole Pratique des Hautes-Etudes (diploma, 1948). He was a librarian in the music department of the Bibliothèque Nationale in Paris for 20 years before becoming its head keeper in 1970, and was responsible for arranging a number of

exhibitions at the Bibliothèque Nationale (Mozart, 1956; Debussy, 1962; Berlioz, 1969) and in Lisbon and Rome. He was professor of musicology at the Free University of Brussels (1964–77), and in 1973 he succeeded Solange Corbin as director of studies at the Ecole Pratique des Hautes-Etudes.

Lesure's research has been concerned principally with historical musicology, the sociology of music, 16th-century French music, Debussy and bibliography in all periods; he is co-author (with G. Thibault) of the bibliographies of the 16th-century musical editions brought out by the French publishers Du Chemin and Le Roy & Ballard, and author of the bibliography of the 18th-century musical editions of the publishers Estienne Roger and M.-C. Le Cène. He was in charge of the secretariat of RISM (1953–67) and edited the volumes devoted to printed collections of the 16th and 17th centuries, the printed collections of the 18th century and printed writings about music. He is editor of Le Pupitre, a collection of music published by Heugel (Paris, 1967–), and of Domaine Musicologique, a collection of monographs (Paris, 1986–). All his work bears the mark of his training both as a historian and as an archivist, a training which ensures his punctiliousness with documents and the value of his research. He was president of the Société Française de Musicologie from 1971 to 1974 and from 1988 to 1991, and is editor-in-chief of Debussy's *Oeuvres complètes*. The Festschrift *Musiques, signes, images: liber amicorum François Lesure*, ed. J.-M. Fauquet (Geneva, 1988) was published to mark his 65th birthday.

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Letania (lat.). *See* LITANY.

Le Tansur, William. *See* TANS'UR, WILLIAM.

Letelier(-Llona), Alfonso (*b* Santiago, 4 Oct 1912; *d* Santiago, 28 Oct 1994). Chilean composer. He studied the piano with Hügel and composition with Allende at the Santiago National Conservatory (1930–35), simultaneously reading agriculture at the University of Chile. In 1938 and 1946 he travelled to Europe for the University of Chile to lecture on and promote contemporary Chilean music. He was a founder-director of the Escuela Moderna de Música in Santiago (1940), also conducting its madrigal ensemble (1940–48). His other appointments included those of professor at the National Conservatory (1946–53), president of the Chilean National Association of Composers (1950–56), dean of music and president of the executive board of the Instituto de Extensión Musical of the University of Chile (1953–62), president of the Goethe Institute of Santiago (1953–63), head of the music department of the Ministry of Education (1969–73) and dean of the arts faculty of the Metropolitan University of Santiago (1984–90). In 1952 he attended a performance of his Variations for Piano at the ISCM Festival in Salzburg, making further visits to Europe in 1958 and 1962.

His early compositions show the influence of French Impressionism and a subtle use of folk idioms (*La vida del campo*, 1937). Later he embraced a modal style derived from Gregorian chant and the music of the Spanish Renaissance (*Vitrales de la Anunciación*, 1950). His late style is characterized by increasing use of the methods of the Second Viennese School (the two Stephan George *Canciones*, 1971). He served on the jury of several international competitions and has received numerous awards, such as the National Prize for the Arts (1958). In 1969 he was elected a permanent member of the Chilean Academy. He published over 50 artices in the *Revista musical chilena*.

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Orch and vocal-orch: La vida del campo, op.14, pf, orch, 1937; Suite grotesca, 1946; Divertimento, op.25, 1956; Suite Aculéo, op.17, 1956; Gui Conc., 1961; Preludios vegetales, op.35, 1968; Conc., str, 1972; Sym. 'El hombre ante la ciencia', Mez, orch, 1983–5
Solo vocal: Ballad and Song, S, pf, 1935; Canciones de cuna, op.13, Mez, chbr orch, 1939; Sonetos de la muerte (G. Mistral), op.18, S, orch, 1948; Canciones antiguas (15th and 16th century Sp. poems), Mez, pf, 1951; Estancias amorosas (B. Valdes), op.34, Mez, str, 1966; 2 canciones (S. George), op.36, 1v, chbr orch, 1971
Chbr and solo inst: Str Qt, 1939; Variations, op.22, pf, 1948; Sonata, op.19, va, pf, 1949; Sonatina, vn, pf, 1953; Sax Qt, 1958; 4 Pieces, op.33, pf, 1964
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JUAN A. ORREGO-SALAS

Letelier (Valdés), Miguel (*b* Santiago, 30 Sept 1939). Chilean composer and organist. He studied music at the arts faculty of the University of Chile with the Belgian-Argentine teacher Julio Perceval. He completed his studies in composition at the di Tella Institute in Buenos Aires and in organ with Jean Jacques Grünewald in Paris. He was appointed professor of organ and composition at the arts faculty of the University of Chile and has taken part in a number of international organ festivals.

Letelier has tackled composition for various media, from solo instruments to full orchestra. He has also been successful as a writer of incidental music for the theatre. His most important orchestral work is *Instantes* (1966), in which he uses all the musical resources of the full orchestra and a wide variety of percussion instruments. His musical style is heterogeneous, and he uses a large variety of idioms ranging from archaic Hispanicism to jazz and ultra-modernism.

WORKS
(selective list)

Incid music: Les fourberies de Scapin (Molière), 1961; Don Juan tenorio (J. Zorrilla y Moral), 1976; El mercader de Venecia (W. Shakespeare), 1976; Las mocedades del Cid (Molina), 1977
Orch: Suite 'Scapin', 1962, arr. 2 pf, 1962; Instantes, 1966
Vocal: 3 coros (G. Mistral, anon), chorus, 1959; 3 canciones (P. Neruda), 1v, pf, 1961; Nocturno, 1v, cl, gui, vc, pf, 1966; Fantasía, female v, pic, tpt, s sax, b cl, vib, va, db, 1970; 3 canciones (A. de Noailles), 1v, cl, pf, 1981–2
Chbr: Qnt, fl, ob, cl, sax, bn, 1964; Divertimento, fl, ob, cl, 2 vn, va, vc, hpd, 1965; Raveliana, fl, gui, 1984; Rapsodía, vn, pf, cl, 1986
Solo inst: 6 preludios breves (Homenaje a Violeta Parra), gui, 1962; Preludio, variacion y fuga (In memoriam Julio Perceval), org, 1964; Sonata, hpd, 1964; Pequeño libro, pf, 1997

INÉS GRANDELA

Létourneau, Fernand (Wilfred Joseph) (*b* St Hyacinthe, PQ, Canada, 24 Sept 1944). Canadian organ builder. He began his career as a voicer at the firm of Casavant Frères in St Hyacinthe in 1965. He stayed with that company for 14 years, the last three of which were spent as the head voicer, working under the tonal direction of Lawrence Phelps and Gerhard Brunzema. In October 1978 Létourneau travelled to Europe to familiarize himself with the organs of France, Germany and the Netherlands. Upon returning to Ste Rosalie, near St Hyacinthe, in 1979, he set up his own company, Létourneau Pipe Organs Ltd/Orgues Létourneau Ltée. In January 1984 the firm moved to a suburb of St Hyacinthe. In 1997 the

company was employing 27 full-time staff and had representatives in England, New Zealand and the USA.

By 1997 the firm had built more than 55 new instruments including those at Centenary-Queen Square United Church, Saint John, New Brunswick (1986); Cathedral, St Catherines, Ontario (1990); Gaetz Memorial United Church, Red Deer, Alberta (1988); Ste Catherine-de-Sienne, Trois-Rivières, Quebec (1988, two manuals, 25 stops; the firm considers this organ the 'flagship' of the Létourneau style); and several smaller instruments. Major new installations outside Canada include: St Alban's Anglican Church, Epping, New South Wales (1981); British Embassy Christ Church, Vienna (1988); St Paul's Collegiate School, Hamilton, New Zealand (1992); Samford University, Birmingham, Alabama (1994); St Matthew's, Albury, New South Wales (1994); St Francis of Assisi, Ann Arbor, Michigan (1994); First Christian Church, Colorado Springs, Colorado (1995); and Pembroke College, Oxford (1995).

By 1991 the firm had undertaken 43 rebuilds of organs by other manufacturers, including: Ste Praxède-de-Bromptonville, Quebec (Casavant Frères); Cathédrale de l'Assomption, Trois Rivières, Quebec (Casavant Frères); Wesley United Church, Thunder Bay, Ontario (Karn-Warren, 1909); St Andrew's Presbyterian Church, St John's, Newfoundland (Conacher, 1901, and Hill, Norman & Beard, 1927); and Christ Church, St Laurence, Sydney (W. Hill & Son, 1893).

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J. Wainwright and D. Titterington: 'A Curious History Untangled', *Choir and Organ*, iii/3 (1995), 31–4

KARL J. RAUDSEPP

Letra (Sp.: 'letter'). (1) The words of a song or a libretto.

(2) From the 15th century to the 17th the term was used, along with 'mote', 'pie', 'cabeza', 'villancico' (in its restricted sense), 'estribo' and 'estribillo', to designate the refrain of a song or poem, especially a given or traditional refrain. As with 'villancico' it was sometimes used to refer to the song as a whole, both refrain and stanza. By the 17th century the diminutive 'letrilla' came to be more favoured by poets and sometimes musicians to designate a jocular or satirical refrain song.

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JACK SAGE/SUSANA FRIEDMANN

Leuckart. German firm of music publishers. It was founded in 1782 in Breslau by Franz Ernst Christoph Leuckart (1748–1817) and Johann Daniel Korn (the younger) as a fine-art and music shop. As F.E.C. Leuckart, the firm was notably successful in the third generation, when Constantin Sander (1826–1905) took over its management (1849). He made agreements with talented young composers (Robert Franz, Bruch), worked with Liszt, Ferdinand Hiller, Bülow and Thuille, and encouraged the music historian A.W. Ambros to write his *Geschichte der Musik*. The firm published organ works, instructional literature and dramatic works (including Bruch's *Die Loreley*, 1862), and encouraged the work of Eduard Kremser (*Altniederländisches Dankgebet*) and Thomas Koschat, the Carinthian folksong collector. In 1870 the firm moved to Leipzig, where it was active in promoting individual compositions by Richard Strauss, including *Ein Heldenleben* op.40 (1899) and *Eine Alpensinfonie* op.64 (1915), along with works by Pfitzner and Reger. After the death of Constantin Sander, his son Martin (1859–1930) expanded the catalogue to include Catholic liturgical music, contemporary orchestral and chamber music, the collection *Leuckarts Hausmusik* and choral music (e.g. by Richard Trunk, Armin Knab and Hugo Kaun). For several decades the hospitable Sander home was a meeting-place for distinguished musicians visiting Leipzig for world and local premières. In 1930 Martin Sander's son Horst (1904–45) inherited the firm and increased its output to almost 10,000 items. It suffered war damage and moved from Leipzig in 1945, remaining in the family's possession and resuming its activities on the same lines in Munich in 1948.

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HANS-MARTIN PLESSKE

Leutgeb [Leitgeb], **Joseph** [Ignaz] (*b* Vienna, 8 Oct 1732; *d* Vienna, 27 Feb 1811). Austrian horn player. Though little is known about his early years, Dittersdorf mentions that he was a virtuoso soloist in Vienna for Prince Hildburghausen in the early 1750s. From November 1761 to January 1763 he is reported to have played horn concertos at least 14 times at the Vienna Burgtheater, performing works of Leopold Hofmann, Michael Haydn and Dittersdorf. Joseph Haydn's Concerto in D in 1762, Hob.VII d:3, was possibly among these works and is now thought to have been written for him (Heartz). In February 1763 Leutgeb was hired at Esterházy with a high yearly salary only to be dismissed by the end of the month. Later in 1763 he was in Salzburg and is listed as a horn player in the Salzburg court calendar from 1764. He travelled widely as a soloist. He played concerts in Frankfurt in January 1770, and in April of the same year, played three times in Paris at the Concert Spirituel, including in his programme a concerto reportedly of his own composition (now lost). On the first occasion at the Concert Spirituel the *Mercure de France* praised his superior talent, on another his ability to 'sing an adagio as perfectly as the most mellow, interesting and accurate voice'. During other periods of leave from Salzburg he played in Vienna and Italy. In 1777 he moved from Salzburg to Vienna, where he set up or, more likely, inherited a cheesemonger's shop; he received financial help from Leopold Mozart.

Leutgeb's mastery of the hand-stopping technique is evident in the solo works W.A. Mozart wrote for him in the 1780s and 90s. The concertos K417, 495 and 412/386b (514) and probably the quintet K407/386c were composed for him as were horn parts in other works. The autographs of some of the horn parts contain jocular remarks at Leutgeb's expense. Leutgeb however remained a friend to the end of Mozart's life, and is mentioned in Mozart's last letter; he apparently retired from playing in 1792.

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REGINALD MORLEY-PEGGE/THOMAS HIEBERT

Leuto (It.). *See* LUTE.

Leuven (Fr. Louvain; Ger. Löwen). Belgian city, since 1995 capital of the new province of Flemish Brabant. Occupied by the Vikings in the 9th century, the town served as the residence of the counts of Leuven from 1003, and in the 12th century became the capital of the Duchy of Brabant. The famous trouvère Adenez li Rois learned his craft at the court of Duke Henry III (*d* 1261), a trouvère himself. Duke John I (*d* 1294), nine of whose Flemish songs have been preserved, moved his court from Leuven to Brussels. The centre of sacred music was the collegiate Pieterskerk. In 1054 there was a chapter of seven canons, probably founded by Count Lambert I. Two important later canons were the composers Richardus de Bellengues (also known as Cardot, *d* 1470) and Thomas Crecquillon (*d* ?1557), who also studied at the university. In 1498 Henricus de Houterlé founded a chapel at the church, where seven choirboys were trained in Gregorian chant and polyphony. Little else is known of its history until the 18th century, when its directors included Louis (Lodewijk) van Beethoven (the composer's grandfather) and, from 1750 to 1789, the violin virtuoso G.J.J. Kennis, whose violin compositions were published in Brussels, Leuven, London and Paris. Its organists included J.B. Verryt (1636–9), Dieudonné Raick (1726–41) and Matthias van den Gheyn (1741–85). The organ by Jean Crinon (1554–6) was destroyed by a bomb in 1944.

The carillon has long been highly regarded in Leuven. In 1525 the town council bought eight or nine bells from Peter Waghevens in Mechelen for the Pieterskerk. A new carillon was acquired in 1728 and exchanged for the instrument in the Premonstratensian abbey of Park in 1811. This was destroyed during World War I. The present carillon (49 bells) was acquired during the period 1931–5 and renovated in 1990. St Gertrudis has had its own carillon since the 16th century. The university library acquired an English carillon in 1928, which was enlarged from 48 to 63 bells in 1983.

As early as 1439–40, there is mention of a trumpet player and two pipers in Leuven who also acted as tower guards and later became official town musicians. From the second half of the 15th century the town musicians performed twice a day on the town hall steps, often augmented by musicians from neighbouring towns. In the 16th century, Leuven was a printing centre, above all through the work of Pierre Phalèse.

In the 19th century the musician Josephus Terby (1780–1860), the violin virtuoso Charles-Auguste de Bériot (1802–70) and the musicologist Xavier Van Elewyck (1825–88) were active in Leuven. Private music tuition developed from 1835 and in 1881 the music department of the Académie des Beaux-Arts received a special statute. Since 1968 professional music tuition has been provided by the Lemmens Institute, which was originally established in Mechelen. At the Catholic University, founded in 1425, music history has been taught since 1927. R.B. Lenaerts (1902–92) founded a fully fledged department of musicology in 1944.

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EUGEEN SCHREURS

Levant, Oscar (*b* Pittsburgh, 27 Dec 1906; *d* Beverly Hills, CA, 14 Aug 1972). American pianist, composer and writer. After training with local teachers in Pittsburgh he moved to New York, where he studied with the pianist Sigismund Stojowski; later he briefly studied composition with Schoenberg. He was active as a pianist with jazz bands and as a composer of popular songs such as *Lady, play your mandolin* (1930, lyricist: I. Caesar) and *Blame it on my youth* (1934, lyricist: E. Heyman). His works for the Broadway stage brought his talents to the attention of Hollywood, and after moving to the West Coast he wrote the scores for several films, including *Street Girl* and *Tanned Legs*. Levant also appeared in many films both as actor and musician, including *Rhythm on the River* (1941), *The Barkleys of Broadway* (1948) and *The Band Wagon* (1953). He was the solo pianist in *An American in Paris* (1951), and had achieved prominence as a sympathetic interpreter of Gershwin's music following their meeting in 1929 and subsequent friendship.

Apart from his popular songs and film scores, Levant's compositions include a piano concerto, which he played with the NBC SO in 1942, *Nocturne* for orchestra (1937) and two string quartets. He was much in demand as a concert soloist and played with many of the leading American symphony orchestras. His writings include three volumes of autobiographical reminiscences (*A Smattering of Ignorance*, 1940; *The Memoirs of an Amnesiac*, 1965; *The Unimportance of Being Oscar*, 1968) which are caustic in content and conversational in tone. (S. Kashner and N. Schoenberger: *A Talent for Genius: the Life and Times of Oscar Levant*, New York, 1994)

GEORGE GELLES/R

Levarie, Siegmund (*b* Vienna, 24 July 1914). American musicologist and music educationist of Austrian birth. He took the diploma in conducting at the Vienna City Conservatory in 1935 and the PhD in musicology from the University of Vienna in 1938. Moving to America, he joined the faculty of the University of Chicago, where he taught from 1938 to 1952. There he organized a collegium musicum, one of the first in the USA, and directed the group in performances of early music. He was dean of the Chicago Musical College from 1952 to 1954, when he was appointed professor at Brooklyn College, CUNY; he served as chairman of the music department there from

1954 to 1962, and taught there, as well as the Graduate School, CUNY, until his retirement in 1984. In addition to his academic duties he was executive director of the Fromm Music Foundation from 1952 to 1956 and directed the Brooklyn Community SO from 1954 to 1958.

Levarie's interests include music theory and analysis, Machaut and Goethe. His writings cross disciplinary lines, drawing on the fields of education, philosophy and physics.

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'Music in the Education of the Whole Man', *The Educational Forum*, xiii (1948–9), 449–54
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PAULA MORGAN

Levashyov, Yevgeny Mikhaylovich (*b* Moscow, 19 Aug 1944). Russian musicologist. He graduated in 1970 from the Moscow Conservatory and began teaching there the same year; in 1974 he completed his postgraduate studies with Keldïsh at the Institute for the History of Arts in Moscow, where he was then immediately given a senior academic post. In 1994 he completed a second post-doctoral degree with a study on the editorial problems of reconstructing works by Russian composers. He is senior editor of Musorgsky's collected works and is professor and corresponding member of the Moscow Academy of the Arts.

Levashyov's main area of interest is the history and editing of Russian music from the 17th to the 20th centuries, concentrating on the relationship of the music to its sources. Combining innovative scholarship with practical experience, his reconstructions of compositions have provided the basis of many Russian and Western European opera productions, such as Vasily Pashkevich's *The Miser* and *The St Petersburg Bazaar*, Glinka's *A Life for the Tsar*, different versions of Borodin's opera *Prince Igor* and the original version of Musorgsky's *Boris Godunov*. He has also written on the musical traditions of the Russian Orthodox church and on Musorgsky's chorus *An Angel Clamouring*, which he discovered and edited.

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LYUDMILA KORABEL'NIKOVA

Levashyova, Ol'ga Yevgen'yevna (*b* Blagoveshchensk-na-Amure, Siberia, 17/30 March 1912; *d* Moscow, 21 Feb 2000). Russian musicologist. She graduated from the department of theory and composition at Moscow

Conservatory, and began teaching music history in 1946. She took the *kandidat* degree in 1948 and in 1951 she was appointed lecturer at the conservatory and a senior research fellow at the Institute for the History of the Arts in Moscow. In 1964 she was awarded the doctorate, having been supervised by Kuznetsov, and she became professor at the conservatory in 1966. She was the author of a series of substantial books on the history of Russian and western European music of the 18th and 19th centuries, and also of publications designed as educational material for the conservatory. She was a member of the editorial committee of the ten-volume *Istoriya russkoy muzïki* (1983–2000) to which she contributed articles on Russian opera, Russian song, chamber music and Russian composers.

WRITINGS

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EDITIONS

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YURY KELDÏSH/LYUDMILA KORABEL'NIKOVA

Levasseur, Jean-Henri (*b* Paris, 29 May 1764; *d* Paris, 1823). French cellist and teacher. He was referred to as *le jeune* to distinguish him from the cellist Pierre François Levasseur, who was no relation. His father taught singing at the Opéra, and was inspector general there for a short time. Levasseur studied with J.-B. Cupis, and, later, J.-L. Duport. His public début was at the Concert Spirituel on 8 December 1786, where he played a concerto by Duport. He became principal cello at the Opéra in 1789, and was later attached to the chapel of Napoleon and then Louis XVIII. He and J.-B.-A.J. Janson taught the *première classe* of cello at the Conservatoire when it was established in 1795, and Levasseur contributed to the Conservatoire's *Méthode de violoncelle et de basse d'accompagnement* (1805/*R*); his pupils Nicolas Baudiot and Louis Norblin continued his teaching traditions when they in turn were appointed at the Conservatoire. He published sonatas, duets and studies for the cello. His son, known simply as Levasseur *fils*, was also a cellist.

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VALERIE WALDEN

Levasseur, Nicholas (Prosper) (*b* Bresles, nr Beauvais, 9 March 1791; *d* Paris, 7 Dec 1871). French bass. He entered the Paris Conservatoire in 1807 and made his début at the Opéra as the Pacha in Grétry's *La caravane du Caire* (1813). However, the Opéra's repertory lacked deep bass roles, and for two seasons he sang in Italian opera at London, making his début at the King's Theatre in Mayr's *Adelasia e Aleramo* (1815). He returned to the Opéra as an understudy but in 1819 joined the Théâtre Italien, first appearing as Almaviva in *Le nozze di Figaro*. The following year he appeared at La Scala, Milan, in the première of Meyerbeer's *Margherita d'Anjou*. At the Théâtre Italien Levasseur sang in many Rossini operas new to Paris, notably in the title role of *Mosè* (1822), a role he repeated with considerable success when Rossini revised the work for the Opéra (1827) (though Rossini himself reportedly forgot to attend the first performance as he was playing dominoes in the Opéra café). In 1828 he rejoined the Opéra as one of its leading singers, and was one of the celebrated trio that included Nourrit and Cinti-Damoreau. Over the next 12 years he created virtually every important new bass role in the Opéra's repertory, including Bertram in *Robert le diable* (1831), whose 'ironie moqueuse' in the *duo bouffe* was particularly praised, Brogni in *La Juive* (1835), Marcel in *Les Huguenots* (1836) and Balthazar in *La favorite* (1840). His pure, expressive voice was, like that of Ponchard, inspired by Gluck, Mozart and the Italian school; he also had a talent for comic effects as well as for serious roles. He left the Opéra in 1845, but at Meyerbeer's request returned to sing in the première of *Le prophète* (16 April 1849), and finally retired in 1853. His ease with intimate scenes meant that he was also suited to salon performances, and he was one of the singers involved in Charles Lebouc's soirées of *musique classique et historique* organized for audiences of amateurs (see Fauquet). Levasseur taught at the Conservatoire from 1841 to 1869, and on his retirement he was made a Chevalier of the Légion d'Honneur. He became blind shortly before his death.

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PHILIP ROBINSON/SARAH HIBBERD

Levasseur [Le Vasseur], **Rosalie** [Marie-Rose-(Claude-) Josephe] (*b* Valenciennes, 8 Oct 1749; *d* Neuwied am Rhein, 6 May 1826). French soprano. She made her début at the Paris Opéra in 1766 as Zäide in Campra's *L'Europe*

galante and appeared there regularly until 1785. Known as Mlle Rosalie during her first ten years at the Opéra, she was well received in minor roles or as a substitute for Mme Larrivée until, in 1776, she was entrusted with Eurydice and Iphigenia in revivals of Gluck's operas. She was then preferred over her rival, Sophie Arnould, to create the title role in the French *Alceste*. The mistress from 1770 of the Austrian ambassador Mercy-Argenteau, by whom she had a son, she became Gluck's close friend and favourite interpreter, creating the title roles in *Armide* (1777) and *Iphigénie en Tauride* (1779). She was successful in the title role of Philidor's *Ernelinde* (1777 revival), but less so in Piccinni's works, relinquishing his Angélique (*Roland*) and Sangaride (*Atys*) to other singers. Her reputation lay not in vocal beauty but in intelligent use of the voice as an adjunct to accomplished acting.

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JULIAN RUSHTON

Levaya, Tamara Nikolayevna (*b* Barabinsk, Novosibirsk region, 23 Feb 1938). Russian musicologist. She studied musicology at the Gor'kiy (now Nizhniy Novgorod) Glinka State Conservatory, graduating in 1936. She became lecturer in the music history department at the conservatory in 1967, and in 1969 undertook postgraduate studies there with Zhitomirsky. After taking the *Kandidat* degree in 1976, she was appointed assistant professor (1980) and later professor (1988) of the music history department at the same institution. She gained the doctorate in 1993 with a dissertation that discussed Russian music at the beginning of the 20th century in the artistic context of the age. She has participated in a number of international symposiums and is also a member of a permanent seminar on the arts in the 20th century, which is based at the University of Zagreb. She is a member of the Russian Composers' Union and secretary of the musicology section of its regional organization in Upper Volga.

Levaya's main interest is Russian music of the 20th century, particularly Skryabin and Shostakovich. She has also studied the work of Hindemith and in 1974 published an important study of this composer, which was the first work to be written on him in Russia. She has in addition held a long-term interest in musical art at the beginning of the century, which she has studied as part of a global evolution embracing philosophy, literature, painting and sacred culture.

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SVETLANA SAVENKO

Levé (Fr.). *See* UPBEAT. *See also* ANALYSIS, §II, 2.

Level. *See* LAYER.

Leveridge, Richard (*b* London, 19 July 1670; *d* London, 22 March 1758). English bass and composer. For more than half a century Leveridge was a leading singer on the London stage and a popular composer of songs. He emerged as a soloist in April 1695, when the division of London's one theatre company left him as the leading bass in the company with which Henry Purcell worked until his death in November. Leveridge was the magician Ismeron in *The Indian Queen*, where he sang the impressive 'Ye twice ten hundred deities', and the first incidental song published as sung by him was Purcell's 'Take not a woman's anger ill'. After Purcell's death the company's composers were Daniel Purcell, Jeremiah Clarke (i) and Leveridge himself. In 1698 all three provided music for *The Island Princess*, in which Leveridge's performance of his own *Enthusiastic Song* was immensely popular. Regular revival performances, sung by him, were advertised until 1739. Two handsome books

of his songs were published in 1697 and 1699, beginning his long connection with the firm of John Walsh (see illustration), and his popular theatre songs also appeared as single sheets. In 1699 he moved to the theatre in Dublin; one of Vanbrugh's letters states: 'Liveridge is in Ireland, he Owes so much money he dare not come over, so for want of him we han't had one Opera play'd this Winter'. He returned in 1702 to a revival of *The Island Princess* and a new production of *Macbeth* with music 'Vocal and Instrumental, all new Compos'd by Mr Leveridge'. He was to sing Hecate in this version for nearly 50 years, and the music held the stage for more than a century after his death. It was published in 1770, but by then was attributed to Matthew Locke. Burney wrote that 'its rude and wild excellence cannot be surpassed'.

Leveridge continued to sing both songs and dramatic operas but a new element was added with the introduction of operas in the Italian style. Between 1705 and 1708 he was the leading bass, generally with a comic role, in *Arsinoe*, *Camilla*, *Rosamond*, *Thomyris* and *Love's Triumph*. At first the operas were performed in English, but soon the Italian singers and language took over. After a lean period Leveridge sang in the English opera *Calypso and Telemachus* (1712) and then had a season with Handel's company. He was in the first performances of *Il pastor fido* and *Teseo* and played Argantes in a revival of *Rinaldo*. He never sang for Handel again, but in 1731 was Polypheme in the first public performance of *Acis and Galatea*, and several of Handel's Italian airs were published with English words by Leveridge.



Title-page of Richard Leveridge's 'A New Book of Songs' (London: Walsh, 1697)

In 1714 he moved to the new theatre at Lincoln's Inn Fields, which was managed by John Rich, with whom he was to work for the rest of his career. He returned to his English repertory and a new form, the musical afterpiece. These lightweight works were often comic, and for his benefit in 1716 Leveridge produced his own afterpiece, *Pyramus and Thisbe*. It is an amusing and good-natured parody of Italian opera, and Leveridge wrote the music, adapted the libretto from Shakespeare and sang Pyramus to the Thisbe of the tenor George Pack. His music is lost but the libretto was published and Lampe reset it in 1745. By 1720 Lincoln's Inn Fields was in financial difficulties and Leveridge retired from the stage to the coffee shop in Tavistock Street, Covent Garden, which he had opened possibly as early as 1714.

He returned to the stage in 1723 and for the next 28 years was the leading bass at Lincoln's Inn Fields and later at Covent Garden. His repertory expanded to include parts in Rich's phenomenally successful series of pantomime afterpieces. Seven of these works, from *The Necromancer*, introduced in 1723, to *Orpheus and Eurydice* (1740), were given between 60 and 90 performances a season. Leveridge generally sang impressive roles as gods and magicians and his voice, if no longer as flexible as when Purcell wrote for it, remained firm and powerful. He was rarely a performer in the ballad operas but his tunes, with their rhythmic vitality and memorable turns of phrase, were frequently used for ballad opera airs. He composed over 150 songs, from drinking songs and bawdy ballads to songs of romantic love and philosophy. His literary tastes were wide: he set Shakespeare, John Donne, Ben Jonson and Abraham Cowley as well as Thomas D'Urfey, William Congreve, George Farquhar, John Gay and the Rev. Samuel Wesley, and he often wrote his own words. He was a favourite with audiences, who loved songs like his *The Roast Beef of Old England*, and his very individual annual benefits were generously supported. He enjoyed remarkably good health and reduced his appearances only in his last few seasons. In 1751 he was forced to leave the stage because of the 'infirmities incident to his great age' and in his retirement his friends organized a subscription for 'honest Dick Leveridge, the Father of the English Stage'.

WORKS

facsimile of complete songs and music for 'Macbeth' in MLE, A6 (1997)

SONG COLLECTIONS

A New Book of Songs (London, 1697)
A Second Book of Songs (London, 1699)
A New Book of Songs (London, 1711)
A Collection of Songs (London, 1727)
A Collection of Songs (London, 1728)

STAGE MUSIC

first performed London, Drury Lane, unless otherwise stated

The Island Princess (dramatic op, P. Motteux, after J. Fletcher), Feb 1699, collab. D. Purcell and J. Clarke, 4 songs, *GB-Lbl* (facs. in MLE, C2, 1985), songs (London, 1699), songsheets

Love and a Bottle (comedy, G. Farquhar), ?Dec 1698, 3 songs pubd singly (London, n.d.)

Macbeth (tragedy with musical scenes, W. Davenant, after W. Shakespeare and T. Middleton), 21 Nov 1702, *Cfm*, ed. W. Boyce [attrib. Locke] (London, 1770)

Britain's Happiness (musical interlude, Motteux), London, Lincoln's Inn Fields, 7 March 1704, music lost, except 1 song (London, 1709)

The Mountebank, or The Humours of the Fair (Motteux), 18 Jan 1705 [musical interlude in Farewell Folly], 2 songs (London, ?1705)
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The Mountebank, or The Country Lass (comic masque), London, Lincoln's Inn Fields, 21 Dec 1715, 2 songs (London, ?1715)
Pyramus and Thisbe (comic masque, Leveridge, after Shakespeare), London, Lincoln's Inn Fields, 11 April 1716, music lost, lib (London, 1716/*R*)
Jupiter and Europa (pantomime), London, Lincoln's Inn Fields, 23 March 1723, collab. Cobston and J.E. Galliard, Songs (London, 1723)

Single songs in: The Roman Bride's Revenge (tragedy, C. Gildon), ?Nov 1696; The Relapse (comedy, J. Vanbrugh), Nov 1696; Aesop (comedy, Vanbrugh), ?Dec 1696; Cinthia and Endimion (dramatic op, T. D'Urfey), ?Jan 1697; Woman's Wit (comedy, C. Cibber), ?Jan 1697; A Plot and no Plot (comedy, J. Dennis), ?May 1697; Caligula (tragedy, J. Crowne), ?March 1698; The Famous History of the Rise and Fall of Massaniello (tragicomedy, D'Urfey), ?May 1699; The Constant Couple (comedy, Farquhar), Dublin, Smock Alley Theatre, 1700; The Lying Lover (comedy, R. Steele), Dec 1703; The Quacks (comedy, O. Swiney), March 1705; The Recruiting Officer (comedy, Farquhar), April 1706; The Leveller, theatre unknown, ?1710; Apollo and Daphne (pantomime, L. Theobald), London, Lincoln's Inn Fields, revival *c*1730

Songs sung at the theatre as extra entertainments; among the most frequently performed were:
The Tippling Philosophers (E. Ward), first perf. at Rich's benefit, London, Lincoln's Inn Fields, 19 March 1720
The Cobbler's End, first perf. at Leveridge's benefit, London, Lincoln's Inn Fields, 28 March 1728
The Roast Beef of Old England, first perf. at Leveridge's benefit, London, Covent Garden, 15 April 1735
The Anacreontic Song, ? first perf., London, Lincoln's Inn Fields, also perf. at Leveridge's benefit, London, Covent Garden, 12 April 1736
Leveridge's stage songs were pubd singly, in his own collections, and in periodicals and miscellaneous collections, notably: The Monthly Mask of Vocal Music (London, 1702–11); Wit and Mirth (London, from 1699); A Collection of the Choicest Songs & Dialogues (London, 1703); The Merry Musician (London, 1716–33); The Musical Miscellany (London, 1729–31); The British Musical Miscellany (London, 1733–7)

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OLIVE BALDWIN, THELMA WILSON

Lévesque, Elisabeth de Hauteterre. *See* HAULTETERRE, ELISABETH DE.

Levey [O'Shaughnessy]. Irish family of musicians.

(1) **Richard Michael Levey** (*b* Dublin, 25 Oct 1811; *d* Dublin, 28 June 1899). Violinist and conductor. After an apprenticeship with James Barton he joined the Theatre Royal orchestra in Dublin. As leader (from 1834) he composed much music for plays and pantomimes. He went on tour in 1829 with Angelica Catalani, and in 1839 with Balfe's opera company; he took part in many opera seasons in Dublin and on 20 April 1876 celebrated the 50th anniversary of his association with the Theatre Royal. With Joseph Robinson and others he helped to establish the (Royal) Irish Academy of Music, at which he was professor of violin; he also assisted in chamber music performances. He compiled the *Collection of the Dance Music of Ireland* (1858) and, with J. O'Rorke, the *Annals of the Theatre Royal, Dublin* (1880).

(2) **Richard M. Levey** (*b* Dublin, 25 April 1837; *d* Landport, Portsmouth, 7 April 1911). Violinist, son of (1) Richard Michael Levey and twin brother of (3) William Charles Levey. He was a virtuoso who appeared at Musard's concerts in Paris. He later devised an 'act' in which he posed as 'Paganini Redivivus', having, it was said, a Svengali-like appearance which could be made to resemble Paganini's 'ghost'. On tour he enthralled audiences with his imitations of other musical instruments; he could perform the 'most extraordinary tricks without using the bow' (*The Orchestra*, 28 October 1865). He even presented a version of Rossini's *William Tell* overture played on one string with the wood of the bow – a unique instance of *col legno* interpretation.

(3) **William Charles Levey** (*b* Dublin, 25 April 1837; *d* London, 18 Aug 1894). Composer and conductor, son of (1) Richard Michael Levey. He studied with his father, and then in Paris. He was for some years musical director at the Drury Lane, Covent Garden and Adelphi theatres. His operettas *Fanchette* (1864, Covent Garden) and *Punchinello* (1864, Her Majesty's) were followed by a 'musical folly', *The Girls of the Period* (1869, Drury Lane). Levey also wrote music for pantomimes and for a production of *Antony and Cleopatra*; his other works include songs, drawing-room operettas, a *Triumphal March* composed for the Dublin International Exhibition of 1865 and a descriptive fantasia, *The Man of War*, for chorus, military band and orchestra (1874).

WILLIAM H. GRATTAN FLOOD, ALEXIS CHITTY/E.D. MACKERNESS

Levi, Giuseppe. *See* ALLEVI, GIUSEPPE.

Levi, Hermann (*b* Giessen, Upper Hesse, 7 Nov 1839; *d* Munich, 13 May 1900). German conductor. Descended from a line of distinguished rabbis, he attended the Mannheim Lyceum (1851–3) before withdrawing to study music with Vinzenz Lachner; from 1855 to 1858 he studied at the Leipzig Conservatory with Moritz Hauptmann (music theory) and Julius Rietz (composition and conducting). Following several months in Paris, he became music director at Saarbrücken in 1859; two years later he deputized as associate conductor of the Mannheim Opera, on Lachner's recommendation, before being appointed Kapellmeister of the Hoogduitse Opera at Rotterdam (1862–4). As Hofkapellmeister in Karlsruhe (1864–72), he became a friend of Clara Schumann and, through her, of Brahms. From 1872 he was Hofkapellmeister in Munich, and was made general music director of the city in 1894, retiring in 1896.

A distinguished and serious-minded artist of great personal qualities and musical gifts, Levi was encouraged by the initial reception of his own Schumannesque compositions but became persuaded by 1864 – having also been nudged in this direction by Brahms – to give up composing and dedicate himself to conducting. He was an esteemed interpreter of Brahms, with whom he formed an intimate friendship, influencing such works as the

Schicksalslied and the Piano Quintet. Levi became increasingly preoccupied with opera, however, having begun to conduct Wagner's works in 1862, and for many years sought in vain to find a suitable operatic subject for Brahms, a composer whom, as late as 1871, he still hoped would 'demonstrate the right path for operatic composition'.

Recommended to Wagner by Pauline Viardot-García and Nietzsche, Levi impressed Wagner in 1870 by refusing to conduct an unauthorized performance of *Die Walküre* at Munich. After meeting Levi in 1871, Wagner drew the conductor into his sphere of influence, going so far as to compliment Levi on not having changed his patently Jewish surname. Levi was increasingly won over as much by Wagner's music as by his artistic message, even defending the aesthetic underlying *Das Judenthum in der Musik*. In 1875 Levi participated in rehearsals for the first Bayreuth Festival, but was still busy arranging a performance of Brahms's First Symphony so as to advance the composer's dubious reputation in Munich. Though Levi made increasingly desperate attempts to forestall a personal breach between them, Brahms was prepared to renounce their friendship because of Levi's Wagnerism.

Wagner was never in any doubt about Levi's artistic pre-eminence, preferring his conducting to that of Hans Richter, but it did not please him that *Parsifal*, with its Christian symbolism, was to be conducted by a Jew, and he made clumsy attempts to convert Levi to Christianity. When in July 1881 Wagner showed Levi a letter which urged the composer to keep *Parsifal* pure and not allow it to be conducted by a Jew, Levi asked to be excused from his assignment, but relented when Wagner assured him that baptism was not a prerequisite. On 26 July 1882 Levi conducted the première of *Parsifal* to great acclaim, and his inspired renditions of this score until 1894 (except in 1888 when he was ill) place him, along with Richter, Mottl and Seidl, as one of the greatest of the first generation of Bayreuth conductors.

Levi led an illustrious professional life in Munich (1872–96), receiving numerous Prussian and Bavarian state honours. He gave the German premières of operas by Gounod, Delibes, Messager, Chabrier and Berlioz (*Benvenuto Cellini* and *Les Troyens*), and made successful translations of three of Mozart's Italian operas, versions routinely used by German opera houses into the 1930s. Levi took his role as Wagnerian aesthetic heir seriously in his patronage of Bruckner, whose success with the Munich public he assured in 1884 when he presented the Adagio from the Seventh Symphony following a performance of *Die Walküre*. It was Bruckner, not Brahms, whom Levi toasted as symphonist in the 1880s as the successor to Beethoven, and Bruckner, for his part, revered Levi, though 15 years his junior, as his 'artistic father'. In a letter of 1887 Levi criticized the first version of Bruckner's Eighth Symphony, citing the 'dubious development' of the themes and the 'impossible orchestration', thereby shattering Bruckner's self-confidence and consigning him to several years of soul-searching revisions. Levi was also a champion of the young Richard Strauss, who dedicated his Overture in C minor (1883) to him. Levi, who had long suffered from poor health, retired in 1896. The 'spiritual' quality of Levi's interpretations was widely admired, and the economy of his gestures, as well as his masterly technique, exercised an influence on a number of conductors of the following generation, especially Weingartner.

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L. Schmidt, ed.: *Johannes Brahms im Briefwechsel mit H. Levi, F. Gernheim sowie den Familien Hecht u. Fellinger*, vii (Berlin, 1910/*R*)

F. Gräflinger: *Anton Bruckner* (Munich, 1911)

R. Du Moulin Eckart: *Cosima Wagner* (Munich, 1929–31)

J. Kniese: *Der Kampf zweier Welten um das Bayreuther Erbe* (Leipzig, 1931)

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P. Gay: 'Hermann Levi: a Study in Service and Self-Hatred', *Freud, Jews, and other Germans: Masters and Victims in Modernist Culture* (New York, 1978), 189–230

H. Zelinsky: 'Der Dirigent Hermann Levi: Anmerkungen zur verdrängten Geschichte des jüdischen Wagnerianers', *Geschichte und Kultur der Juden in Bayern*, ed. J. Kirmew and N. Treml (Munich, 1988), 411–30

L. Dreyfus: 'Hermann Levi's Shame and *Parsifal*'s Guilt: a Critique of Essentialism in Biography and Criticism', *COJ*, vi (1994), 125–45

F. Haas: *Zwischen Brahms und Wagner: der Dirigent Hermann Levi* (Zürich, 1995)

LAURENCE DREYFUS

Levi, Jul [Levy, Jules] (*b* Saloniki, 19 June 1930). Bulgarian composer and operetta conductor. While still a student at the Sofia Higher School he worked for the children's drama section of Bulgarian radio. He was then composer to the army ensemble (1950–58) and conductor and composer for the State Satiric Theatre, Sofia (1958–63). In 1957 he graduated from the Bulgarian State Music Academy. From 1963 to 1991 he was conductor of the State Music Theatre (operetta theatre) in the same city. His music has popular appeal, particularly those works in the lighter genres.

WORKS
(*selective list*)

Stage: Momicheto, koyeto obichakh [The Girl I Love] (musical), 1963; Panair v Sofiya [Fair in Sofia] (ballet), 1968; Svetit ye malak [The World is Small] (musical), 1970; Neda (op), 1977; 6 other theatre works, 3 pieces for puppet theatre

Orch: Vn Conc., 1953; Sym. no.1, 1958; Ouvertüre-Poem, 1962; Divertimento concertante no.1, tpt, big band, 1961; Sym. no.2, 1970; Divertimento concertante no.2, fl, orch, 1972; Sym. no.3, 1975; Sym. no.4, 1984

Film scores, more than 60 solo/choral songs, folksong arrs.

Principal publisher: Nauka i izkustvo (Sofia)

LADA BRASHOVANOVA/MARIA KOSTAKEVA

Levi ben Gershom [Gershon, Gerson]. *See* GERSONIDES.

Levidis, Dimitrios (*b* Athens, before ?1885; *d* Palaeon Phaleron, nr Athens, 29 May 1951). Greek composer, active in France. He studied at the Lottner Conservatory, Athens; at the Athens Conservatory (1898–1905) with Karl Boehmer, Lavrangas and others; at the Lausanne Conservatoire (1906–7) with Alexandre Dénéréaz and at the Munich Academy (1907–8) with Klose (fugue), Mottl (orchestration) and, reportedly, Strauss (composition), winning the Franz Liszt Prize for his Piano Sonata op.16. After a short period in Greece he settled in France (1910), served in the French army during World War I and took French nationality. His music was often performed at the Colonne, Straram, Pasdeloup and Touche concerts, and

he was decorated by the French Academy for a paper on the nature of sound. He returned to Athens in about 1932 to teach at the Hellenic Conservatory and at the Music Lyceum. In 1934 he founded the Phaleron Conservatory, later subsumed into the Hellenic Conservatory, and he was president of the Union of Greek Composers (1946–7). He was in Paris again in 1947–8.

A composer of refined technique, Levidis combined a Straussian harmony with Ravelian Impressionism, also exploiting Greek modes, in an appealing style of greater homogeneity than that of many of his Greek contemporaries. However, his elegance was sometimes achieved at the expense of vigour. More expansive in love songs, he could yet be penetrating in dramatic and epic outbursts such as *O yirismos stin xesklavomeni patrida* ('The Return to the Liberated Homeland'). Most successful are his orchestral works, where subtle contrasts of texture often achieve impressive dramatic effects. He was a notable experimenter with novel combinations and new instruments: he was among the first to write for the ondes martenot (his *Poème symphonique* was given on the occasion of the first public appearance of the instrument) and he also provided music for the polychord, a chromatic harp invented by the Greek piano tuner Evangelos Tsamourtzis (1888–1965); the 'dixtuor (éolien) d'orchestre' (possibly identical with the 'Aeolian orchestra') for which he wrote consisted of strings, piano, celesta, two harps and percussion. Between 1935 and 1949, Levidis worked on his *Techniki tis moussikis technis* ('Treatise on the technique of the art of music'), which has remained unpublished.

WORKS
(selective list)

STAGE AND ORCHESTRAL

Stage: Amour et garde française (operetta, 1, D. Pinel and C. Bussière), ?1911, lost; Au diable (sketch, 1, H. Grantham Hayes), ?1917, lost; O voskos ki i neraida [The Shepherd and the Fairy] (ballet, 1, Levidis), op.39, 1923; To fylachto ton theon [The Talisman of the Gods] (ballet, 3, ?Levidis), op.41, 1925, excerpts, incl. Mikri fantasia, orch; 4 tableaux en un acte (?ballet), op.45; Symphonie mystique, vv, orch, ?dancers, 1928–?49, inc., lost

Orch: Little Suite, D, str, 1902–3/1904–5, pts arr. pf and str qt; Pour une poupée bien sage, 1904, arr. Aeolian orch, 1932 or before; Divertissement, op.25, eng hn, dixtuor éolien, 1911; Variations, a, op.27, chbr orch, ?1911, arr. 3 polychords, fl, eng hn, cl, bn cl, sax, perc, excerpts; Suite Napolitaine, ?orch, ?1920; Suite noire, ?orch, ?1920–21; Suite grise, ?orch, before ?1921, all 3 suites lost; Chant païen, op.37, ob, perc, str, hp, 1921, lost, arr. fl, polychord, lost; Poème symphonique, op.43, vn, orch, 1926, arr. as op.43b, ondes martenot, orch, perf. 1928; Stances (Stances symphoniques), orch/Aeolian orch, 1932, lost; Berceuse pour un gendarme, ?orch, ?before 1948, lost

VOCAL

Tristesse (J. Lemaire), op.5, S/T, pf/orch, 1899/1902; L'amour de l'Amour (P. d'Amor), op.13, S, pf, 1906, ?orchd; Eolienne, op.14 (d'Amor), S/T, female chorus ad lib, orch, 1906, arr. vv, pf (Paris, 1920); Nazmi (d'Amor), op.19, S, pf, 1909; A Hilda (Lemaire), op.20, S/T, pf/orch, 1910; Lorsque tu ne m'aimeras plus (L. Fortolis), op.29, S/T, pf/orch (Paris, 1911); 4 roubaÿyat perses (Khayyam, Hafiz, trans. Levidis), opp.30–32, 40, 1v, pf, 1912–14 (Paris, 1926), arr. 1v, eng hn, dixtuor eolien; Primavera (d'Amor), op.35, 1v, pf (Paris, 1920)

Se ymnoumen [We praise Thee] (Gk., liturgy), T, chorus, 1925, lost; Sirène, Marine (Levidis), op.42, S, orch/(eng hn, dixtuoz éolien)/pf (Paris, 1926); Hommage (Levidis), op.44, 1v, pf (Paris, 1927); De profundis (Levidis), op.46, T, orch, 1929, arr. 3 polychords; Offrande (Levidis), op.48, 1v, orch, ?lost, version for 1v, pf (Paris, 1933); To kyparissi [The Cypress] (Palamas), op.47, orch, 1934/1935, arr. 1v, pf (1960); Tes yeux (Levidis), op.50, 1v, pf/orch, 1932; Lelita (Levidis), op.51, 1v, pf/orch, 1932; Chant nostalgique (textless), op.53, mixed chorus, xyl, cel, perc, 2 hp; Le tombeau (?Levidis), 1v, eng hn, dixtuoz éolien; Ta pallikaria tis Pindou [The Heroes of Pindos] (V. Pezopoulou), chorus, orch, 1940, lost; Nekriki pombi [Funeral Procession] (?Gk. liturgy, ?D. Solomos), op.56, chorus, orch, ?1941, perf. 1946, lost

Ta hellenika ta pelaga [Greek Seas] (G. Ikonomidis), 1v/?vv, orch, early 1941; To proto dakry [The First Tear] (V. Pezopoulou), op.58, S/T, orch/(fl, vc, 2 polychords); O yirismos stin xesklavomeni patrida [The Return to the Liberated Homeland] (I. Polemis), op.61, Mez/Bar, orch, 1941; The Iliad (trans. Y. Lignadis), nar, T, orch, ?1942–3, lost; O levendis ki o haros [The Young Man and Death] (K. Velmyras), op.64, S, Mez, T, orch, 1944, lost except for sketch of vs and notes on orch; La tour d'honneur, nar, orch, 1947, lost; La vâche burlesque, Mez, pf, 1948, ?orchd, lost; Nanourisma [Lullaby] (Polemis), 1v, ?pf, 1948, lost; Agapi [Love] (P. Magnis), 1v, ?pf, 1948, lost; Je voudrais mourir (Levidis, Sister Agnes), op.68, Mez, pf, 1948; 3 Songs (A. Simiriotis), 1v, ?pf, 1950, lost; 2 Songs (G. Delis), 1v, ?pf, 1951, lost

OTHER INSTRUMENTAL

Lacrimae, pf/vn, pf, 1898; Study, a, pf, 1898; Menuet, pf, 1898; Impromptu no.1, b, op.6, pf, 1902/1903, arr. str orch, *c*1913; Pf Sonata, f, op.16, 1907, ?orchd; Fugue, e, str qt, 1908; Boîte à musique, hpd, 1908; Preludes, C, op.21, d, op.22, org, 1910, orchd; Flûte de Pan, fl, pf, 1914

Pièce chromatique (Piècette chromatique), C, polychord, 1936; Etude chromatique, a, polychord, 1936; Etude romantique (Pièce pour polycorde), e; Variations sous forme de choral, a, vn, polychord; Carillon, 3 polychords, 1v ad lib; Méthode spéciale destinée à l'enseignement du polycorde, op.57, 3 vols., ?1940

MSS in *GR-An*

Principal publishers: Darimont, Durand, Durdilly-Hayet, Hayet, Maillochon, Ricordi (Paris), Tsamourtzis, Union of Greek Composers

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GEORGE LEOTSAKOS

Levin, Robert (David) (*b* Brooklyn, NY, 13 Oct 1947). American pianist and musicologist. He studied composition in New York with Stefan Wolpe, 1957–61, and the piano with Louis Martin, 1961–4. At Fontainebleau he was a pupil of Nadia Boulanger, 1960–64, studying the piano there under Alice Gaultier-Léon; he has also taken masterclasses with Clifford Curzon (piano) and Hans Swarowsky (conducting). He has pursued a dual career as pianist and teacher. His positions have included head of theory at the Curtis Institute (1968–73), director-in-residence and faculty member at the Conservatoire Américain, Fontainebleau (1979–83), professor at SUNY, Purchase (1972–86), professor of piano, Staatliche Hochschule für Musik, Freiburg (1986–93), and professor at Harvard University (from 1993). As a pianist, he has played in public since childhood; his formal New York recital début was at Alice Tully Hall in 1987 and in

London at the Queen Elizabeth Hall in 1992. He has also played with the CBSO and the Berlin PO under Simon Rattle and the Boston SO under Bernard Haitink.

Although chiefly known as a Mozart pianist, on the fortepiano – on which he has recorded many of the concertos, with the Academy of Ancient Music under Christopher Hogwood – Levin has also championed contemporary music, notably the works of John Harbison (he is co-dedicatee of the Piano Trio), and has played music by Denisov and Shifrin. Levin's recordings also include works by Haydn, Beethoven (the complete piano concertos, with John Eliot Gardiner), Schubert, Schumann, Hindemith and Kurtág. His Mozart piano concerto recordings are notable not only for their spirited and stylish playing but also, like his public performances, for his persuasive and often brilliant improvised cadenzas. Levin has also written completions of several Mozart works, among them movements for horn and orchestra, the double concerto for violin and piano K315*f*, the Requiem and the wind sinfonia concertante K297*B* attributed to Mozart, of which he has written an ingenious if controversial study, *Who Wrote the Mozart Four-Wind Concertante?* (New York, 1988). His writings also include several articles on aspects of Mozartian performing practice.

STANLEY SADIE

Levina, Zara Aleksandrovna (*b* Simferopol′, 23 Jan/5 Feb 1906; *d* Moscow, 27 June 1976). Russian composer and pianist. She studied the piano with D.B. Dronseyko-Mironovich at the Odessa Conservatory, graduating in 1923, and from 1925 to 1930 attended the Moscow Conservatory, where her teachers were Glière, Myaskovsky (composition) and Blumenfeld (piano). Levina participated in Procol, the production collective of conservatory students, and, until 1931, as a devotee of the ideas of the Russian Association of Proletarian Musicians she composed songs and marches. She organized the Children's Music Committee of the Composers' Union of the USSR and was its chairman from 1943 to 1947, working with Kabalevsky on children's education.

Although Levina wrote some large-scale compositions, she was first and foremost a master of the *romance* and of children's songs. Her finest love songs together with the reflective monologues on the poems of O. Shiraz, S. Kaputikyan and E. Moshkovskaya were written in the 1950s and 60s. Earlier, in the atmosphere of the 1930s, she composed heroic and passionate monologues, adopting a spirit of patriotism. Her melodies are simple, but their individuality is achieved through fine detail, delicate harmony, supple modulation and varied texture.

WORKS
(*selective list*)

Orch: Pf Conc. no.1, 1945; 3 Sym. Waltzes, 1945; Pf Conc. no.2, 1975

Choral: Burevestnik [Stormy Petrel] (after M. Gor′ky), Bar, mixed chorus, pf, 1927 [extract from Put′ Oktyabrya [October's Path], collab. Procol members]; Oda soldatu [Ode to a Soldier] (orat-triptych, A. Tvardovsky, L. Nekrasova), solo vv, mixed chorus, org, pf, orch, 1964; choral songs, 1/2 vv, pf

Chbr and solo inst: Pf Sonata no.1, 1925; Sonata no.1, vn, pf, 1925; Poem, va, pf, 1928; Poem, vc, pf, 1931; Sonata no.2, vn, pf, 1952; Pf Sonata no.2, 1953; Yunosheskiy al′bom [Youth's Album], pf, 1972

Solo vocal: 4 romansa (A.S. Pushkin), 1930; Vosstavshaya Vengriya [Hungary in Revolt], 4 monologi (A. Gidash), 1932; 5 romansov (M.Yu. Lermontov), 1940; 5 romansov (O. Shiraz), 1952; Pesni-romansï [Songs and romances] (O. Driz), 1959; Romansï i monologi (African poets), 1960; Akvareli [Aquarelles] (Ye. Moshkovskaya), 10 miniatyurï, 1964; 10 romansov (S. Yesenin), 1975; other popular songs; arrs. of Russ., Belarusian, Amer., Bulg., It., Nor. folksongs

Children's songs: Tsikl detskikh skazok [Children's Fairy Tales] (K. Chukovsky, N. Konchalovskaya), 1944; Kruglïy god [All Year Round] (S. Marshak), 1947; Masha (S. Kaputikyan), 1952; other songs (A. Barto, Marshak); songs for schools; songs and marches for young pioneers

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M. Nest′yeva: 'Poslushayte ètu muzïku!' [Listen to this music!], *SovM* (1962), no.12, pp.21–3

N. Mikhaylovskaya: *Zara Levina* (Moscow, 1969)

Z. Levina: 'Iz vospominaniy raznïkh let' [Memories of different years], *SovM* (1986), no.5, pp.87–90

A. Pakhmutova: 'Absolyutnoye sluzheniye muzïke' [An absolute devotion to music], *SovM* (1986), no.5, pp.84–6

OL′GA MANUL′KINA

Lévinas, Michaël (*b* Paris, 18 April 1949). French pianist and composer. He was the son of the philosopher Emmanuel Lévinas. Marguerite Long encouraged him to become a pianist and he entered the Paris Conservatoire as a pupil of Lazare Lévy at the age of five. He took first prizes in piano (Yvonne Loriod's class), chamber music, accompaniment, and composition (Messiaen's class). He has an international reputation as a concert pianist, in particular for his study of the works of Liszt and his complete recording of Beethoven's sonatas. Co-director of the Paris-based ensemble L'Itinéraire (a collective of composers and performers), he has since 1973 championed the music of his contemporaries (Scelsi, Crumb, Lachenmann). Having experienced the influence of Stockhausen, he turned to the aesthetics of 'son sale', altering pure sonorities from acoustic sources by various means: mechanical (*Appels*, 1974), magnetic (*Concerto pour un piano espace*, 1976), electronic (*Ouverture pour une fête étrange*, 1979) and computerized (*Préfixes*, 1991). At IRCAM in the early 1990s he worked on hybridizing the characteristic features of different instrumental sounds (crossing a trombone with a bass drum, or a soprano's laugh with the eddy of a cymbal, for example). The outcome of these researches manifests itself in his opera *Go-gol* (1996), after Gogol's story *The Overcoat*.

Lévinas's aesthetic is enriched by a sense of the fantastic (*Réminiscences d'un jardin férique*, 1987), supported by a liking for birds and the myth of the Ascension (*Résonances polyphoniques*, 1985).

WORKS
(*selective list*)

Stage: La conférence des oiseaux (spectacle musical, J. -C. Carrière after Attar), 1985; Go-gol (op, M. Lévinas after N.V. Gogol), 1996

Orch: L'orateur muet, 1970; Orchestre, 1973; Ouverture pour une fête étrange, 1979; Réminiscences d'un jardin férique, 1987; La clôche fêlée, 1988

Chbr: Clov et Hamm, trbn, tuba, perc, elecs, tape, 1973; Appels, 11 insts, 1974; Conc. pour un piano espace, pf, 8 insts, tape, 1976; Strettes tournantes-migrations, 9 insts, 1978; Conc. pour un piano espace no.2, pf, 5 insts, 2 tapes, elecs, 1980; Contrepoints irréels III: Rencontres, 4 fl, 1980 (arr. 6 fl, lute, ondes martenot, elec org, perc, elecs, 1980); Les rires du Gilles, 5 insts, tape, 1981; Arcades, va, pf, 1982; Arcades II, va, 12 insts, 1982; La voix des voix, 9 insts, 1984; Troisième arcade 'Le choeur des arches', pf, perf, str, tape, 1984; Voûtes, 6 perc, 1988; Canons rythmiques, vc, prep pf, 1991; Préfixes, 17 insts, 1991; Rebonds, fl, cl, vn, vc, 2 pf, 1992–3; Diaclase, brass qnt, 1993

Solo inst: Arsis et Thésis, b fl, 1971; Froissement d'ailes, fl, 1975; Le tambour, lute, tape, 1981; Résonances polyphoniques, db, elec, 1985; 3 études, pf, 1992

Vocal: Voix dans un vaisseau d'Airain 'Chant en escalier', 1 v, fl, hn, pf, tape, 1977; Les réciproques, 12 vv, 1986; Les Aragon, Mez, 10 insts, 1998

Principal publisher: Salabert

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PIERRE ALBERT CASTANET

Levine, James (*b* Cincinnati, 23 June 1943). American conductor and pianist. He began to learn the piano at four, and made his début with the Cincinnati SO at ten. This led to music lessons with Walter Levin and summer studies at the Marlboro Music Festival (from 1956, including piano lessons with Rudolf Serkin) and the Aspen Music School and Festival (from 1957, where he studied with Rosina Lhévinne). In 1961 he entered the Juilliard School of Music's graduate division to study conducting with Jean Morel and the piano with Lhévinne. He joined the American Conductors Project with the Baltimore SO in 1964 and studied with Alfred Wallenstein, Max Rudolf and Fausto Cleva. There he met Szell, who took him to the Cleveland Orchestra as an assistant conductor (1964–70); there he also created an orchestra from the students of the Cleveland Institute of Music. He helped Robert Shaw found the music institute at Meadow Brook (the summer home of the Detroit SO), taught and conducted at Aspen (1966–70), and directed the University Circle Orchestra.

Although his training with Morel and Szell emphasized, respectively, the French and German symphonic repertory, Levine conducted many operas in Cleveland and Aspen, and in 1970 made his débuts with the WNO (*Aida*) and the San Francisco Opera (*Tosca*). The following year he made his Metropolitan Opera début, also with *Tosca*, and conducted the Chicago SO in Mahler's Second Symphony at the Ravinia Festival. In 1973 he became principal conductor of the Metropolitan and director of the Ravinia Festival (1973–93) and the Cincinnati May Festival (1973–8). In 1975 he was appointed music director at the Metropolitan and in an unprecedented move was named artistic director in 1986. In 1975 he made his Salzburg Festival début with the LSO and returned to collaborate on several productions with Jean-Pierre Ponnelle. At Bayreuth he conducted Götz Friedrich's centennial production of *Parsifal* (1982–5, 1988), Wolfgang Wagner's *Parsifal* (1989–93) and the Kirchner/Rosalie *Ring* (1994–7). Although Levine first specialized in Mozart, Verdi and Mahler, he soon conducted most of Wagner, Puccini and Strauss at the Metropolitan as well as *Les Troyens*, *Carmen* and *Pelléas et Mélisande*. While the Metropolitan has remained conservative in its programming, he has conducted the house premières of *Lulu*, *Erwartung*, *Mahagonny*, *Moses und Aron* and *Oedipus rex*, and the world premières of Corigliano's *The Ghost of Versailles* (1991), Glass's *The Voyage* (1992) and John Harbison's *The Great Gatsby* (1999).



James Levine

Like his teacher Szell, Levine conducts with a precise beat and he has been faithful to his home institutions, deserving his reputation as an orchestra builder. Since his first season at the Metropolitan he has been praised for balance and clarity, although latterly he has been criticized, sometimes unfairly, for slow tempos and an undue emphasis on brilliant orchestral colour. He has recorded extensively with the Vienna PO (including the orchestra's first complete cycle of Mozart symphonies), Chicago SO, Berlin PO and his own Metropolitan Opera Orchestra, with whom, in addition to opera (notably a dramatic, award-winning *Ring* cycle), he has recorded major symphonic works, including impressive, powerful readings of Beethoven's 'Eroica' and Schubert's 'Unfinished' symphonies. Levine is an accomplished pianist and has recorded chamber works including cello sonatas (with Lynn Harrell), Schubert's 'Trout' Quintet and Schumann's Piano Quintet. He has also accompanied many of the great singers of the day and has made recordings with Christa Ludwig, Kathleen Battle and others. The large number of star singers groomed at the Metropolitan attests his ability to identify and train young vocal talent. With his presence on radio and television, his control over artists and repertory at the Metropolitan, and his enormous legacy on film and disc, Levine remains one of the world's most powerful and influential musical figures.

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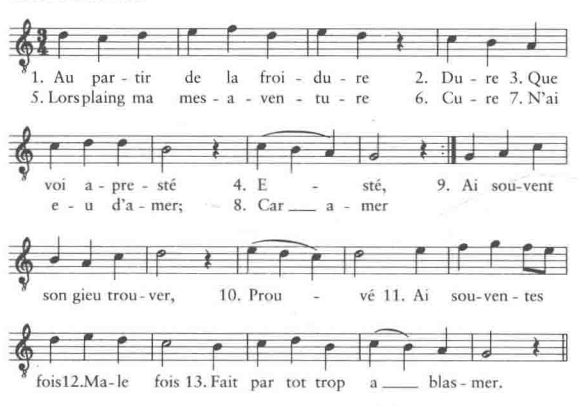
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JOSÉ A. BOWEN

Le Vinier, Gilles (*fl* 1225–52). French trouvère, younger brother of GUILLAUME LE VINIER. He came from a bourgeois family of Arras and was a canon of the churches of Lille and Arras, which he represented in legal proceedings between 1225 and 1234. He established benefices at Arras between 1236 and 1246, the last following the death of his brother Guillaume. One of his songs (R.140) mentions a trip to the Holy Land, although this is not documented elsewhere. A Requiem Mass was prescribed for 'Dominus Aegidius', evidently the trouvère, at Arras

Ex.1 *F-Pn* fr.12615



Cathedral on 13 November 1252. Seven songs are securely attributed to Gilles le Vinier. Two chansons, *Amors ki me le comande* and *Au partir de la froidure*, have 'echo rhymes' of one- or two-syllable words that match the rhyme sounds of the preceding verses (ex.1).

The melodies of three of his four chansons and two jeux-partis have a conventional ABAB*x* structure. He also composed a lai/descort with ten stanzas, the last four of which consist of unpaired verses and music.

WORKS

MS sources: F-Pn fr.844, 845, 847, 12615, n.a. fr.1050, F-Pa 5198, F-AS 657, I-Rvat reg. 1490 (for details see Linker)

CHANSONS

Aler m'estuet la ou je trerai paine, R.140
Amors ki le me comande, R.257
Au partir de la froidure, R.2101a
Beaus m'est prins tans au partir de fevrier, R.1280

LAI/DESCORT

A ce m'acort, R.1928, ed. in Jeanroy

JEUX-PARTIS

Frere, ki fait mieus a prisier, R.1293
Maistre Simon, d'un essample nuvel, R.572

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R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979), 160–61

ELIZABETH AUBREY

Le Vinier, Guillaume (*b* Arras, *c*1190; *d* 1245). French trouvère. He was the son of the well-to-do bourgeois Philippe le Vinier and his wife Alent. Though married, Guillaume was a cleric. His younger brother GILLES LE VINIER, with whom he exchanged two jeux-partis (*Frere, ki fait mieus* and *Sire frere, fetes m'un jugement*), was also a trouvère. Guillaume was among the more prolific and imaginative of the trouvère poets within the Arras circle during the second quarter of the 13th century. Colart le Boutellier (R.891, 1610), Adam de Givenchi (R.112) and Jehan Erart (R.1712) each dedicated one or more poems to him, and the first two each engaged Guillaume in a jeu-parti, as did Andrieu Contredit d'Arras. It is likely that Moniot d'Arras, Thomas Herier and Thibaut IV de Champagne were also partners of his in three other jeux-partis. The fourth strophe of *En tous tens* was quoted in the *Roman de la violette* and thus antedates *c*1225. His stylistic debt to Gace Brulé's songs is expressed specifically in *Voloirs de faire* and indirectly by means of a citation from Gace's *N'est pas a soi* in *Sire frere*.

Guillaume le Vinier's poetic output is varied, including *chansons d'amour*, jeux-partis, a lai and descort, a *chanson de mal mariée*, a ballade, songs to the Virgin, and an imaginary dialogue with a nightingale. He had a marked preference for heterometric strophes, nine of his works having three different line lengths and one, *En mi mai*, having four. The great majority of his strophes have more than eight lines each. *Li rossignolés* and *Quant ces moissons* are unusual in that they employ *pedes* of five lines each. Possibly because of the distinctiveness of his formal constructions, only one of Guillaume's poems, *Frere, qui fait mieus*, provided the model for a later work. *En tous tens*, which is termed a ballade in the envoi, is the only strophic work with fewer than eight lines per strophe, being cast in the pattern *aaabCB*.

Most of the chansons follow bar form. Despite their length, there is almost no literal repetition in the caudas, and varied repetition is employed only sparingly. *Moines, ne vous anuit pas*, which displays the pattern *ABAB CDCD′ EF* (*D′* being a 3rd lower than *D*), is the most noticeable exception to this general rule. The ballade features the repeat pattern, *AABCBC*, while *Voloirs de faire chanson*, not in bar form, is extraordinary in that lines 2, 3, 5 and 8 are different modifications of the opening phrase.

The treatment of the *pedes* of *Thomas, je vous vueil demander* is unusual in that the first *pes* ends on the final, while the second does not, thus reversing the normal *ouvert–clos* order. The melodies all move over a range of at least an octave, and examples with ranges of an 11th are not rare. There is considerable variety in the modal construction. A noticeable number of melodies have finals a 5th above the lowest tone centre of importance and a 4th below the highest. Melodies in authentic modes often begin a 7th above the final and gradually wend their way downwards. The role of the final as a centre of tonal gravity is quite variable. *Chancon envoisie* is given in part in mensural notation in the Chansonnier Cangé (*F-Pn* fr.846), following the pattern of the 2nd mode. Occasional hints of regular rhythmic organization may be observed in the disposition of single notes and ligatures in a few other chansons, but these patterns are not followed consistently. In general, modal interpretation of the melodies does not seem appropriate.

WORKS

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Amour grassi, si me lo de l'outrage, R.32 (ded. Thomas de Castel)
Amours, vostre sers et vostre hon, R.1869
Bien doit chanter la cui chancon set plaire, R.169 (ded. Gilles Le Vinier)
Chancon envoisie, R.1143; edn and facs. in *MGG1*
Dame des cieus, R.1353 (M)

[Schwan siglum: *see* SOURCES, MS]
De bien amer croist sens et courtoisie, R.1117
Encor n'est raisons, R.1911
En mi mai, quant s'est la saisons partie, R.1192
En tous tens se doit fins cuers esjoir, R.1405; ed. in Gennrich
Espris d'ire et d'amour, R.1946, ed. in Jeanroy, Brandin and Aubry

Flour ne glaise ne vois autaine, R.131
Glorieuse virge pucele, R.611
Ire d'amours et doutance, R.217
Je me chevauchai pensis, R.1587
La flor d'iver sous la branche, R.255
Le premier jour de mai, R.87
Li rossignolés avrillous, R.2042
Mout a mon cuer esjoi, R.1039
Quant ces moissons sont faillies, R.1350
Quant glace et nois et froidure s'esloigne, R.1787
Qui que voie en amour faindre, R.128 (ded. 'Chastelain': ? Huon, Chastellain d'Arras)
Remembrance d'amour me fait chanter, R.814 = 758
Se chans ne descors ne lais, R.193; ed. in Jeanroy, Brandin and Aubry
S'onques chanters m'eust aidie, R.1086
Tels fois chante li jouglere, R.903 (ded. Jehan Bretel)
Voloirs de faire chanson, R.1859

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Amis Guillaume, ainc si sage ne vi, R.1085 (jeu-parti with Adam de Givenchi)
Frere, ki fait mieus a proisier, R.1293 [model for: Anon., 'A ce que je vuel comencier', R.1272] (jeu-parti with Gilles Le Vinier)
Guillaume le Viniers, amis, R.1520 (jeu-parti with Andrieu Contredit d'Arras)
Guillaume, trop est perdus, R.2129 (jeu-parti with Colart le Boutellier)
Moines, ne vous anuit pas, R.378 (jeu-parti with ?Moniot d'Arras)
Sire frere, fetes m'un jugement, R.691 (jeu-parti with Gilles Le Vinier)
Sire, ne me celés mie, R.1185 (jeu-parti with ?Thibaut IV)
Thomas, je vous vueil demander, R.842 (jeu-parti with Thomas ?Herier)

AUTHORSHIP UNCERTAIN

Vierge pucele roiaus, R.388 [modelled on Raimon Jordan, Lo clar tems vei brunezir, PC 404.4]

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THEODORE KARP

Le Vinier, Jaques (*fl* 1240–60). French trouvère. Since one of his chansons, *De loial amour*, is addressed to Jehan Bretel, it may be assumed that he was active during the mid-13th century, and it is not unlikely that he was a native of the region around Arras. The primary source for his work is the Vatican chansonnier (*I-Rvat* Reg.lat.1490). Jaques wrote both *chansons d'amour* and songs to the Virgin. Unlike most poems of the latter genre, which derive their structure and melody from a pre-existing work, those by Jaques Le Vinier – with the exception of *Vierge pucele*, which is of contested authorship – apparently use original melodies. Jaques showed no preference for either isometric or heterometric strophes, and employed primarily decasyllabic and heptasyllabic verses. All the melodies are cast in bar form, and as a group show an unusually strong preference for plagal constructions. Most of the melodies are relatively simple; in several, there is a slight increase in rhythmic activity at the cadence.

WORKS

Edition: *Trouvère Lyrics with Melodies: Complete Comparative Edition*, ed. H. Tischler, CMM, cvii (1997)

Ains que mi chant aient definement, R.654
Bele dame bien aprise, R.1615
Chanter veul de la meillour, R.1999
De loial amour jolie, R.1166
Fine Amours, cui j'ai mon cuer done, R.427
Je sui cieus qui tous jours foloie, R.1721
Loiaus amours qui en moi maint, R.161

Vierge pucele roiaus, R.388 [modelled on: Raimon Jordan, 'Lo clar tems vei brunezir'] (authorship uncertain)

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For further bibliography *see* TROUBADOURS, TROUVÈRES.

THEODORE KARP

Levinson, Jerrold (*b* Brooklyn, NY, 11 July 1948). American aesthetician. After attending the Massachusetts Institute of Technology (1965–9), gaining the BS degree in Philosophy and Chemistry in 1969, he studied at the University of Michigan (1970–74), achieving the doctorate in philosophy in 1974. He was assistant professor of philosophy at SUNY, Albany (1974–5) and at the Farleigh Dickinson University (1975–6). In 1976 he became assistant professor at the University of Maryland, where he was later appointed associate professor (1982–91) and then professor of philosophy in 1991. He has in addition been a visiting professor at the University of London (1991), the John Hopkins University (1993) and the University of Rennes (1998). He has served on the editorial board of the *Journal of Aesthetics and Art Criticism* (from 1993) and in 1999 was elected vice-president of the American Society for Aesthetics. Levinson's interest in the aesthetics of music has led to an examination of musical ontology from a historical-contextual perspective, and performance, with an emphasis on performing means. He has propounded theories of evaluating music (*Music in the Moment*, 1998) and has considered the legitimacy of emotional response in musical appreciation. Within his study of performance he has also examined the distinctness of performing and critical interpretation.

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Music in the Moment (Ithaca, NY, 1998)
'Varieties of Musical Pleasure: Thrills, Chills and other Delights', *Tijdschrift voor Muziektheorie*, iii (1998), 151–8

□

Levitin, Yury Abramovich (*b* Poltava (Ukraine), 28 Dec 1912; *d* Moscow, 26 July 1993). Russian composer and pianist. He graduated from the Leningrad Conservatory in the piano class of Savshinsky (1937), and in the composition class of Shostakovich (1942). He became a member of the Composers' Union in 1940. A prolific composer, Levitin was an adherent of academic and traditionalist trends in music, but despite this he devoted much of his time to the portayal of contemporary and topical themes – such as in the oratorio *Khirosima ne dolzhna povtoryat'sya* ('Hiroshima must not be Repeated') – and to embodying in music the events and images of World War II. In his chamber and instrumental music, there is a clear link with the style of his teacher Shostakovich, demonstrated by the dramatic opposition of aggressive motor rhythms, contemplative writing and dance rhythms, as well as by the overall finesse and economy of means. The *Epitafiya* for soprano, clarinet and string quartet (to a text by Akhmatova) is dedicated to the memory of Shostakovich. Levitin wrote more than 70 film scores, including *Tikhiy Don* ('Quiet Flows the Don'), *Stalingrad* and the epic *Osvobozhdeniye* ('Liberation').

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(*selective list*)

Ops: Monna-Marianna (after M. Gor'ky), 1937–9; Molodïr' (children's op, after K. Chukovsky), 1955; Personal'nïy pamyatnik [A Personal Monument] (Levitin, S. Mikhalkov), 1963–4; Zhuravushka (Levitin, D. Vasiliu, after M. Alekseyev), 1977; Do tret'ikh petukhov [Before the Third Cock Crow] (I. Berlyand, I. Petrov, after V. Shukshin), 1981; Kalina krasnaya [The Fair Guelder Rose] (Levitin, after Shukshin), 1982

Orats (for solo vv, chorus, orch): Svyashchennaya voyna [The Holy War], 1942; Rekviyem pamyati pavshikh geroyev [Requiem for the Memory of Fallen Heroes] (V. Lebedev-Kumach), 1946; Otchizna [The Homeland] (Lebedev-Kumach), 1947; Ogni nad Volgoy [Fires Over the Volga] (D. Sedïkh), 1951; Khiroshima ne dolzhna povtoryat'sya [Hiroshima must not be repeated] (M. Matusovsky), 1967; Pamyati poèta [In Memory of a Poet] (N. Zabolotsky), nar, Mez, B, orch, 1980; K pobede [To Victory] (M. Dudin), 1984

Syms.: no.1, 1948; Dni voynï [The Days of War] (L. Pervomaysky, A, Tvardovsky), choral sym., 1974; Olimpiyskaya simfoniya [Olympic Sym.], 1980; numerous other orch works, incl. concs. and 4 sinfoniettas

14 str qts: 1940, 1942, 1943, 1946, 1948, 1951, 1952, 1958, 1968, 1971, 1974, 1976, 1980, 1986

Other chbr and solo inst: Syuita na kirgizskiye temï [Suite on Kyrgyz Themes], str qt, 1945; Qnt, fl, cl, vn, vc, pf, 1948; Pf Trio, 1949; Malen'kaya syuita [Little Suite], vib, mar, pf, 1968; 24 prelyudiy, vn, 1975; Nonet, 1978; numerous inst sonatas

Settings (for 1v, pf) of texts by A. Blok, R. Burns, S. Gorodetsky, M.Yu. Lermontov, S. Marshak, A.S. Pushkin and others

Choruses, film scores, variety music, incid music for theatre

ALLA VLADIMIROVNA GRIGOR'YEVA

Levitzki, Mischa [Levitsky, Misha] (*b* Kremenchug, Ukraine, 25 May 1898; *d* Avon-by-the-Sea, NJ, 2 Jan 1941). American pianist and composer. Born to naturalized American parents during a return to their native Ukraine, Levitzki began violin studies at the age of three. Developing an interest in the piano at six, he worked with Aleksander Michałowski in Warsaw (1905–6). He made his concert début in Antwerp in 1906 before going to New York with his parents. Shortly thereafter his father brought him to the attention of Walter Damrosch, who obtained a scholarship for him at the Institute of Musical Art as a pupil of Stojowski (1907–11). In 1913 Levitzki entered the Berlin Hochschule für Musik, where he became the youngest student of Dohnányi and was awarded the Mendelssohn Prize in 1915. He made his American début on 17 October 1916 at Aeolian Hall, New York; later he toured frequently in the USA, Australia, New Zealand and Asia. Levitzki is best known for his virtuosic performances of the Romantic repertory. His own piano compositions figured prominently in his programmes, as did transcriptions by Liszt, Tausig (Bach) and Sgambati (Gluck). Critics compared his technical prowess and speed of execution to those of Rosenthal. Levitzki's recordings from 1927 to 1933 reveal an exceptional clarity and delicacy of articulation. His compositions include *Valse de concert* (op.1), *Valse* (op.2), *Gavotte* (op.3), *Arabesque valsante* (op.6), *The Enchanted Nymph*, and a cadenza for Beethoven's Piano Concerto no.3.

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MINA F. MILLER

Levolto. *See* VOLTA (i).

Levy, Alexandre (*b* São Paulo, 10 Nov 1864; *d* São Paulo, 17 Jan 1892). Brazilian composer of French descent. Belonging to a family of musicians, he received early teaching in the piano and later in composition from European immigrants. He was largely responsible for the foundation of the Haydn Club in São Paulo in 1883, sponsoring and conducting concerts of the symphonic repertory. He went to Europe in 1887 but stayed only for a few months: after a period in Milan, he went to Paris where he studied harmony with Emile Durand at the Conservatoire. On his return he tried to organize a regular symphony orchestra in his native city, but did not find enough support.

Levy was the first important figure in Brazilian musical nationalism. But his most typically nationalist works are based less on folk music traditions than on popular music of the time: *modinhas*, tangos, *maxixes* and early urban sambas. Such works include the tone poem *Comala*, the *Tango brasileiro* for piano and the *Suite brésilienne* for orchestra, all written in 1890. The last movement of the suite, 'Samba', attempts to describe the frenzy of this dance by using its characteristic syncopations together with the basic rhythmic patterns of the habanera. The melodic material of the movement is based on two traditional urban tunes. Although Levy had no great influence on the later development of the nationalist trend in Brazil, he remains an important figure for his receptiveness to the most characteristic aspects of urban popular music.

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G. Béhague: *The Beginnings of Musical Nationalism in Brazil* (Detroit, 1971)

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GERARD BÉHAGUE

Lévy, Emile. *See* WALDTEUFEL, EMILE.

Lévy, Ernst (*b* Basle, 18 Nov 1895; *d* Morges, 19 April 1981). Swiss composer, pianist and writer on music. He studied in Basle and Paris; among his teachers were Hans Huber, Pugno and Egon Petri. From 1917 to 1921 he directed the piano masterclass at the Basle Conservatory. Between the wars he lived in Paris, where in 1928 he founded the Choeur Philharmonique; with this organization he gave first performances in Paris of Brahms's *German Requiem* and Liszt's *Christus*. Between 1941 and 1966 he was active in the USA, giving piano recitals and teaching at the New England Conservatory, Bennington College, the University of Chicago, the Massachusetts Institute of Technology and Brooklyn College, CUNY. Thereafter he retired and spent the last 15 years of his life in his native Switzerland.

Lévy's style as a composer is highly individual and not identifiable with any school. He believed in the principle of tonality as a harmonic force naturally given by the structure of tone. To him composing meant uncovering and unfolding new specific tonal fields. A widely cultured man, he contributed to the revival of the Pythagorean tradition through lectures and writings. His piano recordings, particularly of the last Beethoven sonatas and the Liszt sonata, have become collectors' items. A detailed catalogue of his works containing also a bibliography, two essays and discography is published by the Archives Musicales Suisses (Zürich, 1989).

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Vocal: Cant. no.3 'Lötschentaler', cantus firmus v, chorus, orch, 1950; Gaudeamus (Cant. no.4), chorus, wind orch, timp, 1964; 3 other cants., chorus, orch; 8 acc. choruses; 18 unacc. choruses; 15 acc. solo songs

Chbr (4–5 insts): Str Qt no.1, e, 1919; Str Qt no.2, g, 1921; Pf Qnt, 1956; Str Qt no.3, 1958; Inventio dupla, 4 wind, 1974; Str Qt no.4, 1978

Chbr (2–3 insts): Theme and Variations, cl, pf, 1952; Fantaisie dialoguée, org, pf, 1978; 15 trios; 4 str trios; 4 sonatinas, vn, pf; 5 duos; sonatas

Solo inst: 10 org pieces, 7 pf sonatas; pieces for cl, rec, vn, va, vc, pf, clvd, hpd, unspecified inst

MSS in *CH-Zma*

Principal publisher: Boosey & Hawkes

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(*selective list*)

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Des rapports entre la musique et la société suivi de réflexions (Neuchâtel, 1979)

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A Theory of Harmony (Albany, NY, 1985)

SIEGMUND LEVARIE

Levy, Jules. *See* LEVI, JUL.

Levy, Kenneth (Jay) (*b* New York, 26 Feb 1927). American musicologist. He studied music history at Queens College, New York, with Sachs and theory with Karol Rathaus and took the BA in 1947. At Princeton, where his professors included Strunk and Hertzmann, he took the MFA in 1949 and the PhD in 1955. He taught at Princeton from 1952 to 1954 and at Brandeis University from 1954 to 1966, when he returned to Princeton as a professor. He retired in 1995.

Levy's interests include Gregorian, Byzantine and Old Slavonic liturgical chant, medieval polyphony, and the 16th-century French chanson. In his chanson research he has concentrated on the composers and secular forms of the later 16th century, and has drawn on social and political background for a comprehensive view. More recently he has worked on liturgical chant, publishing important articles in this area. He has investigated Byzantine and Western chant, including the Old Roman, Ambrosian, Beneventan and Ravennate repertories, and by careful comparison he has been able to draw tentative conclusions regarding the relationships of certain Western chants to Byzantine models and between modal patterns and performing practices common to East and West. He has also approached the problem of transcription of Slavonic kondakarion notation by proposing 'counterpart transcriptions', which relate Slavonic melodic formulae to those occurring in transcribable Byzantine melodies.

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EDITIONS

with F. Lesure and others: *Anthologie de la chanson parisienne au XVIe siècle* (Monaco, 1953/R)

PAULA MORGAN

Lévy, Lazare [Lazare-Lévy] (*b* Brussels, 18 Jan 1882; *d* Paris, 20 Sept 1964). French pianist and teacher. He studied in his native city with an English woman, a Miss Ellis, and then with Diémer at the Paris Conservatoire, where he received a *premier prix* in 1898. He also studied harmony with Lavignac and counterpoint with Gédalge. He gave concerts throughout Europe and Asia, and was noted especially for his cultivated performances of Schumann and Mozart, whose works he recorded. He was also an early champion of Albéniz, whose *Iberia* (book I) he played in 1911. Lévy was a distinguished professor of piano at the Paris Conservatoire, first as a temporary teacher (1914–16 and 1921–3) and then as Cortot's successor (1923–41; reappointed 1944–53). His students included Monique Haas, Clara Haskil and Yvonne Loriod. He composed two string quartets and a number of piano works, and edited keyboard music by Bach, Chopin, Schubert and Schumann.

WRITINGS

with L. Diémer and V. Staub: *Méthode supérieure de piano* (Paris, 1907)

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CHARLES TIMBRELL

Levy, Marvin David (*b* Passaic, NJ, 2 Aug 1932). American composer. He studied composition with Philip James at New York University (BA 1954) and with Otto Luening at Columbia University (MA 1956). Drawn particularly to music theatre, he composed three successful one-act operas while working as a freelance music critic. On the strength of these works, he was awarded a Guggenheim Fellowship, the Prix de Rome and a Metropolitan Opera commission for *Mourning Becomes Electra* (1967). The success of that work led to a second Metropolitan commission in 1978. *The Balcony*, however, was not performed as planned, owing to a change of administration at the company, and remained incomplete until it was recast as the musical, *The Grand Balcony* (1989–92). Levy was a founding member of the Fort Lauderdale Opera, Florida (1989), and served as its artistic director until it merged with the Greater Miami Opera to form the Florida Grand Opera in 1994.

Although he has composed for a variety of media, Levy remains known primarily as an opera composer. *Mourning Becomes Electra* and its predecessors are expressionistic, employing pitch structures that can best be understood as bitonal. Since 1989 he has developed a more relaxed, populist style, exemplified by *The Grand Balcony* and the children's opera *The Zachary Star* (1996). With these works he recalls the style of early compositions, such as his Christmas oratorio, *For the Time Being* (1959).

WORKS

Stage: Riders to the Sea (op, after J.M. Synge), 1954, withdrawn; The Tower (op, 1, T. Brewster), 1955, Santa Fe, 1957; Sotoba Komachi (op, 1, S.H. Brock, after Kwanami), 1957, New York, 1957; Escorial (op, 1, M.D. Levy and L. Abel, after M. de Ghelderode), 1958, New York, 1958; Mourning Becomes Electra (op, 3, H. Butler, after E. O'Neill: *Homecoming*; *The Hunted*; *The Haunted*), 1967, New York, 1967; The Grand Balcony (musical, 2, after J. Genet: *The Balcony*), 1978–92; The Zachary Star (family musical, 2/1, M.D. Levy), 1995–6; incid music

Orch: Caramoor Festival Ov., 1958; Sym., 1960; Kyros, 1961; Pf Conc., 1970; Trialogus, 1972; Pascua Florida, 1985; Arrows of Time, 1986

Vocal: 3 Songs (E.St Vincent Millay), Mez, ob, 1955; The Echoes (G.M. Hopkins), S, chbr ens, 1956; During Wind and Rain (T. Hardy), chorus, 1957; For the Time Being (Christmas orat, 2, W.H. Auden), S, S, A, T, Bar, B, chorus, orch, 1959; One Person (cant., E. Wylie), Mez, orch, 1962; Shir Shel Moshe [Song of Moses] (sacred service), T, chorus, org, 1964; Alice in Wonderland (L. Carroll), chorus, insts, 1965; Electra's Farewell (H. Butler, after E. O'Neill), suite, S, orch, 1967 [from Mourning Becomes Electra]; Masada (orat I. Landen, Bible), nar, T, chorus, orch, 1973, rev. 1987; In memoriam W.H. Auden, 1v, chbr orch, 1974; Since Nine O'Clock (C. Cavafy), S, pf, 1977, orch, 1982; Canto de los maranos (cant.), S, orch, 1979; 24 popular songs, 1995

Chbr: Rhapsody, vn, cl, hp, 1955; Str Qt, 1955; Hasidic Suite, hn, pf, 1956; Pf Pieces for Children, 1959

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ANDREW STILLER

Lévy, Roland Alexis Manuel. *See* ROLAND-MANUEL.

Levy [née Itzig], **Sara** (*b* Berlin, 19 June 1761; *d* Berlin, 11 May 1854). German harpsichordist, music collector and patron. She was a daughter of the Jewish banker Daniel Itzig (1723–99) and great-aunt of Mendelssohn. On 2 July 1783 she married the banker Samuel Salomon Levy (1760–1806). With her siblings, of whom Fanny von Arnstein (1758–1818) and Zippora Wulff (later Cäcilie von Eskeles, 1760–1836) were particularly well known as musical amateurs, she received a thorough musical education. She is said to have been a pupil of W.F. Bach at a later date, and she was certainly in contact with C.P.E. Bach, from whom she commissioned a harpsichord concerto. A number of contemporary documents mention her activity as a harpsichordist in private musical circles, for instance in the house of her brother-in-law Joseph Fliess. Later she frequently performed with the Ripienschule of the Berlin Sing-Akademie founded by C.F. Zelter. She was particularly interested in the music of the Bach family as well as the works of other Berlin composers (J.G. and C.H. Graun, Janitsch and Quantz), and is therefore one of the figures central to the appreciation of Bach in Berlin in the late 18th and early 19th centuries. She gave the Sing-Akademie considerable parts of her extensive collection of music, including autograph manuscripts by W.F. and C.P.E. Bach; after her death, some of the remaining items apparently came into the possession of A.W. Bach, and is now dispersed among many European and North American libraries.

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PETER WOLLNY

Lewandowski, Leon Leopold (*b* Kalisz, 14 March 1831; *d* Warsaw, 22 Nov 1896). Polish violinist, composer and bandmaster. Born into a Jewish intellectual family, he started learning to play the violin at an early age and gave public performances as a child. After leaving secondary school in Kalisz, he studied the violin under K. Baranowski and Jan Hornziel in Warsaw. From 1850 he played in the orchestra of the Wielki Theatre in Warsaw. Then, with the cooperation of A. Kühn, he organized his own orchestra and gave concerts at Nowa Arkadia. He also gave performances at the Mineral Water Institute in the Saski Gardens, and from 1857 until his death he performed in the Variety Theatre, playing mainly dances, of which he composed many. He also organized popular symphony concerts at the Resursa Obywatelska (Citizens' Club) and played in chamber music concerts. For a time he was a member of the string quartet founded by K. Baranowski. Lewandowski left about 350 compositions, which were published from 1855 by numerous Polish and foreign houses. His pieces, most of them in dance genres (mazurkas, polkas, contredanses, polonaises, obereks, kujawiaks, quadrilles, galops, etc), were extremely popular. He also composed interludes to the ballets *Wedding at Ojców* (J. Stefani, J. Damse, K. Kurpiński), *Pan Twardowski* (A. Sonnenfeld) and *Coppélia* (L. Delibes). Other compositions include a Nocturne for orchestra, a concert mazurka for violin, cello, oboe, trumpet and orchestra, and choral songs.

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J.W. Reiss: 'Polska muzyka taneczna w XIX wieku' [Polish dance music of the 19th century], *Muzyka*, iv/9–10 (1953), 26–44 [with Eng. summary]

JERZY MORAWSKI

Lewandowski, Louis (1821–94). German composer. He was also music director and choirmaster of the great synagogue on Oranjenburgerstrasse in Berlin. *See* JEWISH MUSIC, §III, 3(iv).

Lewenthal, Raymond (*b* San Antonio, TX, 29 Aug 1926). American pianist. He studied with Samaroff at the Juilliard School, then with Cortot and spent a year teaching in Rio de Janeiro. His career has been marked by special concern for neglected composers of the early 19th century, among them Hummel, Jan Ladislav Dussek, Henselt, Thalberg and, notably, Alkan; he has edited an Alkan collection and Henselt's F minor Piano Concerto. His recordings include études and parts of the symphony for piano by Alkan, the solo version of the *Hexameron* by Liszt and others, and concertos by Henselt and Rubinstein. He is an articulate spokesman on behalf of his chosen repertory. At his recitals, he achieves atmosphere by means of low lights, high temperatures and quasi-period costume. His performances tend to be marked more by generalized flair than by specific pianistic skills of the first order.

MICHAEL STEINBERG/R

Lewin, David (*b* New York, 2 July 1933). American theorist. He studied mathematics at Harvard, then composition with Sessions and theory with Babbitt and Cone at Princeton. He taught at the University of California, Berkeley (1961–7), SUNY, Stony Brook (1967–79), Yale University (1979–85) and was appointed Naumburg Professor of Music at Harvard University in 1985. He served as president of the Society for Music Theory (1985), and received an honorary doctorate from the University of Chicago in 1995. While at Bell Laboratories in 1961, he composed the first computer-generated piece by a professional musician.

The most original and far-ranging theorist of his generation, Lewin's writings combine mathematical rigour with poetic finesse. In his most influential formal work, he employs 'group theory' to explain two fundamental musical concepts, interval and transformation. Applied to atonal and serial repertories, transformational theory stresses the dynamic nature of events and gestures as they engage time and articulate form. Other applications include Wagnerian harmony (adapting Riemann's harmonic theory to a group-theoretic framework) and rhythm and metre (*see also* ANALYSIS). Lewin's more interpretative writings focus on text/music interactions in song and opera, from Mozart to Schoenberg. Two of his most influential articles, 'Behind the Beyond' (1968–9) and 'Music Theory, Phenomenology, and Modes of Perception' (1986) address the nature and goals of music theory at two distinct moments in its recent development.

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'Some Applications of Communication Theory to the Study of Twelve-Tone Music', *JMT*, xii (1968), 50–84

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'Some Investigations into Foreground Rhythmic and Metric Patterning', *Music Theory: Special Topics*, ed. R. Browne (New York, 1981), 101–37

'Vocal Meter in Schoenberg's Atonal Music, with a Note on a Serial Hauptstimme', *In Theory Only*, vi/4 (1982), 12–36

'A Formal Theory of Generalized Tonal Functions', *JMT*, xxvi (1982), 23–60

'Image and Background in a Schubert Song', *19CM*, vi (1982–3), 47–59; rev. as *Auf dem Flusse . . . Schubert: Critical and Analytical Studies*, ed. W. Frisch (Lincoln, NE, 1986), 126–52

'Transformational Techniques in Atonal and Other Music Theories', *PNM*, xxi (1982–3), 312–71

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R. Cohn: 'Introduction to Neo-Riemannian Theory: a Survey and a Historical Perspective', *JMT*, xlii (1998), 167–80

RICHARD COHN

Lewin-Richter, Andrés (*b* Miranda de Ebro, 22 March 1937). Spanish composer. He studied music with Vladimir Ussachevski, Mario Davidovski and Edgard Varèse at Columbia University, New York (1962–5), and engineering at the Barcelona Polytechnic and Columbia University. He established the Barcelona Electronic Music Studio (1968) and was a founding member of the Phonos Electronic Music Studio in Barcelona and its vice-president since its establishment (1974). From 1968–73 he directed the music ensemble Conjunt Catalana de Musica Contemporanea. He has toured several countries, performing, lecturing, teaching and helping to set up electronic music studios.

Lewin-Richter has composed works in electronic studios at Columbia University, Barcelona, Madrid and Basle. His music always centres on electronic methods, whether using tape alone, combining it with instruments or using collage techniques in instrumental works. The voice also plays a prominent role in many of his works, as a result of his collaboration with the Catalan soprano Anna Ricci. He has written a large amount of music for dance, theatre and the cinema. He has learnt to manipulate magnetic tape using techniques characteristic of American tape music. His skilful use of gradual phase lag has led to some of his major achievements, bringing great beauty and expressiveness to his music.

WORKS
(*selective list*)

DRAMATIC

Stage: Acción cero (ballet, F. Amat), 1973; Per tante cose (La nostra imatge) (A. Ricci, R. Román), 1974; Verd, estiu, altupne, hivern (ballet, C. Gelabert), 1978; Knosos (ballet, C. Gelabert), 1982; Cogida (ballet, C, Gelabert), 1984; Desfigurat (ballet, C. Gelabert), 1986; 99 Golpes (ballet, C. Gelabert), 1989
Incid music: The Gondola Eye (film score, I. Hugo), 1964; Guernica (Arrabal), 1979; Quorum (film score, A. Ricard), 1983; Batlantic (film score, J. Álvarez), 1985; La tempestad (La Cubana), 1986

VOCAL
all 1 voice, tape unless otherwise stated

Om, 1976; Secuencia III para Anna, 1976; El viento I (Homenaje a Lorca) (F. García Lorca), 1v, gui, tape ad lib, 1979; Wagler Walricci, 1981; 6 Songs (e.e. cummings), S, db, tape, 1983; In memoriam Manuel Valls, 1984; Isaac el cec (Sephardi poems), 1v, fl, gui, tape, 1984; Semblança (F. Formosa), 1v, fl, gui, tape, 1988

INSTRUMENTAL AND ELECTRONIC

Chbr: Collage (Homenaje a R. Gerhard), fl, cl, pf, perc, vn, vc, 1977; Reacciones III, 5 cl, tape, 1980; Tinell, 5 perc, tape, 1983; Juegos, 2 gui, tape, 1985; Solars vortices, fl, cl, vn, vc, perc, tape, 1985; Diálogos, 2 perc, tape, 1987; Dr Octopus, 5 perc, 1987; Frullato, 4 rec, tape, 1990; Radio 2, str qt, tape, 1996
Solo inst (all with tape): Secuencia I–X: various solo insts, tape, 1972–91; Reacciones I, b cl, 1979; Reacciones II, cl, 1979; Homenaje a Mompou, pf, 1983
Elecs: Estudio I, 1964; Estudio II, 1965; Fontecilla Mix, 1978; El viento II (Homenaje a Lorca), 1979; Baschetiada, 1980; Sancta Maria, 1984; Sones, 1982; Homenaje a Zinovieff, 1988; Strings, 1989; Ludus basiliensis, tape, 1991

Principal publisher: Clivis (Barcelona)

Principal recording companies: Hemisferio, Pegasus, Vox

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T. Marco: *Historia de la música española vi: Siglo XX* (Madrid, 1983; Eng trans., 1993, as *Spanish Music in the Twentieth Century*)
68 Compositors catalans (Barcelona, 1989)

ALBERT LLANAS RICH

Lewis, Sir Anthony (Carey) (*b* Bermuda, 2 March 1915; *d* Haslemere, 5 June 1983). English musicologist, conductor, music administrator and composer. He went to Peterhouse, Cambridge, in 1932. Dent guided his studies at Cambridge and a grant from his college enabled him to study with Nadia Boulanger in 1934. In 1935 he took the BA and the MusB and joined the BBC music department, where he organized the 'Foundations of Music' series and later became responsible for all broadcast chamber music and recitals. In 1938 he devised a memorable series 'Handel in Rome'. After the war he returned to the BBC to plan the Third Programme, which gave its first broadcast in 1946. Lewis took charge of the organization and general direction of all Third Programme music.

In 1947 he was elected Peyton and Barber Professor of Music at Birmingham University, where he continued his pioneering activities. During his 21-year professorship he conducted many revivals of orchestral, choral and stage works, particularly Handel operas; these performances are remembered for the high standards they established. During this time Lewis was also active in the recording studio and made the first English recordings of such works as Monteverdi's *Vespro della beata vergine*, Lully's *Miserere*, Purcell's *The Fairy Queen* and *King Arthur* and Handel's *Semele* and *Sosarme* (which he had conducted and broadcast in 1948).

In 1950 Lewis became honorary secretary of the Purcell Society, a position he held until he became chairman in 1976. About 1950 he proposed the initiation of a national edition of British music to the Royal Musical Association; this idea resulted in the inception of Musica Britannica in 1951. Lewis was its general editor from the beginning; with Thurston Dart, its first secretary, he supervised the production of over 30 volumes in the first 20 years of the series. From 1963 to 1969 he was president of the RMA, and between 1968 and 1982 he was principal of the Royal Academy of Music. As well as his tireless efforts on behalf of musicology (his first editions, for L'Oiseau-Lyre, were published in 1936), and of the stylish performance of the music itself, Lewis also composed; his works include a Choral Overture (1938), an Elegy and Capriccio for trumpet and orchestra (1947), a Trumpet Concerto (1950), *A Tribute of Praise* (1953) and a Horn Concerto (written for Dennis Brain and published in 1959). He also worked on music committees of the Arts Council. He was knighted in 1972.

WRITINGS

'Matthew Locke: a Dynamic Figure in English Music', *PRMA*, lxxiv, (1947–8), 57–71

'A Newly-Discovered Song by Purcell' [*The Meditation* ZD71], *The Score*, no.4 (1951), 2–10 [incl. edn]
'Handel and the Aria', *PRMA*, lxxxv (1958–9), 95–107
'Purcell's Music for *The Tempest*', *MT*, c (1959), 320–22
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The Language of Purcell: National Idiom or Local Dialect? (Hull, 1968) [Ferens Fine Art Lecture, U. of Hull, 20 Jan 1967]
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'Choral Music', NOHM, viii (1982), 593–607

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G.F. Handel: Apollo and Daphne (London, 1956); *Athalia* (London, 1967); *Semele* (London, 1971) [with C. Mackerras]
H. Purcell: Miscellaneous Odes and Cantatas, Works, xxvii (London, 1957) [with T. Dart, D. Arundell and A. Goldsbrough]; *Sacred Music, Part IV, Part V, Part VI, Part VII*, ibid, xxviii (London, 1959, rev. 2/1967), xxix (1960, rev. 2/1967), xxx (1965), xxxii (1962, rev. 2/1967) [with N. Fortune]; *The Fairy Queen*, ibid, xii (London, rev. 2/1968) [with N. Fortune]

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T. Dart: 'A Background for *Musica Britannica*', *Music 1952*, ed. A. Robertson (Harmondsworth, 1952), 18–28 esp. 24
N. Fortune: Obituary, *MT*, cxxiv (1983), 503 only

DAVID SCOTT/R

Lewis, Edward (*fl* London, *c*1687–*c*1742). English viol and violin maker. His background and training remain obscure, although it is possible that he worked for the Jaye family in London. His early career was devoted to the viol, and the earliest surviving example, now in the Musée de la Musique in Paris, is a bass viol labelled 'Edward Lewis in St. Paul Allay in London 1687'. Another bass viol fragment, heavily ornamented with geometrical inlays, is labelled from 'The Harp, St. Pauls Ally 1703'. Both a Tenor (large viola) and Bass violin (cello) are listed in the sale of Thomas Britton's collection in 1714, but instruments of the violin family attributed to Lewis vary considerably in style and workmanship. A large cello of the period 1690 shows very effective work and a strongly Brescian form in the style of Rayman, but a violin labelled 1704 is far more sophisticated, and shows some degree of Cremonese influence. Another violin branded 'E. Lewis 1742' on the table is quite different in workmanship, and the date would imply an improbably long working career. The implications are that like other contemporary London instrument makers, he either employed several workmen, or simply relabelled instruments which he sold in his shop, and that the business may have been continued under his name by others.

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'Edward Lewis', *The Strad*, lxvii (1966–7), 46–7

JOHN DILWORTH

Lewis, George [Zeno(n), George Joseph François Louis] (*b* New Orleans, 13 July 1900; *d* New Orleans, 31 Dec 1968). American jazz clarinettist. He began learning music on the fife, then at about the age of 18 taught himself clarinet. He first played with the Black Eagle Band in Mandeville, Louisiana, where he encountered Isidore Fritz, a player he later acknowledged as having had a major influence on his style. During the early 1920s Lewis worked in New Orleans with Buddy Petit, then formed his own band, which included Henry 'Red' Allen. Later he performed with the Eureka Brass Band and the Olympia Orchestra. From 1942 to 1945 he recorded extensively, usually with Bunk Johnson, but also with the trumpeter Kid 'Shots' Madison and as the leader of his own small groups; during this period his playing exhibited a soaring intensity of tone combined with graceful lyric invention. His composition *Burgundy Street Blues* (1944, AM) remains unique in the New Orleans genre, being a solo accompanied by rhythm section only. Despite problems with his embouchure owing to major dental surgery, Lewis achieved national recognition when he played in New York with Johnson and Baby Dodds (1945–6). After returning to New Orleans, he formed the George Lewis Ragtime Band from the nucleus of Johnson's group. By 1950 Lewis had become established as the seminal figure of the New Orleans black jazz revival. His playing during the following decade almost regained its former timbral purity; a very rapid filigree and seamless registral crossing became hallmarks of his technically fluent and highly individual style. He appeared at the Newport Jazz Festival (1957), made highly successful trips to Europe (1957, 1959) and toured Japan three times (early 1960s). From 1961 until a few weeks before his death he performed regularly at Preservation Hall in New Orleans, leading the Preservation Hall Jazz Band.

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E. Kraut: *George Lewis: Streifzug durch ein Musiker-Leben* (Menden, 1980) [incl. discography]
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Oral history material in *LNT*

ALDEN ASHFORTH

Lewis, George Emanuel (*b* Chicago, 14 July 1952). American composer and trombonist. A trombone student of Dean Hey, he attended Yale University (BA 1974), where he joined the Association for the Advancement of Creative Musicians (AACM), a Chicago-based collective devoted to experimental music. He studied composition with Muhal Richard Abrams, a founder of the AACM, and worked closely with many other AACM members. From 1980 to 1982 he was music director of The Kitchen, an avant-garde cultural centre in New York. He joined the music department at the University of California, San Diego, in 1991 and served as the Milhaud Professor of Music at Mills College in 1995. He has collaborated with the Count Basie and Gil Evans jazz orchestras, and with Misha Mengelberg, John Zorn, Richard Teitelbaum, Frederic Rzewski, Yuji Takahashi and others.

Lewis's early works include *Music for Soprano Saxophone and Trombone* (1975) and the *Solo Trombone Record* (Sackville 2012, 1977). His *Shadowgraph* pieces (1975–7) extend the performance possibilities of the standard jazz big band, employing unusual instrumentation, improvisation and graphic notation. After combining live and recorded sound in the late 1970s, he developed interactive computer pieces programmed to respond to live improvising soloists (*Rainbow Family*, 1982–5; *Voyager*, 1993). In collaboration with David Behrman he produced *Mbirascope* (1985), which connects a thumb

piano to digital audio and video links, and encourages audience participation. Multimedia works of the 1990s explore black American history and popular culture (*Changing with the Times*, 1993; *Virtual Discourse*, 1993; *North Star Boogaloo*, 1996).

WORKS
(*selective list*)

El-ac: Tone Burst, trbn, tape, 1976; Chicago Slow Dance, any inst(s), tape, 1977; Chbr Music for Humans and Non-Humans, any inst(s), interactive cptr, 1979–84; A Friend, inst, tape, 1980; Homage to Charles Parker, a sax, perc, elec kbd, synth, elecs, 1980; Rainbow Family, any inst(s), interactive cptr, 1982–5; Audio Tick, 3 insts, interactive cptr, 1983; Rio Negro, cptr, 1992; Virtual Discourse, 4 perc, cptr, 1993; Voyager, inst(s), interactive cptr, 1993; North Star Boogaloo, perc, cptr, 1996

Other works: Music, s sax, trbn, 1975; Shadowgraph no.1, 5 sax, 4 tpt, 4 trbn, perc, pf, db, 1975; [Untitled], dream sequence, trbn, 1975; Blues, 2 wind, 2 kbd, 1976; Shadowgraph no.2, 1v, 5 sax, bn, 4 tpt, 4 trbn, perc, pf, db, 1976; Monads, any inst(s), 1977; Shadowgraph no.5, any inst(s), 1977; Triple Slow Mix, 2 insts, tuba, 1977; Imaginary Suite, any inst(s), 1978; Shadowgraph no.3, 5 sax, 4 tpt, 4 trbn, perc, pf, db, 1978; Second Woodstock Frag., pf, 1980; Carthera, trbn, pf, 1981; Tick, 3 insts, 1983; Endless Shout, pf, 1994; Collage, chbr orch, port, 1995; Ring Shout Ramble, sax qt, 1998; other solo and ens works

Recorded interviews in *US-NHoh*

Principal recording companies: hat ART, Hat Hut, Black Saint, Sackville

WRITINGS

'Max in a Musical Context', *Computer Music Journal*, xvii/2 (1993), 10–11

'Singing the Alternative Interactivity Blues', *Front*, vii/2 (1995)

'Improvised Music after 1950: Afrological and Eurological Perspectives', *Black Music Research Journal*, xvi (1996), 91–122

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C. Roads: 'Improvisation with George Lewis', *Composers and the Computer*, (New York, 1985), 75–87

STEVEN KEY

Lewis, Henry Jay (*b* Los Angeles, 16 Oct 1932; *d* New York, 26 Jan 1996). American conductor. Following early studies in the piano, clarinet and double bass, he was appointed double bass player in the Los Angeles PO in 1951. He was drafted into the US Seventh Army in 1955, becoming double bass player and conductor in its Stuttgart-based symphony orchestra. In 1957 he returned to the Los Angeles PO. He was married to Marilyn Horne from 1960 to 1976. Lewis made his conducting début with the Los Angeles PO in 1961 substituting for Markevich. In the same period he founded the Los Angeles Chamber Orchestra, taking it on a European tour in 1963. From 1964 to 1965 he was assistant conductor of the Los Angeles PO, and was appointed music director of the Los Angeles Opera in 1965. In 1968 he became music director of the New Jersey SO, and over the next eight years significantly raised its status as a major regional institution. He conducted at La Scala in 1965, and in 1972 became the first black conductor to appear at the Metropolitan Opera. But later success eluded him. Although a frequent guest conductor (in Boston, Chicago, Cleveland, New York, San Francisco and in Europe), he never obtained a major permanent post. His last regular work was as music director for the Hilversum RSO (1989–93) and as director of the Opera-Music Theatre Institute in New Jersey. (*SouthernB*)

CHARLES BARBER

Lewis, Houston & Hyde. English music publishers, successors to JOHN BLAND.

Lewis, Jerry Lee (*b* Ferriday, LA, 29 Sept 1935). American pop singer, pianist and songwriter. With Elvis Presley, Carl Perkins and Johnny Cash, he was one of the 'million dollar quartet' of young rockabilly singers on Sam Phillips' Sun Records label in Memphis, Tennessee in the mid-1950s. Lewis combined a ferocious pianistic technique which drew on boogie-woogie, Western swing, and rhythm and blues piano-playing with a nervous, frenzied singing style. His first hit record was the song most associated with him, *Whole Lotta Shakin' Goin' On* (1956) which introduced the abrupt shifts of tempo and whooping vocal techniques characteristic of much of his rock and roll material. This was followed by best-selling recordings of two Otis Blackwell compositions, *Great Balls Of Fire* and *Breathless*. During the 1960s Lewis regularly performed his early hits in concert but on record he turned increasingly towards the honky-tonk vein of country music. His lachrymose approach to ballads was in evidence on versions of the alcoholic's lament *What made milwaukee famous (has made a loser out of me)* and Mickey Newbury's self-pitying *She even woke me up to say goodbye*. In later years, Lewis's turbulent personality and private life helped to sustain his status as a legend of rock and roll as did a 1989 biographical film, *Great Balls Of Fire*, in which Dennis Quaid played Lewis. See also C. Escott and M. Hawkins: *Good Rockin' Tonight: Sun Records and the Birth of Rock 'n' Roll* (New York, 1991).

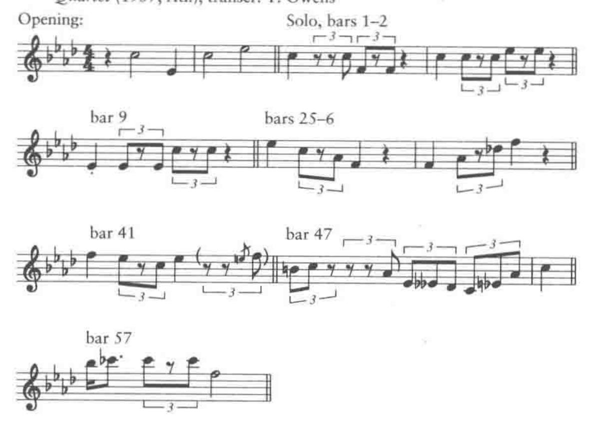
DAVE LAING

Lewis, John (Aaron) (*b* LaGrange, IL, 3 May 1920). American jazz pianist and composer. He grew up in Albuquerque, New Mexico, where he began to learn the piano at the age of seven. His musical studies continued at the University of New Mexico. In 1946, with fellow black musician Kenny Clarke, he joined Dizzy Gillespie's bop-style big band in New York. Further studies at the Manhattan School of Music, which led to a master's degree in 1953, were interrupted in 1948 when the band made a concert tour of Europe. After returning to the USA, Lewis worked for Lester Young, Charlie Parker, Miles Davis, Gillespie, Illinois Jacquet and Ella Fitzgerald. He made some notable recordings with Parker, among them *Parker's Mood* (1948, on the album *The Genius of Charlie Parker*, Savoy) and *Blues for Alice* (1951, on *Charlie Parker*, Clef).

In 1951–2 Lewis served as the pianist with the Milt Jackson Quartet; by the end of 1952 this group was renamed the MODERN JAZZ QUARTET, with Lewis as its musical director. For the next two decades his musical activity centred on the MJQ, for which he wrote many pieces. From 1958 to 1982 he was also music director of the annual Monterey Jazz Festival, and during the late 1950s he was head of faculty for the summer clinics at the Lenox School of Jazz. He also formed the cooperative big band Orchestra USA, which performed and recorded third-stream compositions (1962–5). After the MJQ disbanded temporarily in 1974, Lewis held teaching positions at the City College of New York and at Harvard University. By the early 1980s he was performing with the reunited MJQ and with a sextet, the John Lewis Group, and in 1985, with Gary Giddins and Roberta Swann, he founded the American Jazz Orchestra, which performed until the end of 1992.

Lewis is among the most conservative of bop pianists. His improvised melodies, played with a delicate touch,

Ex.1 From *Between the Devil and the Deep Blue Sea*, on *The Modern Jazz Quartet* (1957, Atl.); transcr. T. Owens



are usually simple and quiet; the accompaniments are correspondingly light, with Lewis's left hand often just grazing the keys to produce a barely audible sound. His method of accompanying soloists is similarly understated: he often plays simple countermelodies in octaves which combine with the solo and bass parts to form a polyphonic texture. Occasionally Lewis plays in a manner resembling the stride styles of James P. Johnson and Fats Waller, all the while retaining his light touch.

Many of Lewis's solos have a degree of motivic unity which is rare in jazz. For example, his 64-bar solo in *Between the Devil and the Deep Blue Sea* (1957, on the album *The Modern Jazz Quartet*, Atl.) derives almost entirely from its first two bars, which in turn derive from the first four notes of the theme (ex.1). As the solo progresses Lewis subjects its opening motif to inversion (bar 9), chromatic alteration (bars 47 and 57) and a variety of other alterations in pitch and shape (bars 25–6, 41), which nevertheless retain their links with the basic figure.

Lewis is similarly conservative as a composer, for his music draws heavily on harmonic and melodic practices found in 18th-century European compositions. Since the 1950s he has written a number of third-stream works combining European compositional techniques and jazz improvisation. Most of these were composed for the MJQ, or for the quartet with instrumental ensembles of various sizes, and are published by MJQ Music. Among his best pieces for the MJQ are *Django*, the ballet suite *The Comedy* (1962, Atl.), and especially the four pieces *Versailles*, *Three Windows*, *Vendome* and *Concorde*, all of which combine fugal imitation and non-imitative polyphonic jazz in highly effective ways.

WORKS
(selective list)

Django (from Modern Jazz Quartet; 1954–5, Prst.); Versailles (from Fontessa; 1956, Atl.); Three Windows (from One Never Knows; 1957, Atl.); Sketch for Double String Quartet, Exposure (from Third Stream Music; 1957, 1959–60, Atl.); England's Carol (from The Modern Jazz Quartet and Orchestra; 1960, Atl.); Vendome (from European Concert; 1960, Atl.); Concorde (from A Quartet is a Quartet is a Quartet; 1963, Atl.); Three Little Feelings (from Orchestra U.S.A.; 1963, Colpix); Mirjana of my Heart and Soul (from P.O.V.; 1975, Col.)

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M. James: *Ten Modern Jazzmen* (London, 1960), 65–80
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F. Thorne: 'An Afternoon with John Lewis', *JR*, iii/3 (1960), 6–9
R.J. Gleason: *Celebrating the Duke, and Louis, Bessie, Billie, Bird, Carmen, Miles, Dizzy, and other Heroes* (Boston, 1975)
L. Feather: *The Pleasures of Jazz: Leading Performers on their Lives, their Music, their Contemporaries* (New York, 1976)
T. Owens: 'The Fugal Pieces of the Modern Jazz Quartet', *Journal of Jazz Studies*, iv/1 (1976), 25–46
C.J. Stuessy: *The Confluence of Jazz and Classical Music from 1950 to 1970* (diss., Eastman School, 1978), 348, 402
L. Lyons: *The Great Jazz Pianists: Speaking of their Lives and Music* (New York, 1983), 75–82
F. Davis: 'Back in Time (John Lewis)', *In the Moment: Jazz in the 1980s* (New York, 1986), 227–37
W. Knauer: *Zwischen Bebop und Free Jazz: Komposition und Improvisation des Modern Jazz Quartet* (Mainz, 1990)
T. Lalo: *John Lewis* (Montelimar, 1991) [incl. discography by J. Lubin and Lalo]
M. Bourne: 'Bop Baroque the Blues', *Down Beat*, lix/1 (1992), 24–7 [incl. discography]

THOMAS OWENS

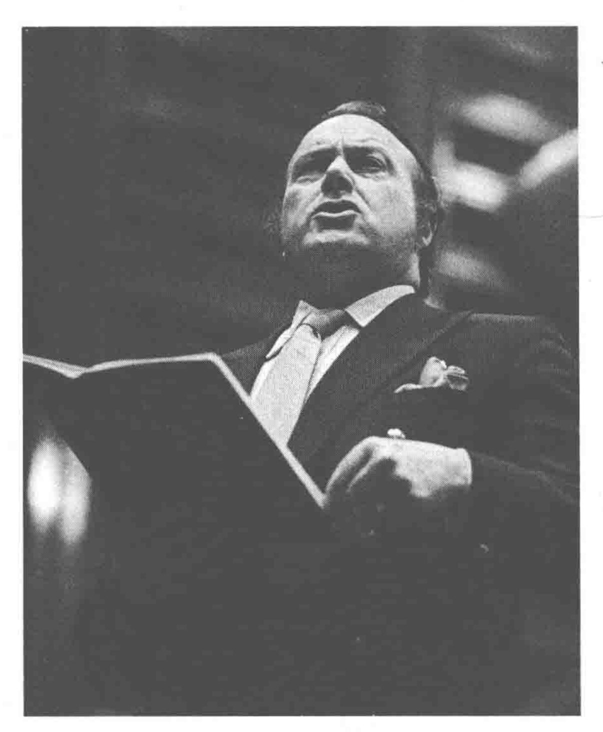
Lewis, Meade (Anderson) 'Lux' (*b* Chicago, 4 Sept 1905; *d* Minneapolis, 7 June 1964). American pianist. He was raised in Louisville and Chicago, where in his teenage years he became a friend of fellow black jazz pianist Albert Ammons; together they learned to play boogie woogie. In 1927 he recorded his celebrated masterpiece *Honky Tonk Train Blues* (Para.), but by the time of its issue he was working with Ammons at the Silver Taxi Cab Company. During the early 1930s he played at brothels in Michigan. He then returned to Chicago and led a trio. In this setting (not at a car wash or the taxi company, as is commonly believed) he was rediscovered late in 1935 by John Hammond, who recorded a new unaccompanied version of *Honky Tonk Train Blues* (Para.). Lewis continued recording and later rose to prominence as a member of a boogie-woogie trio with Ammons and Pete Johnson for the first 'From Spirituals to Swing' concert at Carnegie Hall on 23 December 1938. The trio accompanied Joe Turner in New York and Chicago, after which Lewis resumed working as an unaccompanied soloist without notable success. His technical ability, energetic cross-rhythms and remarkable invention made him one of the most important figures of the boogie woogie craze of the late 1930s.

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M. Harrison: 'Boogie Woogie', *Jazz: New Perspectives on the History of Jazz*, ed. N. Hentoff and A.J. McCarthy (New York, 1959/*R*), 105–37
'Meade Lux Lewis: a Blues Man's Story', *Down Beat*, xxvi/4 (1959), 16–17 [interview]
W. Russell: 'Three Boogie Woogie Pianists', *The Art of Jazz*, ed. M. Williams (New York, 1959/*R*), 95–109, esp. 104–9
D. Hill and D. Mangurian: 'Meade Lux Lewis', *Cadence*, xiii/10 (1987), 16–28 [interview]

MARTIN WILLIAMS/BARRY KERNFELD

Lewis, Richard [Thomas, Thomas] (*b* Manchester, 10 May 1914; *d* Eastbourne, 13 Nov 1990). English tenor. He studied in Manchester with Norman Allin and made his début in 1941 with the Carl Rosa Company, singing Almaviva and Pinkerton. After World War II he resumed his studies in London. In 1947 he sang the Male Chorus (*Rape of Lucretia*) at Glyndebourne and at Covent Garden, adding Peter Grimes with the resident company the same season and later singing Tamino and Alfredo. For Glyndebourne (1948–74) he sang Don Ottavio, Ferrando, Admetus (*Alceste*), Idomeneus, Tom Rakewell (British première of *The Rake's Progress*, at Edinburgh,



Richard Lewis

1953), Bacchus, Florestan and Monteverdi's Nero and Eumaeus. For Covent Garden Lewis created Troilus in Walton's *Troilus and Cressida* (1954), Mark in *The Midsummer Marriage* (1955) and Achilles in *King Priam* (1962, Coventry) and sang Don José, Hoffmann, Hermann, Captain Vere, and Aaron in the first British staging of *Moses und Aron* (1965), which he also sang at Boston in its American stage première (1966). He made his San Francisco début in 1955 as Don José, then sang Troilus, Jeník, Grigory, Massenet's Des Grieux, the Captain (*Wozzeck*), Alwa (*Lulu*), Jason, Pinkerton, Eisenstein and Herod. His mellifluous, flexible voice was used with great intelligence, as can be heard on his two recordings of *Idomeneo* and in recorded extracts from *Così fan tutte* and *Troilus and Cressida*. Lewis also had a notable career on the concert platform. He took part in the première of Stravinsky's *Canticum sacrum* (1956, Venice), and was a leading exponent of the tenor parts in all the main oratorios. He was particularly renowned for his Gerontius, which he twice recorded.

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H.D. Rosenthal: 'Richard Lewis', *Opera*, vi (1955), 144–8

A. Blyth: 'Richard Lewis 1914–1990', *Opera*, xlii (1991), 33–6

N. Ross-Russell: *There will I Sing: the Making of a Tenor* (London, 1996)

ALAN BLYTH

Lewis, Robert Hall (*b* Portland, OR, 22 April 1926; *d* Baltimore, MD, 22 March 1996). American composer. He studied with Rogers and Hanson at the Eastman School of Music, Rochester, New York (BM 1949, MM 1951, PhD 1964), with Nadia Boulanger and Bigot in Paris (1952–3), and with Apostel, Krenek and Schiske in Vienna (1955–7). In 1954 he attended Monteux's conducting school. Lewis taught at Goucher College and the Peabody Conservatory from 1958 and, from 1969 to 1980, at Johns Hopkins University, where he became professor in 1972 (all in Baltimore, Maryland). He performed professionally on the trumpet and appeared as a conductor in the USA and abroad. Among his awards are a Kosciuszko Foundation Chopin Award (1951), two Fulbright Scholarships (1955–7), two Guggenheim Fellowships (1966, 1980), an NEA grant (1976) and an award from the American Academy and Institute of Arts and Letters (1976).

Lewis composed mostly chamber and orchestral music. His earlier compositions were concerned with linear developmental processes using serial methods, but the ordered growth and evolution apparent in his music of the 1960s and 70s reflect a change in style. Beyond his basic predilection for inventive textures, unusual timbres, complex rhythms, fluent polyphony and rich harmony in a freely atonal context, Lewis sought new modes of expression in works since the early 1970s. These include spatial effects (*Moto, Due madrigali*), quotations (*Atto, Kantaten*), taped sounds (whale songs in *Nuances II*), passages in different tempos played simultaneously (*Osservazioni II, Moto*) and limited use of aleatory techniques. All of these elements are controlled by a strong intellect and by technical skills of the highest order. Many of his works have been recorded.

WORKS

ORCHESTRAL

Poem, str, 1949; Concert Ov., 1951; Sinfonia; Expression for Orch, 1955; Prelude and Finale, 1959; Designs, 1963; Sym. no.1, 1964; Music for 12 Players, 1965; 3 Pieces, 1965, rev. 1966; Conc. for Chbr Orch, 1967, rev. 1972; Sym. no.2, 1971; Intermezzi, 1972; Nuances II, 1975; Osservazioni II, wind, kbd, hp, perc, 1978; Moto, 1980; Atto, str, 1981; Sym. no.3, 1982–5; Conc., str, 4 tpt, hp, pf, 1984; Destini, str, wind, 1985; Movements on Scenes of Hieronymous Bosch, 1989; Sym. no.4, 1990

CHAMBER

Str Qt no.1, 1956; 5 Movts, pf, 1960; Str Qt no.2, 1962; Toccata, vn, perc, 1963; Music for Brass Qnt, 1966; Trio, cl, vn, pf, 1966; Monophonies I–IX, solo wind, 1966–77; Tangents, double brass qt, 1968; Sonata, vn, 1968; Divertimento, 6 insts, 1969; Inflections I, db, 1969; Inflections II, pf trio, 1970; Serenades I, pf, 1970; Fantasiemusik I, vc, pf, 1973; Combinazioni I, cl, vn, vc, pf, 1974; Osservazioni I, fls, pf, perc, 1975; Serenades II, fl + pic, vc, pf, 1976; Combinazioni III (J. Rubin), nar, ob + eng hn, perc, 1977; Combinazioni IV, vc, pf, 1977; Duetto da camera, vn, pf, 1977; Facets, vc, pf, 1978; Fantasiemusik II, cl, pf, 1978; A due I, fl + pic + a fl, hp, 1981; A due II, ob + eng hn, perc, 1981; Combinazioni V, 4 va, 1982; Serenades III, brass qnt, 1982; Wind Qnt, 1983; Archi, pf, 1984; Fantasiemusik III, sax, pf, perc, 1984; A due III, bn, hp, 1985

VOCAL

Acquainted with the Night (R. Frost), S, chbr orch, 1951; 5 Songs (R. Felmayer), S, cl, hn, vc, pf, 1957; 2 madrigali (G. Ungaretti), chorus, 1972; 3 Prayers of Jane Austen, small chorus, pf, perc, 1977; Kantaten (anon.), chorus, pf, 1980; Monophony X (anon.), S, 1983

Principal publishers: Doblinger, Presser, Seesaw

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L. Gonzalez: *The Symphonies of Robert Hall Lewis* (diss., Peabody Conservatory, 1979)

SAM DI BONAVENTURA/R

Lewis, Thomas Christopher (*b* Lambeth, 1833; *d* Clapham, 7 Jan 1915). English organ builder, bellfounder and piano maker. He practised as an architect before setting up as an organ builder in about 1860 with a workshop in Clapham. Recent research (Gray, 1996) has clarified the firm's metamorphoses. The factory moved to Shepherd's Lane (later Ferndale Road), Brixton, in 1866. In 1883 Lewis and Company was formed and by 1898 John Michell Courage, the brewer (who seems to have served

an apprenticeship with Lewis), was the major shareholder. Lewis himself withdrew in 1901, worked briefly for Norman & Beard, and then established himself in business again as 'Thomas C. Lewis' in about 1907. He retired about 1913. Lewis and Company was ultimately acquired by the Willis family (1919) and the title disappeared in 1925.

Bellfounding was conducted from the Brixton factory between 1878 and 1888 when the business was sold to Alfred Lawson of the Whitechapel Bell Foundry. Little is known of Lewis's piano-making activities, though he took out patents for pianos in 1866, 1898 and 1899.

Lewis is increasingly recognized as a distinctive and significant figure in late 19th-century English organ building. He was implacably opposed to Henry Willis and the orchestral organ, insisting on the importance of diapason choruses voiced on relatively low pressures, generously scaled, and capped with bright 2′s (smaller organs) or big Quint mixtures (larger instruments). Schulze was his inspiration, and as well as the German builder's approach to choruswork, Lewis took up his Lieblich Gedacts, Hohlflötes, Geigen Principals and Rohrflötes. He had less time for Schulze's reeds and developed his own style with the musical purpose of adding colour and vitality to the flue choruses. From France, he adopted Harmonic Flutes, Celestes, Gambas and orchestral reeds. These different elements came together to form a coherent whole in Lewis's magnum opus, the organ for Southwark Cathedral (1897).

In addition to his large organs, Lewis built small church and chamber organs to standard designs; these included his version of the 'Scudamore' organ, and a range of 'Lieblich' organs first advertised in the 1860s. All were built using good materials – spotted metal pipework was a hallmark of the Lewis style. Consoles were elegant, the larger ones with low jambs (sometimes terraced) and a horizontal layout of drawstops. Lewis experimented with both pneumatic and electric actions, enabling him to provide a generous range of console accessories, including, for example, the 'key touches' (combinations) in the concert organ for the Kelvingrove Art Gallery and Museum, Glasgow (1901).

Lewis's major commissions included: St Mary's Roman Catholic Cathedral, Newcastle upon Tyne (1869); St Peter's, Eaton Square, London (1874); St Andrew's Hall, Glasgow (1877); Ripon Cathedral (1878); the People's Palace, Mile End Road, London (1884). The Kelvingrove organ survives, together with other substantial instruments at St Mary's, Studley Royal (1875), St George's, Cullercoats, near Newcastle upon Tyne (1885) and St Michael's, Inveresk, near Edinburgh (1892). The Southwark Cathedral organ has been rebuilt, as has Melbourne Cathedral (1890), but both still speak with the authentic Lewis voice.

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N.J. Thistlethwaite: *The Making of the Victorian Organ* (Cambridge, 1990)

C. Gray: *The Life, Companies and Work of Thomas Christopher Lewis (1833–1915)* (thesis, U. of Reading, 1996)

NICHOLAS THISTLETHWAITE

Lewkovitch, Bernhard (*b* Copenhagen, 28 May 1927). Danish composer. He was a choirboy at the Roman Catholic St Ansgars Kirche; after his schooling he was admitted to the Royal Danish Conservatory to study the organ, theory and music history. In 1948 he graduated in theory, in 1949 he received a degree as an organist, and in 1950 he took lessons in composition and orchestration with Schierbeck and Jersild. Later he studied for a short while in France. From 1947 to 1963 he was organist at St Ansgars Kirche, and also precentor from 1953. From 1973 he remained connected with the Catholic church in Denmark by working as an organist. He founded and directed the mixed chorus Schola Cantorum and the all-male Schola Gregoriana; these groups, besides singing Lewkovitch's own compositions, did a great deal to make the sacred music of the Middle Ages and Renaissance better known in Denmark, notably through numerous broadcasts. As a composer, Lewkovitch is strongly attached to the liturgy of the Catholic Church and its music. Even such early works as *Mariavise* op.1 (1947) display the influence of Gregorian chant, together with a free exploitation of the church modes. In the early 1950s this manner was developed in sacred music (including the Three Psalms op.9 and the Mass op.10) and also in secular pieces to texts by contemporary Danish writers.

In about 1955 there was a change of style brought about by Lewkovitch's interest in the works of Stravinsky (particularly the Mass) that he was then writing about in the *Dansk musiktidsskrift*. With the Three Madrigals (1954–5) he abandoned modality to experiment with bi- and polytonality, and eventually to employ 12-note serial methods in the *Cantata sacra* (1959) and the *Improperia per voci* (1961), a work that combines dodecaphonic sections with spoken and improvised passages. This adventurous phase brought Lewkovitch considerable renown in Denmark and abroad; his music was performed at the ISCM festivals in Cologne (1960) and Amsterdam (1963). The period culminated in *Il cantico delle creature* (1962–3), in which there is no conventional notation and no specification of pitch. The piece progresses from barely audible whispering to a rhythmically strict but melodically free declamation, in which words are loosened into syllables, and the syllables recombined. After writing this work Lewkovitch resigned his official connections with the Church, and during the next four years he completed only a few works. When he returned to sustained composition, it was again to write liturgical works in a style akin that of his works from the mid-1950s.

WORKS

(*selective list*)

SACRED VOCAL

Mariavise (J. Jørgensen), op.1, chorus, 1947; 3 Psalms, op.9, chorus, 1952; Mass, op.10, chorus, 1952; 3 Motets, op.11, chorus, 1952; Mass, op.15, chorus, wind, hp, 1954; Missa brevis, male chorus, 1955; 10 Latin Motets, male chorus, 1957; 3 orationes, T, ob, bn, 1957–8; Cantata sacra, T, fl, eng hn, cl, bn, trbn, vc, 1959; Improperia per voci, chorus, 1961; Il cantico delle creature, 8 male vv, 1962–3; Veni Creator Spiritus, chorus, 6 trbn, 1967; Laudi a nostra signora, chorus, 1969; Stabat mater, chorus, 1970; Sub vesperum, chorus, 1970, rev. 1997; 32 motets, chorus, 1976; Mass, chorus, 2 hn, 1978; Vesper, T, mixed chorus, org, 1979; Salve Regina, boys' choir, org, 1981; Pater noster, chorus, 2 obbligato wind, 1983; Via Stenonis, T, mixed chorus, bn, 1987; Laude all povera, 10 vv, 1988–9; Anthems to the Blessed Virgin,

chorus, 1992, rev. 1994; De lamentatione Jeremiae, chorus, 1994; Alle mine kilder, 48 motets, chorus, 1996

SECULAR VOCAL

Sommeren (O. Sarvig), op.6, chorus, 1951; Grønne sange (Sarvig), op.7, male chorus, 1951; 6 Songs (Jørgensen), op.8, Bar, pf, 1952; 5 danske madrigaler (F. Jaeger), op.12, chorus, 1952; 3 Madrigals (Tasso), op.13, chorus, 1954–5; 3 canzonetter (G. Chiabrera, J. Vittorelli), Bar, pf, 1956; 8 børnesange [8 Children's Songs] (H. Rasmussen), 3vv, 1957; 3 Songs (Rasmussen), 3vv, 1958; 3 Songs (Sarvig), male chorus, 1965; Sangvaerk after Danish folksongs, 3vv/1v, pf, 1968; 8 børnesange (Lewkovitch), 1v, pf, 1970; Nocturne, chorus, 1993; Apollo's Art: 4 engelske madrigaler, chorus, 1994; 3 engelske madrigaler, male choir, 1996; 5 engelske madrigaler, T, cl, hn, bn, 1997

INSTRUMENTAL

Sonatine, pf, 1947; 4 pf sonatas, opp.2–5, 1948, 1949, 1950, 1950; Dansesuite no.1, op.16, pf/orch, 1955; Dansesuite no.2, op.17, pf, 1960; 65 Organ Chorales, 1972; 6 Partitas, org, 1973

Principal publisher: Hansen

WRITINGS

'Stravinskijs klagesange', *DMt*, xxxiv (1959), 37–40
'Interviews med Stravinsky', *DMt*, xxxiv (1959), 145–9
'Igor Stravinskij igen', *DMt*, xxxv (1960), 242–3
'Hvorfor og til hvad', *DMt*, xxxvii (1962), 69–72 [on *Improperia*]
'Ord og toner uden noder', *Nutida musik*, xii/1 (1968–9), 53–5
Numerous other articles and reviews in *Berliner tidsskrift* (1955–) and *DMt* (1952–62)

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H. Lenz: 'Det er ingen kvalitet i sig selve at vaere komponist' [There is nothing special about being a composer], *DMt*, lxi (1986–7), 237–9

JENS BRINCKER

Ley, Henry George (*b* Chagford, 30 Dec 1887; *d* nr Ottery St Mary, 24 Aug 1962). English organist. As a choirboy at St George's, Windsor, and at the RCM, he studied the organ with Walter Parratt. He won an organ scholarship to Keble College, Oxford, and while still an undergraduate was appointed organist of Christ Church (1909). He was made choragus of the University and joined the staff of the RCM. In 1926 he became precentor at Eton College, where his remarkable playing and genial personality left a lasting impression on generations of schoolboys, and where he persuaded such artists as Jelly d'Arányi, Marcel Dupré and Harold Samuel to perform. He retired in 1945 but continued to examine for the RCO and to give recitals.

STANLEY WEBB

Ley, Salvador (*b* Guatemala City, 2 Jan 1907; *d* Guatemala City, 21 March 1985). Guatemalan composer and pianist. After piano and theory studies with Herculano Alvardo and Louis Roche in Guatemala (1917–22) he moved to Berlin. There he attended the Hochschule für Musik, took private piano lessons from George Bertram (1922–30), and studied theory and composition with Wilhelm Klatte (1923–5) and Hugo Leichtentritt (1928–9). He also studied the piano with Egon Petri at Zakopane in 1931, though his performing career had already begun in 1926. In 1934 he returned to Guatemala and was appointed director of the National Conservatory, a post he held until 1937, and again from 1944 until his emigration to the USA in 1953. Active in the New York area as a coach and accompanist, from 1963 he taught at the Westchester Conservatory of Music in White Plains, New York. In 1970 he moved to St Petersburg, Florida, where he was active as a teacher, coach and organist. He did much to promote Latin-American music in the area, including organizing several Festivals of Latin-American Culture at local colleges.

In 1978 Ley returned to Guatemala to receive a pension from the government awarded in recognition of his services to the musical culture of the country. He remained active as soloist with the National SO and as a teacher at the National Conservatory. He returned to the USA for concert tours in Florida and New York in 1979 and 1980. Ley's music was influenced by the cultural climate he found in Berlin in his youth, and by his friendships and life-long professional associations with Busoni, Schnabel, Walter, Furtwängler, Klemperer and Edwin Fischer. He also made a conscious effort to employ the dance forms, rhythms and melodic gestures of Latin-American – especially Guatemalan – music in his works.

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CHARLES MICHAEL CARROLL

Leybach, Ignace Xavier Joseph (*b* Gambsheim, Alsace, 17 July 1817; *d* Toulouse, 23 May 1891). French composer, organist and pianist. He studied first in Strasbourg and later in Paris with Pixis, Kalkbrenner and Chopin. In 1844 he became organist at Toulouse Cathedral. He was a noted pianist and teacher as well as a remarkably prolific composer of superficial works designed for popular consumption, publishing well over 200 operatic fantasias and salon pieces for piano, of which several, notably nocturnes, were often included in anthologies. Among his other works are *L'organiste pratique* (*c*1880–90), *Le nouvel organiste* (1881–3), methods for piano (1888) and harmonium (1864) and several volumes of songs and motets with organ.

SUSAN THIEMANN SOMMER

Leyden, John (*b* Denholm, Roxburghshire, 8 Sept 1775; *d* Batavia [now Jakarta], Indonesia, 28 Aug 1811). Scottish antiquarian and folksong collector. He was a powerful force in Edinburgh's intellectual life from the mid-1790s until his departure for India in 1802. His two outstanding contributions to Scottish folksong scholarship were in helping Walter Scott to collect material for the *Minstrelsy of the Scottish Border* (1802) and editing the 16th-century political tract *The Complaynt of Scotland*, adding to it a *Preliminary Dissertation* which, though prone to irrelevance, is a mine of indispensable material about Scottish folk music and Border customs. Leyden also edited the *Scots Magazine* for a short period, did pioneering philological work on the Scots dialect and on oriental languages, wrote poetry prolifically and was a qualified surgeon.

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DAVID JOHNSON

Leydi, Roberto (*b* Ivrea, 21 Feb 1928). Italian ethnomusicologist. He studied in Milan, where he was music critic for the newspaper *Avanti!*, 1947–52. He conducted fieldwork in northern Italy (1965–8), collecting traditional songs, and his research led him to create radio broadcasts and theatrical performances featuring this repertory. He was appointed professor of ethnomusicology at the University of Bologna in 1972 and served as a board member of the Centro Nazionale di Studi di Musica Popolare; he is also president of the Società Italiana di Etnomusicologia. His later work focusses on liturgical music and traditional instruments.

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TERESA M. GIALDRONI

Leyding [Leiding], **Georg Dietrich** (*b* Bücken, nr Nienburg, 23 Feb 1664; *d* Brunswick, 10 May 1710). German composer and organist. He was the son of a retired riding master of the French lifeguards. He showed a marked propensity for music at an early age. In 1679 he went to Brunswick to study with the organist Jacob Bölsche and in 1684 visited Hamburg and Lübeck to obtain further instruction from Reincken and Buxtehude. Soon, however, he had to return to Brunswick, where he deputized for the ailing Bölsche. After Bölsche's death in the same year he succeeded him in the posts of organist of St Ulrich and St Blasius, and he later became organist of the Magnikirche as well. At the end of the 1680s he took composition lessons with Johann Theile, Hofkapellmeister at nearby Wolfenbüttel. According to Walther he was 'primarily a composer for the organ (to which … his many extant keyboard pieces bear testimony)'. Only five of his works survive, however (ed. K. Beckmann, *Sämtliche Orgelwerke*, Wiesbaden, 1984). Among them are three preludes, in B♭, C and E♭, which are noteworthy for the virtuosity of their pedal parts. The other two are a set of chorale variations, *Von Gott will ich nicht lassen*, and a setting, likewise for organ, of the chorale *Wie schön leucht' uns der Morgenstern* (possibly a fragment of a chorale fantasia).

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HORST WALTER

L.H. Abbreviation for left hand (also Ger. *linke Hand*).

Lhéritier [Lerethier], **Isaac** (*fl* *c*1540). French composer. The Lyons publisher Moderne printed three of his chansons: *De loing travail* and *O vous omnes par trop aventureulx* (RISM 1541[8] and 1543[14] respectively; both ed. in SCC, xxviii, 1993) and, in a lute intabulation by Francescho Bianchini, *Quant tu vouldras* (1547).

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LEEMAN L. PERKINS

Lhéritier [Lheretier, Lhiretier, Lirithier], **Jean** [Johannes] (*b* *c*1480; *d* after 1551). French composer. According to notarial documents drawn up in Avignon in the 1540s, 'Johannes Lhéritier' was a 'clericus morinensis diocesis', a native of the former diocese of Thérouanne (in the present-day Pas-de-Calais). A contemporary, Giovanthomaso Cimello, called him a disciple of Josquin Des Prez. If Lhéritier did have direct contact with Josquin, it must have been in France, perhaps during Josquin's brief association with musicians of the royal French court in the early 1500s.

The archives of the Estense court show that a 'Metregian leretier' arrived in Ferrara towards the end of 1506 and remained there until 5 June 1508 when Duke Alfonso I gave him leave to return to France. This was probably his first trip to Italy; in the years following the only known archival evidence of his activity comes from Italian centres.

'Johannes Heritier' figures in a payment roll drawn up at the papal court of Leo X and dated 1 May 1514 (but with additions made until as late as 17 September 1516); however, he is not identified as either *cantor* or *musicus* as are half a dozen of the many other names included. From 28 July 1521 until 8 August 1522 he served as *capellanus* and *maestro di cappella* at the French national church in Rome, S Luigi dei Francesi, where he signed his name in the account books as 'Jo. Lhiretier'. His presence in the city during this period would help to account for the inclusion of motets attributed to Lhéritier in manuscripts of Roman provenance, not only those compiled while he may have been in the region (such as the Medici

Codex of 1518, *I-Fl* B.L.666, with one, and *Rvat* C.S.26, copied during the papacy of Leo X, with three) but also those copied considerably later (such as the Palazzo Massimo collection of 1532–4, *Rmassimo* VI.C.6.23–4, with five, and the Cappella Giulia manuscript of 1536, *Rvat* C.G.XII.4, with seven).

Lhéritier may have left Rome already in either 1522 or 1523, but he cannot be traced again until 20 May 1525, when he was working as a singer in the chapel of Federico Gonzaga, Marquis of Mantua. An exchange of letters involving Federico, his ambassador to Rome, Francesco Gonzaga, and his mother, Isabella d'Este, implies that by then the composer had already been at the Gonzaga court for some time. A fairly lengthy connection of some sort first with Ferrarese and then with Mantuan musical circles is also suggested by the inclusion of five of Lhéritier's motets in the print published in Ferrara by Johannes de Buglhat and his associates (RISM 1538[5]). According to the same correspondence, however, Lhéritier left Gonzaga service before 3 July 1525 for that of the Bishop of Verona, Gian Matteo Giberti.

The Gonzaga correspondence also refers to a benefice that had evidently been given to Lhéritier by the Cardinal of Auch, François de Clermont. This is the earliest reference to what must have been a prolonged association between patron and composer; a series of notarial documents, the first dated 28 April 1540, refers to five separate benefices awarded to Lhéritier by the cardinal, who was the papal legate at Avignon, and a *procuratorium* drafted there three days after Clermont's death on 2 March 1541 describes the composer as 'sue capelle magister'. The latest of these documents indicates that Lhéritier was still alive in 1552, but gives no clue concerning where and how he was then employed. Scotto's publication of the *Moteti de la fama* under Lhéritier's name in 1555 may point to a period of residence in Venetian territories. This hypothesis is also supported by Pietro Gaetano's treatise *Oratio de origine et dignitate musices* (written between 1566 and 1574). Gaetano, a singer at S Marco, affirmed that Lhéritier had been his *praeceptor* but provided no information about the date and place of his studies.

Compositions attributed to Lhéritier survive in at least 66 manuscripts and 45 printed collections of the 16th century. The majority originated in Italy, but France, the Netherlands, Spain, Germany, Austria, and even Poland and Bohemia are also represented. His *Missa 'On a mal dit de mon amy'* is of the type that began to be cultivated by Mouton and Févin around 1500 and is aptly designated *ad imitationem*. The four points of imitation that constitute the substance of Févin's three-voice chanson serve as the starting-point for the new composition at the main structural divisions of the four major sections of the mass (the Agnus Dei was not composed separately, and is to be sung *super Kyrie*). His *Magnificat* settings are more traditional in that the liturgical reciting note occurs in each of them, heard at times in extended values and occasionally carried by the tenor, but more often migrating from voice to voice or permeating imitatively the entire texture.

At the focal point of Lhéritier's compositional activity, clearly, was the motet. For texts he favoured antiphons, psalms, responsories and devotional verse, but he drew on other Latin sources as well, including an erotic secular poem, Johannes Pontanus's *Cum rides mihi*. Slightly more than half of his motets are in a single section; the remainder are divided into two *partes*. In many, some sort of structural repetition is used to articulate the formal design. This is done most consistently in the responsory settings where the return to the music of the respond in the liturgy is retained in the polyphony. Similar effects are achieved elsewhere by the refrain-like repetition of distinctive material, a dual statement of the concluding section or some analogous procedure. Only in his settings of the Marian antiphons for Compline did Lhéritier consistently employ the liturgical plainsong traditionally associated with a given text. In these works he generally derived the melodic material from the chant, which therefore pervades the musical fabric in imitation; occasionally, however, in motets for five or six voices, the cantus firmus is presented in extended note values, or canonic imitation is used to generate one part from another. He seems to have adopted these traditional techniques primarily to enhance the potential sonorous impact of a work and, particularly where a second text is involved, to deepen the meaning through associative juxtaposition. The only chanson with a reliable attribution to him, *Jan, petit Jan*, is in the light, declamatory style that was becoming current in France in the 1520s.

The compositional procedure basic to all of Lhéritier's works is syntactic imitation, alternating with homophonic writing where needed for textual or formal reasons, or simply for variety. The entries of the separate voices tend to be more closely and evenly spaced in the later works, resulting in a generally fuller texture. His melodies, like those of Mouton, rise and fall in smooth, nicely balanced arches in which conjunct motion predominates; leaps are usually followed by a turn of direction so that intervening pitches are filled. Phrases generally open with a syllabic declamation of the text at the beginning of a phrase, but may be continued melismatically. That modal consistency was an important consideration is evident from Lhéritier's use of final and confinal as orientation points within the melodic line and from his selection of internal cadential pitches that conform to the usage described by the theorists (exemplified in much liturgical chant). With his carefully regulated counterpoint and suave melodic writing, Lhéritier was clearly one of the important northern masters who, like Mouton, anticipated essential characteristics of the style associated with Palestrina. His historical significance derives in large measure from the role he played not only in the shaping of those stylistic norms, but also in their dissemination throughout the rest of Europe, especially on the Italian peninsula.

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Alma Redemptoris mater, 4vv, P 218; Alma Redemptoris mater, 5vv, P 84, *H-Bu* 23 (anon.), *E-SI* A21 (anon.); Angelus Domini descendit, 4vv, P 225; Ascendens Christus in altum, 4vv, P 139, *I-CMac* D (olim F) (anon.); Ave domina mea, 4vv, P 66; Ave Maria, gratia plena, 4vv, P 240; Ave mater matris Dei, 4vv, P 95, *MOe* L.11.8 (anon.); Ave regina celorum, 4vv, P 79, *Rvat* VM 571 (anon.); Ave verum corpus natum, 5vv, P 321; Ave virgo gloriosa, 3vv, P 330; Ave virgo gloriosa, 4vv, P 285, *Rmassimo* VI.C.6.23–4 (Lhéritier)

Beata Dei genetrix, 4vv, P 91, *CMac* D (olim F), inc. (anon.), *D-LEu* Thomaskirche 51 (anon.), *Rp* 1018 (anon.; also attrib. Willaert

and Conseil); Beata es, virgo Maria, 4vv, P 235, *Dl* Grimma 51 (Crecquillon; also attrib. Verdelot); Benedicat te Dominus, 4vv, P 276, *HRD* 9821 (Lhéritier); Deus, in nomine tuo, 5vv, P 149 (also attrib. Willaert); Dum complerentur dies penthecostes, 4vv, P 52, *I-CMac* P (olim E) (anon.); Hodie Salvator mundi, 4vv, P 60, *CMac* D (olim F) (anon.; also attrib. Mouton); In te, Domine, speravi, 4vv, P 130; In te, Domine, speravi, 4vv, P 209, *Bc* Q40 (anon.), *P-Cug* 32 (anon.) (also attrib. Verdelot); Locutus est Dominus, 9vv, P 336

Miserere mei, Domine, 6vv, P 171; Magnificat quarti toni a voce pari, 4vv, P 20; Magnificat quarti toni, 4vv, P 25, *E-Bc* 681 (anon.), *Tc* B18 (II) (lost but cited in original table of contents), Toledo, Catedral, Obra y Fabrica 23 (anon.); Magnificat octavi toni, 4vv, P 37, *I-CMac* N (anon.); Nigra sum sed formosa, 4vv, P 297; Nigra sum sed formosa, 5vv, P161, *CMac* D (olim F) (anon.), *F-Pn* 32 (anon.), *I-PCd* 5 (anon.), *Rmassimo* VI.C.6.23–4 (Lhéritier); Nigra sum sed formosa, 6vv, P 254, *PCd* 4 (anon.); Nisi Dominus edificaverit, 4vv, P 198, *D-Kl* 24/1–4 (anon.), *F-CA* 125–8 (olim 124) (Claudin; also attrib. Le Heurteur); O clemens, o pia, 4vv, P 99, *I-CMac* D (olim F) (anon.); O beatum pontificem, 4vv, *TVd* 4, lost; O quam magnificum, 4vv, *TVd* 4, lost; Petrus apostolus, 5vv, P 333, *Ls* 775 (anon.); Qui confidunt in Domino, 4vv, P 108, *CMac* N (anon.); Redde mihi letitiam, 6vv, P 183; Regnum mundi, 5vv, P 166, *D-Mu* 326 (anon.), *I-PCd* 5 (anon.); Repleatur os meum, 5vv, P 324

Salvator mundi, salva nos, 4vv, P 72, *CMac* D (olim F) (anon.; also attrib. Mouton); Salve mater Salvatoris, 4vv, P 300; Salve regina, 6vv, P 262; Sancta Maria, succurre miseris, 4vv, P 69, *CMac* D (olim F) (anon.); Senex puerum portabat, 4vv, P 308, *D-LEu* Thomaskirche 51 (anon.); Si bona suscepimus, 4vv, P 314, *I-Rmassimo* VI.C.6.23–4; Sub tuum presidium, 4vv, P 119, *Rmassimo* VI.C.6.23–4; Sub tuum presidium, 6vv, P 190, *PCd* 5 (anon.); Surrexit pastor bonus, 6vv, P 291; Te matrem Dei laudamus, 4vv, P 46; Usquequo, Domine, oblivisceris me, 4vv, P 123 (also attrib. Mouton); Virgo Christi egregia, 4vv, P 244

SECULAR

Cum rides mihi basium negasti, 4vv, P 248

Jan, petit Jan, P 347, *S-Uu* 76c (anon.)

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LEEMAN L. PERKINS

Lhévinne, Josef (*b* Orel, nr Moscow, 1/13 Dec 1874; *d* New York, 2 Dec 1944). Russian pianist. He studied the piano with Vasily Safonov at the Moscow Conservatory (1885–91), graduating with the gold medal. He then began giving concerts abroad, but was recalled to Russia for military service. In 1898 he married Rosina Bessie, also a pianist. After teaching in Tbilisi (1900–02) and at the Moscow Conservatory (1902–06), Lhévinne returned to his concert career, while living principally in Berlin. He made his American début in New York on 27 January 1906 with Safonov and the Russian SO, and made six concert tours of the USA before the outbreak of World War I, when the Lhévinnes were interned in Berlin because they were Russian. This experience played a large part in their decision to move to New York after the war. In 1924 Lhévinne and his wife joined the staff of the new Juilliard Graduate School (later the Juilliard School). His pupils included Adele Marcus, Sascha Gorodnitzki, Brooks Smith and Homer Samuels.

Lhévinne's few phonograph recordings, not enough to fill a single CD, clearly reflect the prodigious technique that was one of the most famous of his day. This technique was allied to a sure control of tone and phrasing, and a magisterial projection of line. His Chopin recordings, especially the Etude in thirds (op.25 no.6), highlight a sovereign technique put to the service of a grand interpretative vision. He also performed more exhibitionistic works, including Adolf Schulz-Evler's *Arabeskan über Themen des Walzers 'An der schönen blauen Donau' von Johann Strauss*, with compelling poise and musicianship. He was shy and almost without competitive impulse, and in his later years would have made fewer appearances than he did but for his wife's virtual management of his career. He wrote *Basic Principles in Pianoforte Playing* (1924/*R*1972).

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JERROLD NORTHROP MOORE/R



Josef Lhévinne

Lhévinne [née Bessie], **Rosina** (*b* Kiev, 29 March 1880; *d* Glendale, CA, 9 Nov 1976). American pianist and teacher of Ukrainian birth. She began piano studies at the age of seven and in 1889 entered the Moscow Conservatory as a pupil of Remesov, later studying with Vasily Safonov; among her fellow students were Rachmaninoff and Skryabin. There she also met Josef Lhévinne, whom she married in 1898 a week after graduating from the conservatory with a gold medal, the youngest woman ever to win that award. In 1906 the Lhévinnes moved to the USA, and then in 1908 to Berlin, where they were interned during World War I, an experience that helped to decide them to settle permanently in New York. During these years Rosina gave a few solo recitals and some two-piano concerts with her husband but devoted most of her time to supervising Josef's career and to teaching. She joined the faculty of the Juilliard Graduate School in 1924 and remained there until shortly before her death; she came to be regarded as one of the great teachers of her time, and among her many famous pupils were Van Cliburn, John Browning, Arthur Gold, James Levine and Misha Dichter. As a teacher Rosina Lhévinne emphasized the beauty of tone, long line and spontaneity of expression that characterized the late 19th-century school of Russian pianism. She returned to solo playing after Josef's death, performing the Chopin E minor Piano Concerto with the New York PO when she was 81.

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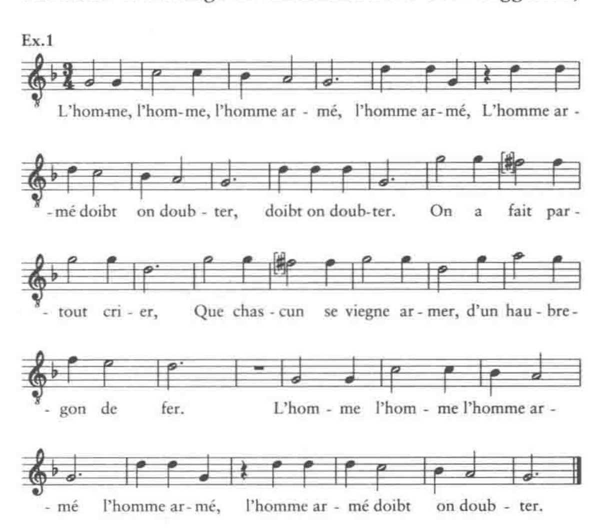
ELLEN HIGHSTEIN

L'homme armé. A melody used as the tenor of over 40 mass cycles between about 1450 and the end of the 17th century. Those of Du Fay, Ockeghem, Regis, Faugues and perhaps Busnoys seem to date from the 1450s. Those by Caron and Tinctoris as well as the cycle of six anonymous masses in a manuscript now in Naples (*I-Nn* VI E 40) are probably from before about 1475. Those of Baziron (described as new in 1484), Obrecht, Josquin (2 settings), Brumel, Compère, Vaqueras, Gaffurius (lost) and De Orto are from the last quarter of the 15th century. Cycles from the early 16th century include those of Pipelare, Forestier, Venedier, La Rue (two settings), Carver and Senfl. Settings by Spanish composers of the 16th century include those of Peñalosa, Ortiz (lost), Morales (one for five voices printed in 1540 and one for four voices printed in 1544) and Guerrero (surviving in two versions). The two masses by Palestrina (for five voices printed in 1570 and for four voices printed in 1582) conclude the main series, though there was a later mass by Carissimi (12 voices), expanded with four more voices in later adaptations by Beretta and Stamegna. Particularly among the 30-odd masses before about 1510, there is clear evidence of composers having built upon, or emulated, other masses on the same tenor.

Although not among the greatest of these works, the cycle of six anonymous masses in Naples (ed. by L. Feininger, Monumenta Polyphoniae Liturgicae Sancta Ecclesiae Romanae, ser.1/iii (1957), and ed. in CMM, lxxxv, 1981) merits attention as one of the most remarkable musical edifices of the 15th century. The first five masses take successive small sections of the melody, each treating it in various ways: the first uses only the first four notes; the second, and most intricate, of the series treats the next nine notes in retrograde, inversion and retrograde inversion. Those five masses are in four voices, while the last is in five voices and employs the entire melody in two of the voices in pure canon at the 5th throughout. The melody is always based on G, but the central tonalities of the six cycles are: C, G (with flat), F, G (without flat), G (with flat), C – as though following a coherent and planned tonal scheme. Each Kyrie has an elaborate trope, with heavy Classical references. Dispute continues as to whether they are all by one composer or by several working to a pre-arranged scheme, as might be deduced from differing stylistic features; but either way there is nothing remotely comparable from these years in either scope or formal ambition.

The melody and its text survive only in the Naples manuscript (ex.1), though much of the material is endorsed by its use in a combinative chanson (perhaps of around 1463) perhaps by Robert Morton. Since no two masses contain precisely the same form of the melody, it is reasonable to assume that it had an unwritten origin and was monophonic. But its tripartite division makes it singularly well suited for use as the cantus firmus in a mass cycle. Other useful features include: the move into a higher register for the middle section coupled with the high A giving a sense of a different tonal centre; the leaps of a 4th and a 5th combined with falling lines at the ends of sections; and the motivic economy of the melody. While many of the early settings (including those of Du Fay, Busnoys and Caron) have the melody on G with a flat signature, Ockeghem and others (including De Orto, Forestier and Palestrina's five-voice setting) have it in G without a flat. But all other tonalities were used: Regis, Faugues, Pipelare and Palestrina's four-voice setting have it on D; Obrecht, followed by Compère, have it on E, while Senfl similarly used the Phrygian mode but beginning on A. Josquin chose F for his mass *sexti toni* (followed in this only by Morales and Guerrero) and had it on all pitches of the hexachord, starting on C and progressing up to A, for his mass *super voces musicales*. C is otherwise found only in an anonymous eight-voice Credo in Copenhagen (*DK-Kk* 1872) and in the much later cycle of Carissimi (where it is always in the bass). Elements of homage or emulation have been suggested,

Ex.1



as in the transposition of the melody for particular movements (in the Credo of the masses by Ockeghem, Busnoys and Obrecht, for example), the use of retrograde and inversion, and so on. There was also apparent emulation in the use of elaborate canonic schemes, most particularly in the masses of La Rue and Forestier.

Various theories have been advanced to explain the melody's astonishing career. The appearance of musical sections in units of 31 has prompted the suggestion that many of the early masses were associated with the Burgundian ducal court's Order of the Golden Fleece, which had 31 knights (Taruskin). Two manuscripts of the Cappella Sistina (*I-Rvat* CS15 and CS35) containing groups of cycles have been connected with calls for a new crusade (Roth). The existence of a much earlier liturgy of the armed man commemorating the soldier Longinus who pierced Christ's side with a lance may also be relevant (Warmington). Moreover the song itself may have been for the mustering of soldiers, conceivably the French initiative of the late 1440s (Lockwood), or perhaps a reaction against this initiative (Chew); and it has been suggested that Ockeghem's mass could have been for the celebration of the end of the Hundred Years War, marked at Tours with a great ceremony on 10 March 1454 (Magro). No single theory is likely to explain all the known masses, though many are probably the result simply of musical tradition (like the In Nomine settings in England). It is hard to think of any other melody in the history of music that has yielded so much music of the highest quality.

Difficulties of dating 15th-century music have led to disputes about which setting was the earliest. Du Fay, as the oldest composer, may seem the obvious choice, though dates proposed for his cycle range from the early 1450s to the late 1460s. Ockeghem's cycle is normally dated to the early 1450s, and its priority is asserted much later by Cerone (*El melopeo*, 1613, ii, 756). Busnoys' is the most widely distributed of the early masses and seems to be described as the earliest by Pietro Aaron (see Taruskin).

Similarly there has been some discussion of a possible original polyphonic song. Cimello stated in about 1540 that Ockeghem wrote the original song (see Perkins), and Aaron seems to have ascribed it to Busnoys. Neither of these is likely to be the combinative chanson *Il sera pour vous conbatu/L'homme armé* by Robert Morton, since its top-voice text almost certainly refers to events of 1463, well after the earliest masses. Perhaps there were earlier polyphonic song settings, since there were certainly later ones: the anonymous quodlibet with *O rosa bella* cited by Tinctoris and found incomplete in the manuscript *E-E* IV.a.24 (*c*1460); a quodlibet with *D'ung aultre amer* by Basiron; a quodlibet with *Il est de bonne heure né* by Japart; four-voice settings ascribed to Josquin and 'Falsum'. Plainly the work therefore had a substantial career apart from the mass cycles. Its earlier success influenced several 20th-century composers to re-use it, among them J.N. David in his *Fantasia super 'L'homme armé'* for organ 1929, Helmut Eder, in *L'homme armé: Konzert* in drei Teïlen, op.50 (1969), Peter Maxwell Davies, who used the second mass of the 15th-Century Naples manuscript in his *L'homme armé* (1968) and his *Missa super L'homme armé* (1971), Louis Andriessen in *De materie* (1989) and Frederic Rzewski in his Piano Sonata (1991).

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DAVID FALLOWS

L'Hoste da Reggio. *See* HOSTE DA REGGIO.

Lhotka, Fran (*b* Mladá Vožice, 25 Dec 1883; *d* Zagreb, 26 Jan 1962). Croatian composer and conductor of Czech origin. He studied the horn and composition in Prague under Stecker, Klička and Dvořák. His teaching career began in Yekaterinoslav (now Dnepropetrovsk) and in 1909 he joined the Zagreb Opera orchestra. From 1920 to 1961 he was a professor at the Zagreb Academy of Music, and dean during the years 1923–40 and 1948–52. In his music Lhotka often used Croatian folk materials. He wrote in a late Romantic style, strong in contrasts and brilliant in instrumentation. A vivid rhythmic sense distinguished his work for the ballet, as well as a gift for the musical reflection of a wide range of emotions and dramatic effects. His most popular work, *Đavo u selu* ('The Devil in the Village', 1935), encompasses scenes of rowdy carousing and banal everyday life, hellish and grotesque moments and a wedding finale. Lhotka's conducting activities included directing the Zagreb chorus

Lisinski (1912–20) and the orchestral society of the Croatian Music Institute. He also wrote textbooks.

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KREŠIMIR KOVAČEVIĆ

Lhotka-Kalinski, Ivo (*b* Zagreb, 30 July 1913; *d* Zagreb, 29 Jan 1987). Croatian composer and singer, son of FRAN LHOTKA. He studied composition with his father and solo singing at the Zagreb Academy of Music until 1937, when he went to Rome for two years of composition study with Pizzetti. After holding various teaching posts (1939–51) he became a professor of singing at the Zagreb Academy.

Lhotka-Kalinski's early works, of which the most important are *Jutro* ('Day') and the Symphony in E♭, were mainly romantic and programmatic. An intense study of folksong resulted in his making numerous arrangements for vocal and instrumental groups, and also influenced the melodic patterns of his original music. He gradually abandoned this folk style for a less nationalistic neoclassical idiom which incorporated elements of 12-note and atonal techniques. An excellent singer with a well-developed dramatic sense, he was a natural operatic composer. He gained an enviable reputation with the four brilliant one-act radio and television operas to texts by Branislav Nušić written between 1954 and 1958. This style was greatly expanded in the atonal opera *Svjetleći grad* ('The Shining City'), a bitter indictment of what is worthless in society, mirrored musically by a coarsely dissonant harmonic idiom. Among his other works are ballets and film scores.

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NIALL O'LOUGHLIN

Lhoyer [L'Hoyer], **Antoine de** (*b* Clermont-Ferrand, 6 Sept 1768; *d* Paris, 15 March 1852). French guitarist and composer. At the age of 20 he embarked upon a military career, but the French Revolution prompted his emigration in 1791. About 1800 he settled as a guitar teacher in Hamburg, but in 1802 left for St Petersburg where he remained for ten years as a guitarist at the tsar's court. He returned to France in 1812, and rejoined the army after the Restoration of Louis XVIII in 1814. As a military officer he held various posts in the French provinces in the following years, and may have emigrated to Algeria after 1836.

Lhoyer's works, which reach op.45, include surprisingly few pieces for solo guitar: *Romances* for voice and guitar, and music for two or more guitars, and for guitar with

other instruments, dominate. Noteworthy, too, is a concerto for guitar and strings, op.16 (Hamburg, 1802). Before his return to France in 1812, Lhoyer employed only the five-string guitar. His remaining works, published in Paris between 1813 and 1826, are for six-string guitar. About half of them are guitar duets; they are generally substantial, large-scale compositions, making Lhoyer one of the most prolific 19th-century composers for the two-guitar genre. His musical style is Classical rather than Romantic, but with a freshness and originality which surpasses that of most contemporary composers for guitar.

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ERIK STENSTADVOLD

L'Huyllier [L'Huillier, Luillier] (*fl* 1539–50). French composer. His 14 surviving chansons were published in Paris at a time when this form was at the height of its popularity. Like most of his contemporaries, he preferred to set texts with four-line stanzas, usually serious love songs. He was able to balance skilful imitation with homophonic writing, and used brief phrases in triple metre to contrast with the prevailing duple metre. The tenor parts are particularly ornate, but all four voices have considerable melodic interest.

WORKS
all for 4 voices

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CAROLINE M. CUNNINGHAM

Liadov, Anatoly Konstantinovich. *See* LYADOV, ANATOLY KONSTANTINOVICH.

Liaison (i) (Fr.). *See under* LIGATURE (i).

Liaison (ii). *See* ORNAMENTS, §7.

Liang Tsai-ping (*b* Gaoyang county, Hebei, 23 Feb 1910; *d* Taipei, 28 June 2000). Chinese scholar and performer of *zheng* and *qin* plucked zithers. At 14 Liang moved to Beijing for schooling where he also studied *qin*, *zheng* and *pipa* with Shi Yinmei. At 20 he studied with *qin* master Zhang Youhe. He graduated from the Jiaotong University in Beijing, majoring in applied science. While in south-west China in the 1940s, he organized several *qin* societies with connoisseurs such as YANG YINLIU and Robert van Gulik. In 1945 he attended Yale University under a government scholarship and introduced the art of the *zheng* to the American public in many performances. After moving to Taiwan in 1949 he worked in the Ministry of Commerce, but continued to teach, perform, and host many musical activities. The active *zheng* tradition in Taiwan is chiefly due to his tireless efforts. In April 1953 Liang and several friends formed the Chinese Classical Music Association in Taipei. He served as its president for 25 years. Throughout the years, Liang has



Liang Tsaiping playing zheng. In background zheng and qin zithers from his collection

given over 300 performances in five continents and has made over 30 recordings. On 2 April 1988 he gave his final public performance in Taipei and retired; on 14 April he was honoured by the Council for Cultural Planning and Development, Executive Yuan with a special contribution award. Liang composed many new pieces for the *zheng* and published several *zheng* tutors, as well as several scholarly works.

See also CHINA, §IV, 4(ii)(b).

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HAN KUO-HUANG

Liban, Jerzy [Libanus, Georgius] (*b* Legnica, 1464; *d* after 1546). German humanist, theorist and composer, active in Poland. He belonged to a German family in Silesia and his true name was probably Weihrauch. In 1494 he began his studies at Kraków University, and later went to Cologne for a time before returning to Kraków in 1501. From 1506 he was probably associated with the Gymnasium of the church of St Maria, Kraków, first as a cantor and from 1514 as rector. In 1511, 1513 and 1520 Liban lectured at Kraków University. About 1530 he travelled to the abbey of St Florian, near Linz. Among his many writings are two music treatises: *De accentuum ecclesiasticorum exquisita ratione* and *De musicae laudibus oratio* (both Kraków, *c*1539). There are also passages on music in his *De philosophiae laudibus oratio* (Kraków, 1537). All three treatises are reprinted in MMP, ser.D, vi–viii (1975–6) and edited and translated in MMP, ser.C, i (1984). *De accentuum* is a lengthy treatise on the use of accentuation in reciting liturgical texts: it shows his humanist inclinations, including among the authorities cited Pico della Mirandola and Erasmus. The other treatise, *De musicae*, although incorporating the views of

Gaffurius, was devoted primarily to ancient music; Liban appended a glossary of Greek musical terms in order to demonstrate that Latin music theory was derived from Greek. He also attempted to relate Greek theories on the ethical aspects of music to the church modes, insisting that attention should be paid to the verbal character of the text when choosing a mode.

The treatises contain some music by Liban. A four-voice hymn *Ortus de Polonia Stanislaus* (ed. Z. Szweykowski, *Muzyka w dawnym Krakowie*, Kraków, 1964) written in 1501 and published in *De accentuum* uses note-against-note technique. Eight *Magnificat* settings and one psalm, *In exitu Israel*, all for four voices, were printed as music examples in *De musicae*. They are all based on chant melodies and use imitative counterpoint. Liban also composed settings of odes, including a no longer extant collection of 26 four-voice settings of poetry by Horace and Boethius, known only from references in *De accentuum*, and a Sapphic ode (Kraków, 1535; lost) composed in honour of Bishop Piotr Tomicki and sung at his funeral in the church of St Stanisław in Kraków.

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ELŻBIETA WITKOWSKA-ZAREMBA

Libani, Giuseppe (*b* Rome, 1845; *d* Rome, 3 May 1880). Italian composer. He was a wealthy member of the Roman aristocracy, but decided on music as a career. His first opera, *Gulnara* (Florence, Teatro Pagliano, 1870), did not leave a lasting impression. His next work, *Il Conte Verde* (Rome, Teatro Apollo, 1873), to a libretto by Carlo d'Ormeville, had the tenor Julián Gayarre in its cast; it was given in about 20 Italian theatres, and remained in the repertory until at least 1885. Libani, who had been unable to attend the première of *Il Conte Verde* because of his father's illness, was again absent at the première of his final opera, *Sardanapolo* (Apollo, 1880), as he was by then on his deathbed. This work was praised for its direct and melodious style, and together with Libani's second opera was considered an indication of a talent which because of the composer's early death was not realized.

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THOMAS KAUFMAN

Liberace [Liberace, Wladziu Valentino; Liberace, Walter] (*b* West Allis, WI, 16 May 1919; *d* Palm Springs, CA, 4 Feb 1987). American pianist and entertainer. He studied with Florence Bettray Kelly in Milwaukee and, by the age of 14, was playing with a trio in an ice-cream parlour. He made his début at the age of 17 at the Society of Musical Arts, Milwaukee, and appeared as soloist with the Chicago SO on 15 January 1940 playing Liszt's Piano Concerto no.2. He went to New York in 1940 and performed in night clubs, at first adopting the pseudonym Walter Busterkeys, but later using only the name Liberace. He toured with United Service Organization shows and in 1952 made the first of a series of television programmes which, by the time the series ended in 1956, were being shown weekly throughout the USA and Canada. By the mid-1950s Liberace's recordings had become bestsellers, and his concerts in Carnegie Hall and Madison Square Garden were given before capacity audiences. He created a glamorous stage persona and wore gorgeous outfits that glittered in the cunningly planned stage light (always including candles in one or more candelabra on the piano; see illustration); his championship of the virtues of family, religion and patriotism, although genuine, added to the sentimentality of much of his material. His programmes included arrangements of classical and popular works designed to show off his keyboard technique, with extensive use of elaborate chromatic harmonies and decorative arpeggios. His own compositions include *Rhapsody by Candlelight* and *Boogie-Woogie Variations*. Liberace's last public performance took place at Radio City Music Hall on 3 November 1986. He appeared in the films *Sincerely Yours* (1955), *The Loved One* (1965) and *When the Boys Meet the Girls* (1965).



Liberace and his famous glass piano

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MARTHA WOODWARD/R

Liberali [Liberalli], **Giuseppe.** *See* LIVERALIS, IOSSIF.

Liberati, Antimo (*b* Foligno, 3 April 1617; *d* Rome, 24 Feb 1692). Italian theorist and composer. He studied law and

fine arts and became a notary in his native town. From 1637 to 1643 he was at the Viennese court in the service of the Emperor Ferdinand III and Archduke Leopold. On 6 February 1644 he took minor orders at Foligno. About 1650 he moved to Rome, where he became a pupil of Gregorio Allegri and, after the latter's death in 1652, of Orazio Benevoli. On 20 November 1661 he was engaged as an alto in the papal choir, to which he belonged until his death; in 1674 and 1675 he was chosen as *maestro di cappella*. Besides these duties he was organist and *maestro di cappella* of the German church in Rome, S Maria dell'Anima, and of SS Trinità dei Pellegrini and SS Stimmate di S Francesco.

Little of Liberati's music survives (mostly single arias in contemporary manuscripts), but it was frequently mentioned in earlier literature and a catalogue of Foligno Cathedral lists the contents of two boxes of music left to the cathedral in his will. The boxes contained 18 volumes of Latin ecclesiastical music, 21 oratorios to Italian texts, a *Prologo alla tragedia di S Feliciano e Messalina*, a *Dialogo per li sererissimi Ferdinando et Adelaide di Baviera*, various spiritual cantatas and a *dramma in musica*, *S Eustachio* (see Metelli). Liberati is important for his theoretical writings, in which he unequivocally declared himself a champion and adherent of the Roman tradition. His *Epitome della musica*, which he presented to Pope Alexander VII in 1666, and his *Lettera* of 1684 clearly show that in his view the only ideal church music was that of Palestrina; therefore any reform must take place within the Palestrina tradition. Liberati's attitudes to musicians of his day are particularly interesting for the light they throw on musical life at that period, the best-known example being his defence against G.P. Colonna of the so-called parallel 5ths in Corelli's Violin Sonata op.2 no.3. In his *Lettera* he expressed exhaustive opinions on 17th-century composers of the Roman school, such as Allegri, Benevoli, Cifra and Nanino. Characteristically, however, he never mentioned such celebrated Roman opera and oratorio composers as Landi, Marazzoli, the Mazzocchi brothers and Luigi Rossi, for he disapproved of the *stile nuovo* and the *seconda pratica*. He also opposed the new interpretation of music in the Cappella Sistina. Traditionalism and musical purism are indeed as much the hallmarks of his personality as his uncompromising commitment to the Roman tradition in church music. He was thus one of those who initiated the Palestrina revival in the second half of the 17th century.

WORKS

DRAMATIC

all lost, mentioned in Foligno Cathedral catalogue

S Eustachio (dramma in musica)
Prol to S Feliciano e Messalina (tragedia)
Dialogo for Ferdinando and Adelaide of Bavaria

21 orats

SACRED

Laudate Dominum, 4vv, bc, 1683
Aita, ò numi, aita (orat), 5vv, vns; lost, mentioned in O. Mischiati, *CHM*, iii (1962–3), 131–70
18 vols. of Latin ecclesiastical music; spiritual cants.: lost, mentioned in Foligno Cathedral catalogue

SECULAR

Amanti non va così, *I-Nc*, *Rvat*; Amore che cosa sarà, *Nc*; Amor è un laberinto, *Rdp*; Con atroce martire, *Rc*; Con rauco mormorio, *Gl*; D'un' erma spiaggia, *Nc*, *F-Pthibault*; Era la notte, *I-Rn*; Gioite o miei pensieri, *Nc*; Impari ogn' amante l'amore da me, *F-Pthibault*; La mia vita è una canzone, *I-Rn*; No non mi tenete, *Nc*; Non ve lo posso dire, *Rc*, *F-Pthibault*; Ove tra sponde d'oro, *I-Nc*; Quanto godo e quanto rido, *Nc*; Sentite l'amore, *Rc*; Sò ben io quel che dice, *Rn*

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Lettera scritta … in risposta ad una del Sig. Ovidio Persapegi, 15 Ottobre 1684 (Rome, 1685)
Epitome della musica (MS, ?1666, *I-Bc*, *Rvat*)
Ragguaglio dello stato del coro de' cantori nella cappella pontificia (MS, *Rvat*)
Due lettere a Giovanni Paolo Colonna in difesa d'un passo dell'opera Seconda Sonata terza d'Arcangelo Corelli (MS, *Bc*)

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SILKE LEOPOLD

Liberec (Ger. Reichenberg). City in Czech Republic. A north Bohemian city it has both Czech and German traditions. The roll of its natives includes Christoph Demantius (1567–1643), Joseph Proksch (1794–1864), who founded a music school in the city and was later, in Prague, Smetana's piano teacher, and the composer-conductor Karel Vacek (1902–82).

There are records of a performance of *Die Zauberflöte* in 1796; opera then gained a regular home in the Zunfttheater, which opened in 1820. This theatre burnt down in 1879 and was replaced four years later by the Stadttheater, raised by public subscription and designed in the German neo-Renaissance style by Fellner and Helmer; there were reconstructions in 1966 and again in 1974–6 (651 seats). Until 1918 the German Stadttheater Reichenberg presented plays, operas and operettas. Friedrich Sommer, who directed the Stadttheater for much of the time between 1922 and 1934, invited leading conductors such as Karl Rankl and Heinrich Jalowetz, and created an ambitious repertory that included works by Wagner, Verdi, Strauss, Musorgksy, Smetana, Dvořák and Janáček. His immediate successors Oskar Basch (1934–6) and Paul Barnay (1936–8) had to struggle against fascist tendencies. Meanwhile, between 1924 and 1938, Czech opera was regularly brought to the city by the Olomouc company.

A permanent Czech theatre, the Severočeské Národní Divadlo (North Czech National Theatre), was established after World War II, and after several changes of name became the F.X. Šalda Theatre in 1957. It was controlled by the regional national committee in Ústí nad Labem from 1963 to 1990, when it came under the jurisdiction of the Liberec municipality. Its opera compnay was progressively consolidated under Jaromír Žid (1946–54), Jindřich Bubeníček (1955–60) and Rudolf Vašata (1960–71), with an emphasis on Czech and Italian works. There was a 20th-century festival in 1962, with operas by Martinů, Krejčí, Pauer, Prokofiev, Britten and Lieberman, and a Verdi cycle in 1963. The theatre orchestra gives concerts, as did, between 1958 and the end of the 1970s, the symphony orchestra of the music school, which worked with the radio station in the city.

There is a great choral tradition. The activities of church choirs were interrupted between 1945 and 1989, but then revived, especially at St Antonín. Ještěd, a mixed choir founded in 1907 by Czech workers, has sung nationally and internationally, as has the children's choir Severáček ('the little northerner'), founded in 1958.

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EVA HERRMANNOVÁ

Liberia, Republic of. Country in West Africa. Located on the coast of the Atlantic, bordering Sierra Leone, Guinea and Côte d'Ivoire, it has an area of 99,067 km² and a population of 3·26 million (2000 estimate). The population consists of the indigenous peoples and the descendants of English-speaking repatriated Africans who settled on the coast during the 19th century. The country owes its national political structure to the latter groups.

1. ETHNIC GROUPS AND LANGUAGES. Indigenous peoples include the Belle (Kuwaa), Gbande (Bandi), Gio (Dan), Kpelle (Guerzé), Loma (Toma), Mandingo (Malinke or Manya), Mano, Mende and Vai of the Mande language subfamily; the Bassa, Dei (Dewoin), Grebo, Jabo, Krahn and Kru of the Kwa language subfamily; and the Gola and Kissi (Kisi) of the west Atlantic language subfamily. These subfamilies are part of the Niger–Congo language family. Certain peoples, including the Gio, Kissi, Kpelle, Loma, Mandingo and Vai, are also in adjoining countries, so the music of Liberia shares some features with that of neighbouring territories and should be considered in relation to the music of GUINEA, CÔTE D'IVOIRE and SIERRA LEONE.

While Liberian music is created by peoples of diverse language backgrounds, it is often performed by and for individuals who are multi-lingual and have interacted extensively with those in other groups. This interaction goes back at least to the 15th century, when the Mande migrations from the grasslands of Mali towards the coast began, continuing on a smaller scale into the 19th century. Throughout these migration periods and into the 20th century, shifting political alliances facilitated contact. There has also been interaction through trade between peoples within Liberia and those living beyond its borders, as well as intergroup interaction promoted by the Poro secret societies which act as pan-group institutions of authority.

The music of Liberia can tentatively be categorized as that performed by indigenous peoples, that performed by descendants of repatriated Africans, and urban popular music performed by both. Yet such distinctions are difficult to maintain as interaction provides a mixture of elements between all types of music. Herzog has noted that a large number of the Jabo signalling texts are in the languages of the more powerful neighbouring peoples, the Grebo and Kru. Radio programmes and recordings also promote this interchange, and the national dance troupe incorporates elements of various types of Liberian music.

2. MUSIC AND SOCIETY. Most Liberian peoples seem to incorporate 'music' within a broader term that describes an event involving music sound, dancing and celebration. The Kpelle term for this type of event is *pêlee*. When narration and drama are also included, it is called *meni-pêlee* (*chantefable*). Related terms are *mãla* for dance and *wule* for song. Music sound for the Gio, Gola and Kpelle is the voice or speech of instruments and singers. The voice is termed *míé* by the Gola and *wóo* by the Kpelle and Gio. *Wóo* for the Kpelle may mean the voice of a group of performers, of an individual singer or instrument, or of an individual part of an instrument, such as a string.

There are professional musicians who are socially accepted and publicly recognized for their special skill among the various Liberian peoples, though most of them work part of their time as subsistence rice farmers or wage labourers. Singers are called *ayun gbembe* among the Gola and *ngulei-sîyge-nuu* ('the song-raising person') among the Kpelle. Gola professional singers are thought to be endowed by their *neme*, or guardian spirit, and given the ability to invent new songs. Indeed, it is widely believed among the Gola that singers are unfaithful to their spouses and lovers because their true lovers are their spiritual guardians. Throughout Liberia, singers are in demand to perform at festivals, funerals and receptions. Virtuoso performance is intensely appreciated, and ensembles spend much time touring. Solo singers are often women, but male professional storytellers and instrumentalists playing the pluriarc, lamellophone and triangular frame zither are also singers.

Kpelle performing ensembles show parallels to the Kpelle political organization. For instance, the drum-dominated ensembles are usually headed by the *pêlee-kalong* ('chief of the play'), who is the group's liaison with the town chief and the manager who negotiates playing engagements. The *posîa*, as master of ceremonies, calls for pauses in the music, interprets speeches of praise to the players and keeps the crowd from pressing too close to the players. The musical leader of the group, the master drummer (*fêli-ygále-nuu*), plays the single-headed goblet drum (see illustration); he plays the most varied and complex part and knows all other parts and how they fit together. Also in the ensemble are the *gbùng-gbùng* drummer, who gives the ensemble a steady background beat, vocal soloists, dancers and the audience, which may also act as a chorus. A performance incorporates not only music sound, but also intermittent pauses during which the performance is explained or commented on, and token gifts are presented to performers with elaborate speeches.

The phases of a Kpelle performance are coordinated by many cues. The master drummer plays specific rhythmic patterns that cue dancers to execute particular choreographic movements and gives other players cues for tempo, coordination or dynamics. The vocal soloist may also signal to the ensemble that she wants a pause in the music, by inserting certain verbal phrases in her melodic line. Herzog has reported that among the Jabo a musical phrase is played to mock a dancer who stumbles or falls,



Fêli (goblet drum) and gbùng-gbùng (double-head cylindrical drum) of the Kpelle people in a pêlee

and another phrase to indicate the end of a musical segment.

Music is performed on various occasions. Those connected with the life-cycle include the initiation of young people into the Poro and Sande secret societies. The extent and elaboration of music for a death depends on the age and status of the deceased. But birth and marriage are relatively minor musical occasions among most Liberian peoples. Music-making may also relate to the annual cycle. It is especially prominent after the rice harvest and on such holidays as Liberian Independence Day, 26 July. Music is performed for cooperatives working on clearing the bush, planting and harvesting. The full moon often coincides with musical entertainment. Social occasions such as games may incorporate music. In the games played by Jabo men, gossip, anecdotes and nicknames are communicated by xylophone playing, with the meaning veiled so that only a few understand the signalling.

Masked dancers appear at various musical occasions. The Kpelle have a masked dancer who is the public manifestation of the Poro and is known as *gbetû*. The Mano and Gio have a masked dancer on stilts whose face is covered with a black net and who dances for entertainment or in honour of distinguished guests. The Mano also have a masked clown dancer (*domia*) who carries a rope and pretends to beat those who cannot sing; he tries to show them how to sing, but is himself incompetent.

3. Musical instruments. The Kpelle and Gio divide instruments into two categories: blown (Kpelle *fée*) and struck (Kpelle *ygále*). Instrument names within Kpelle ensembles sometimes reflect their social organization. For instance, in an ensemble of three hand-held slit idiophones, the largest and therefore lowest pitched is *kóno-lee* ('mother *kóno*'), the medium-sized *kóno-sama* ('middle *kóno*') and the smallest *kóno-long* ('child *kóno*').

The Liberian peoples also have names for the various pitch registers of the instruments. The Jabo use the terms *ke* (a small bird with a high-pitched voice) and *dolo* (a larger bird) to distinguish higher from lower pitches. By compounding these terms with the words for 'large' and 'small', the Jabo designate four pitch registers for a variety of instruments. The Kpelle, with some variation in terminology, designate strings or other individual parts of instruments by the sound they produce. On one pluriarc the strings, in ascending pitch order, are named as follows: *ǹee*, 'the mother'; *ǹee ǹóng*, 'the mother's child'; *ǹee ǹóng ǹgo ǹóng*, 'the mother's child's child'; *nêyge*, 'the younger sibling' (of the third string); *ǹóng*, 'the child' (of the fourth string); *ǹóng*, 'the child' (of the fifth string); *gbe-ngâ*, 'end'. Many Liberian instruments have, in addition to the timbre of the basic instrument, a metallic rattle consisting of loose metal pieces often attached to drums, lamellophones, struck idiophones and chordophones.

Membranophones include goblet and conical single-headed drums, hourglass and cylindrical double-headed drums and footed drums. Master drummers beat the goblet drum (Kpelle *fêli*) or the conical drum (Vai *samgba*) with the hands, both drums having laced skins and attached metal rattles. The Hourglass drum (Kpelle *danîng*; Mano *tama*; Gio *dama*) is also widespread in Liberia. The player uses a hooked stick and can produce a wide range of glides. A cylindrical, stick-beaten drum (Vai *gbemgbem*; Kpelle *gbùng-gbùng*) usually provides the ensemble with a steady rhythmic background. Large footed drums, 2 to 4·5 metres long, have been reported among the Gio, Jabo and Mano. When the drums are exceptionally large, platforms may be built in order to play them. Among the Jabo, the large footed drum has the honorary title of 'God's wife' and is the official signalling instrument of the village.

Idiophones are struck, plucked and shaken. Struck idiophones include slit-drums, xylophones, pieces of iron and the glass bottles that have occasionally replaced the iron percussion idiophones. Slit-drums are of two types. The first is a relatively large wooden drum played horizontally (Kpelle *kéleng*). Among the Jabo such drums have single slits, the lips of varying thicknesses producing different pitches; among the Mano and Gio they have one or two longitudinal slits. Where there are two slits, the tone produced in the area between them is known as the 'son's piping voice'; the lower tone of the outer lip is the 'mother's resonant response'. A drum with a single slit has a 'man's voice only'. The Jabo use these instruments for dance performances, to send messages and to organize meetings of local policing groups. Praise titles may be incorporated into these performances. The second type of slit-drum is a smaller bamboo or wooden idiophone (Kpelle *kóno*) held vertically and played in ensembles when the bush is being cleared for rice farms. Among the Kpelle, tortoise-shells are also played as slit idiophones in the Sande women's secret society.

Xylophones (Gio *blande*; Kpelle *bala*; Mano *balau*) are found throughout Liberia and often consist of free logs resting on banana stalks. They are played by boys on rice farms to drive away birds, and are used for signalling. Lamellophones appear in several varieties. One has seven

to nine lamellae with a hemispherical gourd or enamel bowl resonator (Kpelle *gbelee*). It is played as a solo instrument, the player also singing. A larger two- or three-tongued instrument with a box resonator is known as a *kónggoma* or *kongoma* (*see* SIERRA LEONE, §1 and fig.3) among the Vai and Kpelle, as a *bonduma* among the Gola. It usually accompanies a vocal ensemble that may also include other instruments. Shaken idiophones, which include basket rattles and gourd rattles with external networks of beads, are played chiefly by women. Dancers often wear leg rattles of seed-pods or bells.

Chordophones include the triangular frame zither, the pluriarc and the musical bow. The triangular frame zither (Kpelle *konîng*) consists of eight or nine strings spanning the triangular wooden frame. The strings are tuned by moving them up or down the frame to change their tension. An attached half-gourd resting on the player's chest acts as a resonator. Melodic motifs played by this instrument may illustrate an implied text depicting, for instance, a leopard stalking prey or women sowing rice seed. The pluriarc (Kpelle *gbegbetele*) has piassava bows attached to a round gourd resonator. Metal or rattan strings are stretched across each bow, which has metal rattles attached to its underside. The musical bow (Kpelle *gbong-kpala*) is played by striking the string with a stick held in one hand, while the other hand stops the lower end of the string at various points. The mouth encircles the string at the upper end, without touching it, to amplify the sound.

Side-blown horns (Kpelle *túru*) made of wood, ivory or horn are the most common aerophones. They are played in ensembles of four to six horns using hocket technique and voice disguise. Horns are also used in signalling. Globular pottery flutes are used in the secret society for creating the Poro spirit's voice.

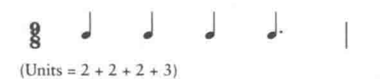
4. MAIN MUSICAL STYLES. Melody is generally syllabic and percussive. Ostinato is common, appearing as short, repeated melodic patterns either to accompany a more extended melody or in combination to form a complex ostinato, the patterns of which may be simultaneous, alternating or overlapping. In the latter case, for instance in bush-cleaning songs, hocketing sometimes also occurs. A striking example of hocket occurs in the music of side-blown horn ensembles: in a typical group of four to six horns, each instrument plays only one or two notes of the melody. Melody sometimes approaches a type of recitative that reflects the rhythm, pitches and nuances of speech. The storyteller of a *chantefable* uses recitative during the musical sections of the story. Vocal glissandos and other melodic devices suggest subtleties of speech. Phonemic pitches in these tone languages do not completely govern melodic pitches, or even melodic direction, although speech tone is clearly reflected in the music, especially at semantically crucial points.

The range of pitches used in Liberian music varies and may include five, six, seven or more notes. Performance is frequently focussed within a pentachord, the voice or instrument shifting from one pentachord to another. The Kpelle have songs that use a pentatonic scale within an octave. This includes a minor 3rd, which is often closer to a major 2nd, implying a tendency towards isotonicism. However, there also appear to be 3rds and 2nds of various sizes, including neutral ones.

Both instrumental and vocal polyphony are important in Liberian music. Of the various harmonic intervals used, 3rds, 4ths, 5ths and 6ths are prominent. Parallel 4ths may form opening or closing patterns on the lamellophone or triangular frame zither. Contrapuntal motion is prominent in songs with an overlapping complex ostinato. Herzog described canonic xylophone songs, performed by two men, with the form built on repetition, imitation and transposition.

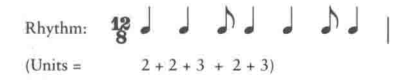
Much of the music is based on rhythms of unequal beats, as in ex.1, and thus belongs to a broad stylistic area

Ex.1 Metre of Kpelle *chantefable;* rec. and transcr. R. Stone



extending through parts of Africa, the Middle East, Mediterranean Europe and India. An idiophonic accompaniment to a pluriarc entertainment song has a 12/8 pattern shown in ex.2, also composed of unequal beats.

Ex.2 Idiophonic accompaniment to pluriarc song; rec. and transcr. R. Stone



This rhythmic pattern appears in a *fêli* (goblet drum) signal pattern of the Kpelle, where the mnemonic syllables name a bird by imitating its voice.

Performances are typically by ensembles rich in contrasting timbres: voices, drums, rattles and metal idiophones. Entries are usually staggered, giving an accumulation of textures. The metal rattles attached to many instruments add variety to the timbre. Horn players and singers delight in voice disguise to produce animal and bird imitations. Master drummers playing membranophones imitate the sound of a slit-drum or other drums to demonstrate their skill. They even imitate the sound of side-blown horns with their voices, placing their mouths close to the drumhead for resonance.

Men sing primarily in the upper vocal register, women in the lower. Both mostly use mouth resonance. There is some tightness in vocal production, which is pronounced in the men's voices when they sing bush-clearing songs. Tempo in all music is quite fast. Responsorial singing is widespread. The Kpelle call the soloist *ngulei-sîyge-nuu* ('song raiser') and the chorus the *faama-nuai* ('answering people'). Litany and strophic forms are both prominent, a variation being the narrative *chantefable* with recurring musical chorus and narrated story verses.

In every aspect of Liberian musical style, there appears to be logic and consistency amid variety and richness. But further detailed research is needed to understand this logic more fully as it is perceived and ordered by Liberian musicians and audiences.

5. MODERN DEVELOPMENTS. In addition to the music of the indigenous peoples, mention must be made of the two other types of music, neither of which has been studied extensively. The music of settler descendants has been explored by Agnes von Ballmoos, who studied the Johnsonville Singers, a group organized in the early 1950s. They perform chiefly religious music, and their songs bear some relationship to spirituals. She has also discussed the Greenwood Singers, a group with a mainly secular repertory; it was founded in 1949 and recorded that year by Alberts, but no longer exists. The music of both the Johnsonville and Greenwood Singers draws

heavily on Western rhythmic, melodic and harmonic styles. The urban popular music reflects aspects of HIGHLIFE, jazz and American popular music, as well as indigenous music. It is important in Monrovia and is increasingly widespread elsewhere. Kru sailors introduced the palm wine guitar style in ports from Sierra Leone to Fernando Po. This guitar style featured a two-finger picking style and flourished particularly up to the 1950s.

The civil war that began in late 1988 brought major disruption in everyday life and musical performance. Nevertheless, as the tension leading up to the war built throughout the country, powerful songs of protest provided opposition to the repression and abuse that was experienced by the Liberian people. Veiled song texts expressed the feelings on the people on many occasions.

6. RESEARCH. The earliest written accounts of music in Liberia are contained in the observations of 19th-century explorers, missionaries and scholars. On a journey in 1868, Benjamin Anderson observed a chief travelling from Totaquella to Boporu accompanied by an entourage of praise-singing musicians playing drums, horns and an iron percussion idiophone. Johann Büttikofer, who began his travels in 1879, described music and dance performances and included drawings of drums, rattles, a *sanza* (lamellophone) and a triangular frame zither. The first detailed ethnomusicological work was George Herzog's study of Jabo music in south-east Liberia (1930, published 1934), which focussed on signalling music and the relationships between language and music. In later literature, Warren d'Azevedo has been concerned with the behaviour of musicians, dancers and other artists in Gola society, and with Gola aesthetic concepts. Bai T. Moore has described categories of songs in Liberian music, and Agnes von Ballmoos has examined music of the descendants of the 19th-century settlers.

Films and recordings of musical performances date from the 1920s. In 1923 H. Schomburgk made a silent film of dance in women's secret society rituals; Paul Germann filmed Gbande masked and stilt dances (1928, 1929). Early recordings include Herzog's 226 cylinder recordings of Jabo music (1930) and Robert Morey's recordings (1935) of Loma, Gbande and Mandingo music. Packard L. Okie, an Episcopalian missionary, collected music in various places (1947–54). Arthur Alberts, on his 1949 West African recording trip, collected music of the Loma and Mano, of the Fanti community on Marshall Island and songs in Monrovia from the community descended from settlers.

Hans G. Himmelheber made six extended ethnographic research trips to Liberia and Côte d'Ivoire (1949–65), during which he recorded Gio, Krahn and Mano music; many of his short research films include sound recordings of musical performances. Leo Sarkisian and Bai T. Moore (under-secretary of information and cultural affairs for Liberia) travelled extensively throughout Liberia in 1965–6 and collected a wide variety of music.

Detailed ethnographic studies of musical practices among the Kpelle, Kru, and Vai were carried out in the 1980s and 90s. Lester Monts documented the changes in musical practice brought about by Islamic influences in a Vai village, and Cynthia Schmidt explored the music of Kru mariners living in Liberia and other West African countries. Ruth Stone studied aspects of music events, particularly rhythm and temporal considerations among the Kpelle.

Many field recordings made in Liberia have been deposited at the Archives of Traditional Music, Indiana University, Bloomington. Films incorporating music and dance performance are available in the Institut für den Wissenschaftlichen Film, Göttingen.

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RUTH M. STONE

Libero Castro, Heinricus de. Composer, possibly identifiable with HEINRICH LAUFENBERG.

Libert, Gualterius [Liberti, Gualtero] (*fl* 1423–8). French composer. A work of his in *GB-Ob* Can.misc.213 is dated 1423; whether this is the date of composition or of copying is unknown. 'Gualtero Liberti' received four florins as a singer (tenth on the list) in the papal chapel in 1428. No link is known between Gualterius and Reginaldus Libert. The opinion that Gualterius was the same man as the English composer Walter Frye is no longer accepted.

Three works are known to be his: *Se je me plains*, *Belle, plaissant plus que nulle autre née/Puisque je sui* and *De tristresse, de dueil.* All appear uniquely in *GB-Ob* 213, where the last carries a date.

He is evidently not to be identified with CLEMENT LIEBERT.

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TOM R. WARD

Libert, Reginaldus [Liebert] (*fl c*1425–35). French composer. He is sometimes identified with a Reginaldus who was *magister puerorum* in Cambrai in 1424. Stylistically his works belong to the period around 1430. The most interesting of these is the Marian mass (in *I-TRmp* 92). It resembles the *Missa Sancti Jacobi* of Du Fay in including settings of both Ordinary and Proper. All the movements except the Gloria and Credo are based on an ornamented form of the appropriate chant melody. Musical unification is achieved through the use of similar mensuration patterns throughout.

Two rondeaux are attributed to him in *GB-Ob* can.misc.213, *Mourir me voy* and *Mon cuer s'en va*. Both are set for three voices, with only the highest voice texted. He also wrote a four-voice Kyrie (in *I-TRmp* 92). (All his works are ed. in CMM, xi/3, 1966, pp.62–96.)

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TOM R. WARD

Liberti, Gualtero. *See* LIBERT, GUALTERIUS.

Liberti [van Groeninghen], **Henricus** [Hendrik] (*b c*1610; *d* Antwerp, 1669). Dutch composer and organist. He may have been the choirboy from 's-Hertogenbosch, the son of a Libertus van Groeninghen, who was employed at Antwerp Cathedral in 1617. He was certainly in service there by 1620 and was organist from 17 March 1628 to 1669 in succession to John Bull. Only his *cantiones natalitiae* survive enough to be studied; they are homophonic carols on Dutch texts in a strophic binary form. Liberti's portrait, painted by Anthony van Dyck about 1630, exists in at least eight copies and was also engraved. Its popularity may have been due to its suitability as a prototype for 'the exalted artist'.

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6 cantiones natalitiae, 4–8 vv, bc, 1650–57, inc.; 3 ed. in EMN, xiii (1981)
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RUDOLF A. RASCH

Liberti, Vincenzo (*b* ?Spoleto; *fl* 1598–1609). Italian composer and organist. He was organist of Spoleto Cathedral from 1598 to about 1600, and he is probably the 'Don Vincenzo' who was *maestro di cappella* there in 1602–3; in the latter position he appears to have succeeded Antonio Liberti 'da Todi', who may have been his brother. The dedication to Cardinal Scipione Borghese of Liberti's *Il primo libro de madrigali* (Venice, 1608) for five voices was signed by G.A. Campelli and refers to the works therein being performed in a musical salon in Spoleto sponsored by Oddo Cecilio. The dedication to Cardinal Maffeo Barberini, Bishop of Spoleto (later Pope Urban VIII), of his *Il secondo libro de madrigali* (Venice, 1609), also for five voices, was signed by Liberti himself. His choice of texts was ambitious and prompts comparisons with the leading madrigalists of the time, but the music, while technically fluent, scarcely matches their standards.

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TIM CARTER

Liber usualis (Lat.: 'Book of common practice'). The short title of a book first issued by the monks of SOLESMES in 1896, *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* ('Book of common practice for Mass and Office for Sundays and double feasts, with Gregorian chant'). It is a compendium, though not comprehensive, of prayers, lessons and chants for the more important services of the Roman Catholic Church as prescribed between the Council of Trent (1545–63) and the Second Vatican Council (1962–5). It includes the kyriale; Mass, Vespers and Compline for Sundays and feast days; Prime, Terce, Sext and None for Sundays and feasts of the First and Second Class; Matins for four festivals – Christmas, Easter, Pentecost and Corpus Christi; Lauds for feasts of the First Class; the liturgy for Holy Week; sundry litanies; and votive Masses.

The *Liber usualis* represents the culmination of a tendency, particularly noticeable in the Western Church, to combine in one volume for practical use selections from liturgical books hitherto kept separate; such combinations had earlier appeared in the BREVIARY, MISSAL and Anglican Book of Common Prayer. These multipurpose, non-comprehensive volumes differ somewhat from early compendia such as those made for the master-general of the Dominican order, Humbert of Romans, in the 13th century (*I-Rss* XIV lit.1, *GB-Lbl* Add.23935), which contain the entire Dominican liturgy: these consist of entire books – the gradual, antiphoner etc. – bound together, rather than of conflated selections like the *Liber usualis*, and were used during visitations to check the accuracy of local books.

The *Liber usualis* is not an official Vatican liturgical book, but was nevertheless widely used before the Second Vatican Council. It was frequently reprinted and also appeared in editions with introduction and rubrics in English or French. Although the book became a standard teaching aid in university music departments and in seminaries, its usefulness as a source book for medieval chant is severely limited by the fact that it provides little information about the period and provenance of the chants it contains.

See also LITURGY AND LITURGICAL BOOKS §III.

□

Libin, Laurence (Elliot) (*b* Chicago, 19 Sept 1944). American organologist and curator. He was educated at Northwestern University, Evanston (BMus 1966), and at King's College, University of London (MMus 1968), studying with Thurston Dart. He then returned to the USA to study for the PhD at Chicago University with Howard Mayer Brown and Edward Lowinsky (1968–71). In 1973 Libin became curator of musical instruments at the Metropolitan Museum of Art, New York, and research curator in 1999. He taught at Ramapo College, New Jersey (1972–3), after which he was concurrently lecturer at Columbia University, the City College of New York and New York University (1974–94). His research interests include the history, construction, iconography and collection of all types of musical instruments.

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PAULA MORGAN

Libon, Philippe [Felipe] (*b* Cádiz, 17 Aug 1775; *d* Paris, 5 Feb 1838). Spanish violinist and composer. For six years he studied in London with Viotti, with whom he appeared in concerts. He studied composition with Cimador and subsequently held positions as court violinist at Lisbon (1796), Madrid (1798) and Paris (1800), where he worked until his death, in the service of the empresses Josephine and, from 1810, Marie-Louise. His compositions include six violin concertos, trios for two violins and cello, violin duos, variations and 30 caprices for solo violin.

GUY BOURLIGUEUX

Libraries. This article provides a survey of institutional libraries containing source materials of Western music. It does not deal with libraries of recorded sound, with privately owned libraries, with collections of instruments, or in a substantive way with collections of non-Western or traditional materials (which are referred to in entries on the cultures concerned). *See also* ARCHIVES AND MUSIC; COLLECTIONS, PRIVATE; INTERNATIONAL ASSOCIATION OF MUSIC INFORMATION CENTRES; SOUND ARCHIVES; INSTRUMENTS, COLLECTIONS OF.

For a comprehensive list of LIBRARIES see volume 28.

1. DEFINITION. The English term 'library', related to the Latin *liber* for book (the words in most Western languages, Fr. *bibliothèque*, Ger. *Bibliothek* and It. *biblioteca*, derive from the Greek *biblos* for book and *thēku* for container), generally stands for a collection or repository of books. In contradistinction, an archive (often used in the plural) is defined as an organized body of records, often of an official or governmental nature, or the place where they are stored (*see* ARCHIVES AND MUSIC). Achives (in the first sense) may equally well be included in the holdings of libraries; similarly, many institutions bearing the title 'archive' include not only official records but also material more directly musical in nature (e.g. letters or contracts concerning musicians, as well as manuscript or printed compositions), and they are included in the discussion here. Even the term 'music library', which could long be taken to refer specifically and restrictively to a collection of music and books about music, encompasses a much more diversified group of materials, with their accompanying equipment.

2. EARLY HISTORY. Little is known about early music libraries: in part because so little is known of the early history of libraries in general, and in part because it is not known whether early libraries contained music (although recent research suggests that some did). Music libraries as separate entities or separate departments of large libraries did not appear until the late 18th century, but music can be found in libraries from a much earlier date.

Among the earliest known libraries was the collection of cuneiform tablets assembled in the 7th century BCE at Nineveh by King Ashurbanipal for the education of his subjects. It contained religious texts and histories as well as other documents. Similar collections of tablets, from Assur (9th century BCE) and Tell Harmal, have been thought to contain musical notation. Richard Crocker had drawn attention to what may be music on a tablet from Ras Shamra (*c*1800 BCE). These would, if correctly interpreted, confirm that some of these early libraries held musical documents.

Libraries were cultivated in both Greek and Roman cultures, particularly in the former, when the library at Alexandria was perhaps the most extensive collection in antiquity. Although it probably included writings on music, there is no positive evidence that it did so, and most of the collection was destroyed during the Roman campaign of 47 BCE. While such collections were either universal collections or were based on the works of the principal authors, their successors in medieval times, the

monastic libraries, were concerned primarily to collect sacred texts, commentaries on the scriptures or patristic writings. Thus few secular manuscripts were preserved in them. Despite this – and the fact that they were generally closed institutions, the contents read and copied only by members of the monastery – they were the guardians of Western culture. Early libraries and archives almost certainly contained documents on musicians and theoretical writings, a hypothesis supported by the widely documented connection between theoretical music and the sciences of the Quadrivium, by the equally general theories as to the ethical and physical virtues of music, and by the place of music in the seven liberal arts.

Three medieval scholars in particular are often cited, both for their encouragement of libraries and for their encyclopedic knowledge. Cassiodorus (*d c*580), Boethius (*d c*524) and Isidore of Seville (*d* 636) all published comprehensive works which included large sections on music. Cassiodorus's *Institutiones* was important in transmitting musical theory, and the *Etymologiae* of Isidore (who owned one of the richest libraries of his time, some of it still extant at the University of Madrid) defined many musical terms, especially those used in connection with the liturgy. Other famous continental monastic libraries came into existence about this time, often through the work of Irish monks under the leadership of St Columba.

Particularly important for music is that at St Gallen (founded 614) because of the concern for Gregorian chant and for musical theory expressed by its leaders (e.g. Notker, *d* 912, and Notker Labeo, *d* 1022). The monastery was famous for its scriptorium, and the collection there still includes among its important holdings of practical and theoretical music 20 volumes of the 9th to 12th centuries with neumatic notation, some of them Irish in origin. The monastery at Fulda, founded by the English, developed a famous scriptorium, library and school of chant, although little of the library survived the Thirty Years War. Charlemagne, through his efforts to establish the general adoption of Roman chant, founded reading schools and made provision for advanced education at cathedral schools (Lyons, Orléans) or monastic schools (Tours, Corbie, Metz) with associated scriptoria. Rome remained an important centre for manuscripts as late as 855, but the collection seems to have passed into disuse soon after; apparently it was destroyed during the 14th century, so it is not known whether it contained music.

In the Byzantine Empire similar patterns of development can be traced, beginning with the important collection established by Constantine the Great. Musical studies flourished, particularly in St Sabas during the 8th century and later at the Studium monastery in Constantinople. Among the existing monastic libraries, there are important musical collections at St Catherine, at the foot of Mount Sinai, and in the 20 monasteries of Mount Athos. The function of Islam and Arab libraries in disseminating the culture of the Eastern Empire through western Europe, and particularly Spain, should not be underestimated. Toledo, for example, which boasted a famous choir school at the cathedral, had one of the most famous scriptoria in Spain, from which Latin translations of Arabic works, many descended from Greek thinking and often including musical philosophy, spread throughout Europe.

3. TYPES. Although some of the information provided in this discussion reappears in the entries on individual institutions, it is here placed in a more general setting, providing an overview of the subject. It may serve to remind those seeking source material of the broad range of avenues open for their exploration.

(i) Monasteries. Among the earliest collections known to have music were the libraries of monasteries. During the late Middle Ages some monastery collections fell into neglect or were ravaged by war or insurrection; others avoided or overcame such disasters and grew in importance and wealth. Among the latter were many of the Benedictine order, which retained among its tenets rules for the organization, cataloguing and enlargement of their libraries and their performing repertory. Important Benedictine collections included Monte Cassino (the principal abbey, founded 529), St Germain (590), St Gallen (614), Metz (662), St Peter in Salzburg (700), St Emmeram in Regensburg (739; since suppressed), St Martial in Limoges (848, dissolved in 1771), Montserrat (888), Einsiedeln (934) and Göttweig (1070). Archives of mendicant orders, although tending to exclude secular music, also had sizable collections as at Assisi (Franciscan), Bologna (Dominican), El Escorial, Klosterneuburg and St Victor in Paris (Augustinian). The Jesuit order, not founded until 1539, differed from other mendicant orders in its special cultivation of school-drama, particularly during the era of the Counter-Reformation: somewhere between a Singspiel and an opera, these plays were performed by students, sometimes with professional musicians, in both the vernacular and Latin. Unfortunately only a small proportion of scores and librettos survived the order's suppression in 1773 by Pope Clement XIV. (E. Tittel, *Österreichische Kirchenmusik*, 1961, discusses early musical treasures of Austrian monasteries and contemporary evidence concerning their libraries.)

A wave of suppression and secularization of religious houses swept through Europe, beginning in the 1530s with Henry VIII's abolitions and continuing until the Swiss persecutions of 1838–47. The motives were often economic gain or the issue of state supremacy, but sometimes such movements as agnosticism, materialism or rationalism provided the incentive.

Despite the loss of many treasures, numerous books survived because governments provided for the distribution of religious libraries among public institutions, where many still remain. During the French Revolution, for example, the libraries of émigrés and the condemned were added to those of religious houses to form the *biens nationaux* (national property) – an elaborate scheme both saving the libraries and using their books for the instruction of the uneducated; it involved the establishment of regional distribution depots, a plan for uniform cataloguing and a national union catalogue, but it eventually had to be abandoned (see P. Riberette, *Les bibliothèques françaises pendant la Révolution*, 1970). It is nevertheless to this type of programme that we owe the survival of many important theoretical treatises, liturgical works and other genres of music still being discovered in unlikely corners of municipal libraries, particularly in France, Italy and Spain. Some monasteries, especially in Austria, Italy and Spain, have been restored to their orders, and the care of books and music once more undertaken by the monks (e.g. St Florian, St Peter at Salzburg, El Escorial, Montserrat, Monte Oliveto, Subiaco and S Maria del Monte near Cesena). The last three are

support given by the Italian government as national monuments.

(ii) Cathedrals. From the 10th century onwards, cathedral libraries gradually became more important than those of monasteries. The former were usually closer to the centres of population and more often were linked with schools for the training of priests and for secular education. Their book collections tended to be broader in content, more modern and better organized. In addition, as headquarters for bishops or archbishops, cathedrals often maintained trained performers to provide the service music. From these origins, and often from the personal possessions of the attached musicians, important musical archives remain in many cathedrals (e.g. Aachen, Bologna, Cologne, Évora, Faenza, Florence, Milan, Salzburg and Tarragona). Non-Catholic cathedrals similarly own valuable music collections (e.g. Canterbury, Durham and Worcester). Some rich collections of cathedral music have been incorporated into governmental archives, or were during socialist rule (e.g. the many works from the Prague Loreta Cathedral, now in the State Archive in Žitenice, and the neumed manuscript of the Metropolitan Cathedral deposited in the Zagreb National Library).

(iii) Other ecclesiastical institutions. Interesting music collections often belong to parish and diocesan churches and offices: for example Pfarramt St Peter in Görlitz, Diözesanarchiv in St Pölten, the Proske Library in the Bischöfliche Zentralbibliothek in Regensburg (belonging to the Bischöfliches Ordinariat) and the Bistumsarchiv in Trier. Others may belong to church music societies (St Gregoriusvereeniging, Utrecht), to seminaries (Bischöfliches Priesterseminar, Münster; Grand Séminaire, Strasbourg; Seminario Maggiore, Aosta), to the archives of particular orders or denominations (Brüder-Unität, Herrnhut; Biblioteca Oratoriana, Naples), to chapter or bishopric archives kept in or close to cathedrals (Cuenca, Granada, Lisbon, Modena, Piacenza), to museum libraries, of which many are also attached to cathedrals (Évora, St Ambrose in Milan), and to schools of sacred music (Pontificio Istituto di Musica Sacra, Rome; Institut Supérieur de Musique Liturgique, Paris).

(iv) Universities. The 12th century saw the rise of the first universities, formed from loosely-knit groups of students attached to faculties (e.g. Bologna, Montpellier, Oxford and Paris). For many years the separate colleges or nations maintained their own libraries, each with its own organization, rules and subject emphases; outsiders were usually permitted to use the books. Central university libraries began to appear two centuries later. Oxford, after several false starts, finally centralized in 1411, and Cambridge in 1415. At Prague the Charles University formed a central library soon after its founding in 1348, and before the end of the century Coimbra, Kraków and Orleans had university libraries. With over 50 individual college and school libraries, Paris did not form a central library until the 19th century, basing it on the Sorbonne nucleus.

In addition to works donated by members of the university community and those acquired from defunct monasteries, universities have often received gifts from kings, nobles, bishops and other collectors, and holdings have been increased with the help of endowments and the exchange of duplicates with other libraries. G. Pietzsch (*Zur Pflege der Musik an den deutschen Universitäten bis zur Mitte des 16. Jahrhunderts*, 1971) discusses early holdings of musical material at the universities of Prague (*c*1370), Heidelberg (1396–1432), Erfurt (1412), Cologne (1474–94) and Greifswald (*c*1482); at Trier University (founded in 1473), students may have had to use books from the abbey and cathedral (Pietzsch could locate no early library inventory). In countries where historic geographical divisions have prevented establishment of a single national library, large regional or city libraries have merged with university libraries in function and administration (e.g. the Stadt- und Universitätsbibliothek in Frankfurt, the Dessau Universitäts- und Landesbibliothek and the Öffentliche Bibliothek of the Universität Basel). In smaller countries, university libraries have sometimes merged with state libraries (e.g. Lisbon, Oslo and Brno). In countries requiring more than one example for copyright deposit, additional copies are usually designated for universities (e.g. Oxford, Cambridge, and Trinity College, Dublin; for fuller discussion, *see* COPYRIGHT).

Today university libraries often have strong research collections to facilitate the work of their faculty and graduate students. They continue to acquire the libraries of scholars and to serve as archives for composers and performers.

(v) National libraries. These are a special class of library which are generally responsible for acquiring, cataloguing and maintaining copies of the national bibliographic output and preparing the national bibliography. Much of the stock is acquired through copyright deposit (the legal protection granted to composers and authors in their creative work) or legal deposit (the requirement that copies of works either protected by copyright or published in the country be filed with the national bibliographic agency). These institutions are usually the central governmental libraries, whatever the form of government: e.g. the royal libraries of Belgium, Denmark or Sweden, or the National Diet Library in Japan and the Library of Congress in the USA. Regardless of their present titles, they are often descended from collections maintained by ruling houses for the use of their families, their chapels, their private theatres or other musical establishments (Lisbon, Madrid, Paris and Vienna). In some instances a national museum rather than a library houses the central music collection (e.g. The Hague Gemeentemuseum, Prague National Museum, London British Museum – given autonomy from the museum under the title British Library in 1973 and separated physically in the late 1990s). The music divisions of national libraries are almost always administered as separate departments or divisions. Some divisions are separated physically from other departments (Paris, Vienna) but most are in the same building. The most prolific source for the building of national collections is material received on obligatory deposit

Some national libraries have become their country's national RISM centres (*see* RÉPERTOIRE INTERNATIONAL DES SOURCES MUSICALES). Many have maintained central union catalogues of music holdings throughout the country; some assist small libraries that lack qualified personnel for the proper cataloguing of music and retain photocopies of unique items held in remote areas of the country. Several national centres have issued series of printed catalogues of the country's important music collections (e.g. Italy and Poland). Some socialist countries instituted centralizing of collections, with increasing

numbers of ecclesiastical and private collections being absorbed into national libraries, where they are more easily available to users and where trained personnel are available to catalogue and care for the treasures. Since the breakup of the Eastern bloc many of these collections have been reclaimed by their former owners, although not all are willing to undertake the expense of administering this material.

(vi) Public libraries. Collections open to the public have existed in Europe for at least four centuries. They were originally established by social, religious, commercial or benevolent societies and were limited in appeal and access. Probably the earliest of those supported directly by cities were the council libraries or *Ratsbüchereien* of 14th-century Germany. Like the others mentioned, it was in fact used mainly by the 'Bürger' class of established citizens, although theoretically open to all.

Two factors were chiefly responsible for the development on a much broader scale of truly public libraries: the invention of printing in the late 15th century, and the social, cultural and religious changes brought about by the Reformation in the early 16th. Despite the positive influence of Luther's 1524 appeal to German mayors, urging them to spare no pains to procure good libraries in large cities, negative forces were at work and reformist zeal caused the destruction of thousands of European monastery libraries. Among the earliest municipal libraries were several in Germany – at Nuremberg (founded 1429), Ulm (1516) and Magdeburg (1525). City halls in other countries had small reference libraries or collections (often little used) received as gifts or taken over from monasteries; but the first real advance towards the more general availability of library facilities occurred during the French Revolution, when public libraries received the possessions of clergy and nobility. But the circulating public library used freely by a broad segment of the population is a phenomenon of the late 19th century and the 20th. Commercial music lending libraries operated by publishers or music dealers made music materials available to subscribers at reasonable rates in many cities in Europe and the United States before the advent of the public lending library.

In the modern municipal or regional public library, music usually forms a part of much broader circulating holdings serving the musical needs of the local population. Some music collections are run as semi-autonomous departments, physically separate from other branches; several have become famous for their research collections (e.g. Civica Biblioteca Musicale Andrea della Corte in Turin, Henry Watson Music Library in Manchester, Musikbibliothek in the Leipzig city system and the New York Public Library of the Performing Arts, although the Research Division is supported by endowments and not the municipal government). Besides government support for administration and growth, these institutions frequently have to depend on gifts from private donors and from commercial, performing or other types of organization (e.g. the library of the Allgemeine Musikgesellschaft in the Zürich Zentralbibliothek, collections of orchestral societies and other performing groups in the public libraries of Milan and Turin, and recordings from the now defunct USA Information Service libraries deposited in various Italian institutions).

Public libraries sometimes serve as repositories for centralizing collections. For instance music from various small parish churches of the area have been deposited at the Bayerische Staatsbibliothek in Munich, where printed catalogues are being prepared. A less typical amalgamation, demonstrating the same trend towards centralization, was the absorption of the former Landesbibliothek in Weimar by the city's Zentralbibliothek in 1969.

(vii) Conservatories. Most conservatory libraries originally had a largely practical function, their collections of music editions and textbooks having been assembled for teaching or performance; over the years such collections have often become historic treasures, forming important research materials in their own right. The foundation of some conservatories, however, in the late 18th and early 19th centuries, coincided with the foundation of libraries, in which earlier sources – representing a national or local musical tradition – were gathered and preserved. Such is the case with Stockholm (founded 1771), Prague (1811), Parma (1818), Madrid (1830), Brussels (1832), Lisbon (1835) and the various institutions of Naples. The Paris Conservatoire, founded in 1784 to train opera singers, formerly held one of the world's richest collections of source material; in 1964 these holdings were transferred to the Music Department of the Bibliothèque Nationale, in the interest of better preservation and public service. In the USA some institutions have combined the roles of the conservatory and university. This has resulted in the development of large libraries that serve the dual needs of performance and research (e.g. at the Eastman School of Music of the University of Rochester, and the School of Music of Indiana University).

(viii) Music information centres. A relatively new type of music library has developed in the various national music information centres, usually financed by the government, sometimes jointly with the music publishing industry. The centres have as their chief purpose the promotion at home and abroad of their national music (with emphasis generally on contemporary art music), and collect scores, parts, recordings, books, articles, analyses of compositions, interviews and press clippings. (*See also* INTERNATIONAL ASSOCIATION OF MUSIC INFORMATION CENTRES.)

(ix) Composers' and performing rights associations. In most countries there exist organizations for the protection of artistic properties and to provide their creators with aid and information concerning copyright, performance and other legal rights. These societies often preserve in their archives letters and contracts concerning composers, as well as autograph manuscripts and early editions of their works. Associations include the Société des Auteurs, Compositeurs et Editeurs de Musique, founded in Paris in 1851, the Composers Guild of Great Britain, the Society of Norwegian Composers in Oslo, and the Sociedad General de Autores de España in Madrid. Most of these national organizations are banded together within the framework of the international Confédération Internationale de Sociétés d'Auteurs et Compositeurs (CISAC). In some cases the composers' associations are related in function or administration to music information centres. (For fuller discussion, *see* COPYRIGHT, §II.)

(x) Opera houses. Besides the theatrical collections deposited in governmental libraries, many theatres preserve the documents (scores and orchestral material, librettos, programmes, scenic designs, costumes etc.) of their careers virtually intact in annexed libraries or

museums. Among the most valuable are those of the Deutsche Staatsoper in Berlin (now partly in the Stadtmuseum), La Scala in Milan and the Paris Opéra. In Parma the Archivio Storico of the Teatro Regio is kept at the theatre but administered as a section of the city's Biblioteca Municipale.

(xi) Music publishers. Although the archives of some important defunct or reorganized firms have been deposited in public institutions (e.g. Artaria in the Vienna Stadtbibliothek, Peters in the Leipzig Stadtarchiv), long-established firms with long histories have often retained autograph manuscripts of works they have published, their early editions (and sometimes actual printing plates), letters and contracts with composers, or publication records that may supply missing dates or other important data. For some of these houses, catalogues or other descriptive literature concerning earlier periods have been issued: André in Offenbach, Breitkopf & Härtel in Wiesbaden and Leipzig (although some of that collection was dispersed or lost during World War II; various publishers' archives are in the Leipzig Sächsisches Staatsarchiv), the Plantin firm in Antwerp, Ricordi in Milan, LeDuc in Paris, and Schott in Mainz. Some firms whose records are not open to the public are nevertheless prepared to provide information to scholars. Alas, as many of the older firms have merged or gone out of business their valuable archives have been lost or sold off (e.g. Novello). (See entries on individual publishers.)

(xii) Mass media. Broadcasting libraries, which generally preserve both commercial material and their own recordings of broadcast programmes, often have in addition excellent facilities for music reference work as well as collections of manuscripts of unpublished works or arrangements that have been commissioned for particular occasions. Outstanding among these organizations are the BBC in London, the Radio France in Paris, Sveriges Radio in Stockholm, the CBC in Toronto and the German broadcasting companies. In the USA live radio broadcasting of music is the exception rather than the rule, thus they rarely have printed music collections but they often have substantial recording collections. In tune with the prevailing tendency towards centralization, part of the CBS library has passed to the New York Public Library. Through the International Association of Music Libraries, Archives and Documentation Centres (IAML), broadcast librarians are seeking to encourage the mutual exchange of performance materials and recordings as well as cooperative cataloguing of their rich holdings. European broadcasting libraries have much in common with the libraries of major symphony orchestras in Europe and North America.

The scores from motion pictures are generally the property of the studios that produce those films. Increasingly archives from the major movie studios are finding their way from the studios into libraries and archives (e.g. United Artists Corporation including Warner Brothers and RKO in the Wisconsin State Historical Society).

(xiii) Special collections. This category includes a variety of institutions not otherwise catered for. The archives of many such bodies have already been deposited in large libraries, but enough remain to warrant listing here.

(a) Societies for the propagation of a single composer's works. Such centres usually also collect documents concerning the composer's contemporaries. Many of them pursue programmes of research and issue publications (complete works, yearbooks, journals, congress reports); some are intended for staff use rather than for a visiting public, but will usually respond to inquiries. Among the active institutions are the Istituto di Studi Verdiani in Parma, the Joseph-Haydn-Institut in Cologne, the Mozarteum in Salzburg (which is also a conservatory), the Bach-Archiv in Leipzig, the Beethoven-Haus in Bonn and the Museo Donizettiano in Bergamo.

(b) Organizations dedicated to a particular genre or geographical area of musical activity. The Moravian Music Foundation maintains rich libraries at its branches in Winston-Salem, North Carolina, and Bethlehem, Pennsylvania. Fraternal lodges frequently have small music collections which may be related to their rites or members (e.g. the library of Freemasonry in Washington, DC). Other collections in this category are the William Ransom Hogan Jazz Archive (at Tulane University), the English Folk Dance and Song Society in London and the Institut del Teatre in Barcelona.

(c) Artistic, historical or scholarly societies. These include the following (titles are self-explanatory): American Antiquarian Society in Worcester, Massachusetts, the Academia das Ciências in Lisbon, the Accademia Nazionale Virgiliana di Scienze, Lettere e Arti in Mantua, the Hispanic Society of America in New York, the Literary and Historical Society of Quebec and the Royal Norwegian Scientific Society.

(d) Societies of friends of music or the arts. These organizations sometimes consist solely of a group of persons joined together for promotion or philanthropic purposes. This is often the case in the USA, where associations called 'Friends of the Library' or 'Friends of Music' help support the library with donations or fundraising activities. Such societies may however have a headquarters office and some of these have libraries (e.g. the Academia de Amadores de Música in Lisbon, the Société des Amis des Arts de Strasbourg). The Gesellschaft der Musikfreunde, Vienna, dedicated to the furtherance of music by the establishment of various concert series and a conservatory, justified its name, in 1815, by appealing to 'friends of music' to donate worthwhile musical works in their possession to the society's library. The subsequent gifts of Czerny, Köchel, Brahms and many others testifies to the success of the solicitation.

(e) Museums devoted to topics more or less closely related to music, such as the arts, church history, dance, folklore, general history or instruments, often have valuable music holdings (e.g. the Carolino Augusteum in Salzburg, the Musée Guimet in Paris, the Museum für Geschichte der Stadt Leipzig, the Smithsonian Institution in Washington, DC, the Victoria and Albert Museum in London and the Museo del Risorgimento in Vicenza).

(xiv) Private libraries. Although private libraries may be available to only a single individual, many of them eventually come into the public domain through gift, purchase or default. Because of the care usually bestowed on the selection of items, private libraries tend to be more homogeneous and complete in their chosen subject areas than other types of collection. Music collectors fall into two main types, the first choosing items with a scholarly purpose or for the sheer joy of collecting, the second with the more immediate, utilitarian aim of having them performed. Some collectors combine both aims. For fuller discussion and a list of important collections, historical

and present-day, and information on the present whereabouts of historical collections, *see* COLLECTIONS, PRIVATE.

4. OTHER FUNCTIONS.

(i) Recordings and sound archives. After World War II many music libraries began adding sound recordings to their collections. In the public library there are now circulating collections of long playing records, sound cassettes, compact discs and video recordings. In academic and conservatory libraries sound and video collections facilitate the teaching and study of an ever broader range of music. Music libraries have been at the forefront in developing systems to facilitate the use of their growing collections of audio-visual materials in a broad range of formats (*see* SOUND ARCHIVES).

The enormous popularity of recordings and their increased availability to a much broader segment of the population have brought new users to the music library. As recorded music has become a pervasive cultural and recreational interest for a large segment of library users, the demand for information about composers and performers, as well as about such subjects as opera, instruments, acoustics, aesthetics, forms, history, psychology of music, and popular and world music, has intensified. With the rapid technological changes it is clear that changes in how sound is purveyed in libraries will also change. Difficult questions about copyright and fair use must be resolved before a clear picture of these changes can be drawn.

Technological developments have already brought about remarkable changes in access to the holdings of many libraries. The Internet is allowing libraries to provide their users with increased access to a broad but mediated range of resources and increased connectivity. Lists of library catalogues available via the Internet seem to grow daily. The development of cataloguing networks pioneered in the USA and now increasingly international have made the sharing of bibliographic data relatively easy and efficient. The online public access catalogue, free text searching, electronic inter-library loan networks, the fax machine and optical digital scanners can allow users in far flung places to share information in minutes rather than days. Music libraries are actively participating in this revolution.

(ii) Musicology and libraries. The worldwide growth of musicology since World War II was a powerful stimulus to the growth of many academic music libraries. Taking as its chief area of investigation the history of western music, although not excluding other aspects of musical research (e.g. ethnomusicology, gender studies, popular music, theory, acoustics, psychology and aesthetics), the discipline is naturally heavily dependent on library resources. The growth in number and size of university departments and independent institutes of musicology has necessitated the creation and enlargement of collections of reference and source materials in order to provide the tools for student and faculty research. Newer institutions have often had to rely on reprint editions and microforms to build up their holdings of rare or early works.

Changes in the focus of this discipline over time are also reflected in the changes in emphasis of music libraries. Among the great concerns of research libraries at the beginning of the 21st century are the preservation of materials published between 1865 and the 1970s whose paper is rapidly deteriorating. Shrinking budgets, ever-expanding lists of new publications and the growth of electronic publication are forcing librarians to make hard choices as they develop their collections. All too often this results in collections containing mainstream publications which mirror each other and precluding the acquisition of materials which give libraries their individual personalities.

Many of the early music librarians came from the scholarly community. Their knowledge of the discipline helped in establishing the foundations of many collections. At present most academic music libraries are led by people trained in both music scholarship and library science. Music librarians grow through their contacts in professional organizations such as IAML and its national branches, the Music Library Association (MLA), the International Association of Sound and Audiovisual Archives (IASA) and the Association of Recorded Sound Collections (ARSC).

Librarians today carry the responsibility of participation and contribution to the several important international cooperative projects dependent on their aid. These enterprises, most of them jointly sponsored by IAML and the IMS, facilitate the location of early prints and manuscripts (RÉPERTOIRE INTERNATIONAL DES SOURCES MUSICALES), current published scholarly literature on music (RÉPERTOIRE INTERNATIONAL DE LITTÉRATURE MUSICALE), musical iconography (RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE), and the retrospective indexing of music periodical literature (Répertoire International de la Presse Musicale).

(iii) Supplementary services. Beyond reference service, providing access to, and usually the circulation of, the collections of music, books on music, sound recordings and videos usually expected today, some music libraries are able to offer certain additional services.

(a) The circulation of performing parts for orchestra, band, choir or glee club. Many libraries make this a special feature of their services (e.g. the Westminster Music Library in London, the Statens Musikbibliotek in Stockholm, and the Free Library of Philadelphia with the Fleischer Collection of orchestral music and the Drinker Collection of choral music).

(b) The administration of live or recorded concerts on the library premises or elsewhere (e.g. in a park in summer), sometimes broadcast, with the double purpose of service and publicity.

(c) Participation in inter-library loan, to broaden the scope and depth of their resources while avoiding the necessity for expensive duplication of materials. Growing numbers of libraries are interconnected by computer networks and fax machines, making possible rapid transmission of the desired material.

(d) The sharing by many music librarians of information about tough questions via several specialized electronic mailing lists where to the delight of their users they are often able to obtain answers to questions that have proved elusive.

5. CATALOGUING AND CLASSIFICATION. One of the most important tasks for the music library is the provision of a catalogue of its contents. Traditionally, this process has several layers: describing the items held, arranging these descriptions either alphabetically or systematically and providing a retrievable arrangement of the materials themselves in the library shelves. Each of these elements

has a history, although the arrangement of the catalogue and the arrangement of the collection itself may not be linked.

The development of codes for the descriptive cataloguing of music has its origins at the end of the 19th century. But the realization that the efforts put into this process could be shared between libraries brought with it a desire for standardization of practices, which reached its zenith in the last quarter of the 20th century. Many musical works appear in a multiplicity of editions and recordings, issued in various countries and often with different forms of title; this led music librarians to develop a scheme for attaching a uniform title to each work so that the bibliographic descriptions would file together in library catalogues; in an online context this should also facilitate searching. Accordingly, IAML endeavoured to establish an international cataloguing code in the 1950s. The International Standard Bibliographic Description (ISBD), which started to be developed in the mid-1960s, was closely linked to the development of the Machine Readable Cataloging (MARC) format, a data structure for carrying cataloguing information in the automated environment.

Transcription of the bibliographic data from the publication, including physical description and description of the 'musical format' (score, vocal score, parts etc.), is provided for each item. Subject information may be carried either though a classification scheme or through the use of subject terms from a standard list; these schemes can be accessed through the catalogue or may be used for the arrangement of the material on the library shelves. Subject headings are usually accessible through the catalogue in American libraries, where the arrangement of the material on the shelves usually follows a classification scheme, while European ones more often use pressmarks independent of intellectual content and access to subject content is provided either by subject headings or a classification scheme available in the catalogue.

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RITA BENTON/R

Libretto (It.: 'small book'; Fr. *livret*; Ger. *Textbuch*). A printed or manuscript book giving the literary text, both sung and spoken, of an opera (or other musical work). The word has also come to mean the text itself (for discussion of the literary text see *GroveO*, 'Libretto (ii)').

1. General. 2. Italy. 3. Other main centres. 4. The 20th century.

1. General. For three centuries the principal purpose of the published libretto was to provide for those attending a performance of an opera the text and a list of the characters. In most operatic centres until late in the 19th century, and in many until early in the 20th, a new libretto was customarily printed for each production and was available before the first performance. From simple beginnings the libretto gradually developed in extent and scope to become a detailed and reliable source of information on many aspects of the performance of individual operas, and it sometimes provides the sole surviving record of the very existence of an opera.

Up to about 1900 the libretto generally gives information about the date of the production, the size and constitution of the orchestra (often with the names of the principals), the names of the composer, the poet, the singers (which enables their mobility, careers and repertories to be studied), the musical director, the impresario, the scene designers, the machinists and other stage staff, the choreographer and the dancers; sometimes it also gives details of the dances performed and, especially in Italy, full synopses of the ballets that were traditionally given on the same bill as operas. Evidence of censorship is often present, especially in Italy and France. It is evident therefore that the libretto, as well as providing valuable testimony about textual variants between different productions of individual operas, makes possible the study of the repertories and histories of opera houses, local customs, censorship and many other factors relating to the mounting of particular operas and to the history of opera in general.

Although librettos are now recognized as important tools for researchers, when originally published they were intended for nothing more than immediate, practical use. Until well into the second half of the 19th century they were the basic source of information for the operagoer, who would purchase a copy inside or outside the theatre (profits being the perquisite of the librettist) together with the playbill, and would be able to follow the text during the performance, thanks to undimmed lighting and assisted if necessary by wax tapers. Librettos were usually pocket-sized, printed on cheap paper, sewn into wrappers and rife with typographical errors: ephemeral objects, quickly redundant. Especially valuable to scholars are copies that survive with contemporary annotations – noting a change of cast, a cut or, all too rarely, details of stage movement or revisions by a librettist or impresario.

Towards the end of the 19th century the flexibility brought by electricity to theatre lighting, combined with the evolution of the opera programme and the standardization of the repertory, transformed the libretto into an object intended to have a more enduring function, with much of its topical content discarded – a source to be read or referred to not so much in the theatre as at home, before and after the performance.

A number of collected editions, providing permanent records of the writings of several eminent librettists, have been published, invariably in more elegant form than the original separate editions. The earliest date from the 17th century.

2. Italy. The earliest librettos, published in Florence, were printed in small quarto format (about 21 cm high) and contained between 12 and 20 leaves. The first to appear was for the first opera, Peri's setting of Rinuccini's *Dafne*, performed in Carnival 1598 and published by Giorgio Marescotti in 1600. The title-page names the poet, the sponsor of the performance (Jacopo Corsi), the person in whose honour it was given, the place and date of publication and the publisher. The only other preliminary to the text is the list of characters (without the singers' names), here called 'interlocutori' – for which alternative terms include 'personaggi', 'intervenienti' and 'attori'. The libretto concludes with verses addressed to Corsi – the first tribute of a kind that was to become a common feature of 17th-century librettos. The title-page of the second published libretto, Rinuccini's *Euridice* (1600), mentions the occasion for the performance; the preliminaries include a three-page dedication from Rinuccini to Maria de' Medici, an important historical note that refers to the previous performances of *Dafne*, expresses Rinuccini's approval of the suitability of the modern music for the setting of tragedies, names Peri as the composer, and justifies his own alterations to the conclusion of the fable.

These two librettos contain only brief stage directions; those for Monteverdi's *Arianna* and *Ballo delle ingrate* (published in *Compendio delle sontuose feste*, Mantua, 1608) are more extensive. Gradually during the first half of the century further information began to be given and librettos were more commonly printed in a smaller format (octave, duodecimo or sextodecimo). Exceptions were sometimes made for special occasions, when a more sumptuous publication, perhaps illustrated with scene designs, might be produced; one of the earliest such examples is the libretto for Marco da Gagliano's *La Flora* (Florence, 1628), text by Andrea Salvadori, which includes illustrations of five scenes, designed by Giulio Parigi and engraved by his son Alfonso.

It was usual for an 'argomento' (an outline of the plot before the action commences) to be printed. From about 1650 this was sometimes divided by the words 'che si finge' into two sections, the first having historical or documentary precedent while the second was the invention of the author. From the 1620s for about a century the *argomento* was occasionally published separately from, or instead of, the libretto. An early example is Marco da Gagliano's sacred drama *La regina Sant'Orsola* (text by A. Salvadori): the *argomento* was published in 1624 and the libretto in the following year. In 1638 an 'Argomento e scenario' was published for Manelli's *La Delia* (text by G. Strozzi): this formula was occasionally reverted to during the following half-century.

It was also customary to print an address to the reader (headed, for example, 'ai lettori' or 'l'autore a chi legge'); this was sometimes written and signed by the composer, impresario or printer but more often by the librettist. The names of the performers were seldom printed in 17th-century Italian librettos. A rare exception occurs in the publisher's informative preface to *Andromeda* (the opera that inaugurated in 1637 the first public opera house, the S Cassiano in Venice); this names and makes brief comments on the composer, singers, dancers and choreographer. One of the earliest librettos to print a formal cast list was *Alessandro vincitor di se stesso*, text by F. Sbarra, music by A. Cesti and M. Bigongiari (1654, Lucca), but it was not until about 1700 that the singers were regularly named in Italian librettos; when they were, the posts they held at court were often stated and, where relevant (particularly for castratos), their nicknames.

Librettos vary in content and appearance according to their publisher and the place of performance, but by early in the 18th century most contained not only the features already mentioned but others as well. Among these were lists of scenes and of machines and effects, a 'protesta' (an affirmation of the poet's belief in the Catholic Church, despite what might be inferred from the characters and subject matter of the opera), alternative arias (usually printed as a supplement at the end) and cuts observed in the performance. The latter were often indicated (from the late 17th century) by *versi virgolati*, double commas in the margin to indicate passages which either were not set to music at all or were omitted from the performance for the sake of brevity (fig.1): this procedure allowed the poet's work to be read unabridged. Paste-over slips were also used to make changes or to correct mistakes.

During the first half of the 18th century it became customary to name the musical director and costume designer and, in the second half, the producer, copyist, orchestral principals, chorus and even (though rarely) the understudies; occasionally notices were printed about the precise dates of performance during the season and the availability of the music. From the early years of the 19th century it became usual to name the prompter and lighting director and from the 1820s the whole orchestra was sometimes listed.

Dance was an important ingredient of opera until the mid-19th century and the libretto is one of the best sources of information about it. There are numerous references to ballets, dances, dancers and choreographers in 17th-century librettos, but it was not until the mid-18th century that synopses of full-length ballets and lists of all the participants began to be printed in the libretto, normally on a few pages at the end or, less frequently, between the acts of the opera. This practice lasted until the 1860s, after which ballet synopses were published as separate booklets on their own, a custom that had been initiated as early as the 1770s.

During the 19th century there were many further innovations in the development of the Italian libretto. Printed wrappers, replacing plain ones, were introduced no later than 1814, and by the early 1830s the back wrappers had started to be used for announcing the ballets to be performed or for advertising publications. At about this time publishers began to print the price of the libretto, on either the wrappers or the title-page, and to give typographical emphasis to star names in the cast list; and in the mid-1830s polychrome printing on both title-page

PRIMO. 5

Neghittoſa, e che fai ? torna in te ſteſsa,
E à preparar le ſchiere or volgi il piè;
Mà il ben mio,che ſà? dov'è ?
Dove, oh Dio, Virginia andò?
Ah che il nudo infant e arciero
A ſue voglie
Or la toglie,
Or la rende al mio penſiero;
Onde in tutti i deſir miei
Sol,che lei bramar non sò.
Il ben mio,&c.
Si ferma Appio come fuor di ſe guardando in quella parte, dove ſtava Virginia.

SCENA V.

Valeria, ed Appio.

Val. Signor, mediti forſe
Onde tu ſia caro à Virginia i modi?
O rimembrar tu godi
Cheto così degl'occhi ſuoi le faci,
Il ſuo labro, il ſuo crin?
Ap. Valeria taci.
,, *Val.* Valeria taci! Ingrato,
,, Di tal noja ti ſon gl'accenti miei?
,, *Ap* (Virginia, e dove ſei?)
,, *Val.* E prendi à ſchivo tanto
,, Chi tanto amaſti ſempre?ahi duolo,ahi pena;
,, E d'un volto, che appena
,, S'offerſe à gl'occhi tuoi sì ti compiaci?
,, Ahi pena, ahi duolo;
,, *Ap.* Taci.
Val. Senti.
Ap. Taci Valeria, e à miglior tempo
Serba i lamenti, e parlami d'amor e,
D'altra cura maggiore
A 3 Seguir

1. Alessandro Scarlatti, 'La caduta de' Decemviri': first edition of the libretto by Silvio Stampiglia (Naples, 1697), showing verses in inverted commas ('versi virgolati') to indicate a passage cut in the performance

and wrappers was introduced. Until the 1840s the libretto was not normally printed by the publisher of the music but by a general publisher who had the concession from the theatre. Thereafter the more powerful music publishers also began to take over publication of the text. In addition to the fully detailed librettos printed for particular performances, copies of regularly performed operas were printed for general sale without any performance or production details; these could be adapted for use for a specific performance by the substitution of a newly printed title-page and cast-leaf or by paste-over addenda slips. New forms of in-house control were instigated: from 1843 Ricordi included librettos within their regular system of plate numbers, from 1860 they applied blind date stamps to indicate the year and month of issue, and from 1865 both they and Lucca sometimes used printed date stamps. Until 1874 wrappers were generally printed by letterpress, often embellished by typographical ornaments, but in that year Ricordi published the first Italian libretto (Verdi, *Macbeth*, designed by Prina) whose

wrappers set out to give a visual impression of the flavour of the opera, usually by depicting a scene from the work. *Macbeth* was printed in monochrome, but from 1877 chromolithographic wrappers on librettos, just as on vocal scores, were frequently used.

3. Other main centres. The development of the libretto in Italy strongly influenced the form in which the artefact was published elsewhere. The first libretto for a German opera was for Schütz's *Dafne*, to a text by Martin Opitz after Rinuccini, published in 1627. This quarto names both the composer and the librettist and contains a dedicatory poem and a list of characters. Among the earliest Italian operas to be performed in Germany was Antonio Bertali's *L'inganno d'amore* (1653, Regensburg): Benedetto Ferrari's libretto, printed in Italian, includes a synopsis in German and is embellished with seven engraved scene designs by Giovanni Burnacini, the pioneer of Venetian theatrical machinery. Burnacini's earlier designs for *La Gara*, text by Alberto Vimina, had also been published in the same manner (Vienna, 1652). This was a libretto of the commemorative type, published after the performance; it included a description of each act and an account of the impression made by the spectacle. Burnacini's son, Ludovico, worked principally in Vienna, where nine librettos between 1661 and 1700 carried engravings of his scene designs, including Cesti's *Il pomo d'oro* (1668) and Draghi's *Il fuoco eterno* (1674). Viennese 17th-century librettos tended to follow the Italian models and usually named the librettist, composer and machinist but not the singers. German librettos did not always name even the librettist, and rarely the composer. That for Handel's first opera, *Almira* (published in Hamburg, 1704), gives no names at all but lists in the preliminaries the dances and scenes. The arias are in German and Italian, a German translation being provided for the latter. Later in the 18th century and early in the 19th the participants are sometimes named in both German and Viennese librettos, and translations into German often given for foreign-language texts. Three editions of Gluck's *Orfeo* (Vienna, 1762) were published at about the time of the première – one with Italian and French text, one with German and one with Italian only; all three name the singers. The first printing of *Idomeneo* (Munich, 1781) names the composer, librettist, translator and also the singers (the only libretto of one of Mozart's major operas to name them); it has an *argomento* and list of scenes, and a German translation faces the Italian text. The second edition, which reflects the changes made in the rehearsals for the original production (see Mozart's letters to his father in early 1781), has Italian text only. There are exceptions, but in general the German and Viennese libretto from about 1750 is sadly uninformative, usually having a list of characters ('Personen') but no other preliminaries. The 1805 Vienna libretto of *Fidelio* provides an example of this, while Weber's *Der Freischütz* (Berlin, *c*1821) names the singers but, in common with many other German librettos, contains the text of only the 'Arien und Gesänge'.

The first opera produced in France was Luigi Rossi's *Orfeo*, to a text by F. Buti; an *abrégé* in French was published but not a libretto. The first French libretto was probably Buti's text for Carlo Caproli's *Le nozze di Peleo e di Theti* (1654, Paris); this was published with dual Italian and French texts and named the singers. In the same year an English translation, *The Nuptials of Peleus and Thetis*, was published in London – probably the earliest libretto to be published in England, though no performance was given. The librettos of the first French opera, Michel de La Guerre's *Le triomphe de l'amour*, text by C. de Beys, and that of Cambert's *Pomone*, which inaugurated the Paris Opéra, were published at the end of 1654 and in 1671 respectively. In 1672 the first of Lully's operas was given. The original editions of his librettos are quartos and many have an engraved frontispiece depicting a scene from the work. In most of them the names of the singers and dancers, and sometimes also the leading instrumentalists, are given before the prologue and first act (fig.2); further names are occasionally inserted at points within the text. For works produced at the Opéra the quarto format was maintained throughout the 18th century, after which the octavo format used by the other Paris theatres was adopted. From the 1720s comic operas appeared in a new type of publication that was to become popular in England with the advent of ballad opera: the music of some or all of the airs, though usually only the melodic lines, was printed within or as a supplement to the libretto. This format was continued, principally by the publisher Duchesne, in librettos of many comic operas and parodies from the 1730s to the 1770s, especially those of C.-S. Favart. Until the late 1820s publishers issued librettos in plain wrappers; thenceforward printed



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Vingt-ſix ſuivants de la Renommée chantants.

Meſſieurs Bony, Bernard, Rebel, Gillet, Beaumont, Perchot, Aubert, Pouyadon, Leroy, Gaudin, Jollain, Huart, Champenois, Leſcuyer, Prevoſt, Moreau, Beaupuits, Martial, Hannot, Laurent, Liron, & Boutelou. Les Sieurs Lanneau, Paiſible, Henry, & de Lorme Pages.

NEPTVNE. Monſieur Foreſtier.

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Six Tritons joüants de la Flûte.

Meſſieurs Louys, Nicolas Hotteterre, Philidor l'aiſné, Philidor cadet, Pieſche, & Bonnet.

Deux Tritons chantants. Meſſieurs du Meſny, & Nouveau.

* ij

2. Jean-Baptiste Lully, 'Isis': first edition of the libretto by Philippe Quinault (Paris, 1677), showing the first page of the list of singers and instrumentalists for the Prologue

wrappers were gradually adopted and frequently carried advertisements.

In England the early librettos were usually quartos, similar to the contemporary playbooks. The libretto for the first English opera, William Davenant's *The Siege of Rhodes*, music by Matthew Locke and others, is particularly informative: it names the place of performance, the singers, the composers of each entry and of the instrumental music, and it gives precise descriptions of the scenery and includes an address from Davenant to the reader. Other pre-1700 librettos normally have a dedication or preface but do not name the singers, though publisher's advertisements are sometimes included.

From the beginning of the 18th century the normal format changed to small quarto or octavo. From this period English librettos invariably name the composer, librettist, singers and dancers and often include a preface or dedication. *Arsinoe* (1705) has a preface by the composer, Thomas Clayton, in which he defines his aims in introducing the Italian manner to the English stage. The libretto of Handel's first London opera, *Rinaldo* (1711), has the Dedication, Preface and Argument in English, Giacomo Rossi's address to the reader in Italian and Aaron Hill's English translation of the text facing Rossi's Italian original; the printing of dual texts became routine for most operas performed in a foreign language in London until about the end of the 19th century. In 1728 the libretto of *The Beggar's Opera* was published in two octavo editions, the first having the melodic lines of the airs printed as a supplement, the second having them interspersed with the text, preceded by the overture in score. This remained the standard format in which the early ballad operas appeared (the tunes usually being printed from woodcuts).

Innovations later in the 18th century include the occasional provision of a frontispiece depicting a singer or a scene from the production, while an abridged form of libretto was introduced for some English-language operas, in which the text of only the vocal numbers was printed and the spoken dialogue omitted. An early example, for *Der Freischütz* at Drury Lane in 1824 (published retrospectively in the series *Dolby's British Theatre*, 1825), includes six pages of 'critical remarks' on the music, a description of the costumes, and stage directions supplied by the editors 'from their own personal observations, during the most recent performances'. An advertisement for further titles in the series appears on the printed wrappers (introduced in the 1820s). From the late 1840s Covent Garden librettos often include a full list of the orchestra and give the name of the conductor. In the 1850s Davidson's began a series of 'Musical Libretto-Books' in which the original and English texts were printed in double column and 'the music of the principal airs' interspersed; some of Davidson's librettos have extensive prefaces commenting on the history of the opera and previous productions. By the 1860s it is not uncommon to find advertisements for miscellaneous goods and services printed on the wrappers and on several pages at the front and back of the libretto itself.

4. THE 20TH CENTURY. During the 20th century the libretto became associated with publishers and recording companies rather than with opera houses, although very occasionally an opera programme printed the complete libretto (particularly for a concert performance, when a translation was normally included). Most opera publishers still issue librettos, for both new and repertory operas, printed on better paper and in thicker wrappers than formerly; their contents are generally confined to normal title-page information, copyright claims, a list of the characters and scenes, a statement of the place and date of the first performance, possibly a preface and synopsis, the text itself, and advertisements for other publications. Boxed sets of gramophone records normally contained a booklet (up to 30·5 cm square) that included the text, often in several (usually four) languages, laid out in columns; the same procedure is usually followed for the booklets (12·5 × 14·5 cm) that accompany compact discs.

A number of private individuals and institutions have assembled significant collections of librettos. The most internationally representative is probably that formed by Albert Schatz, now in the Library of Congress, Washington; other particularly fine collections are those of the British Library, London, the Manoel de Carvalhoes collection at the Accademia di S Cecilia, Rome, and the Ulderico Rolandi collection at the Fondazione Cini, Venice. Further extensive collections are at the Österreichische Nationalbibliothek, Vienna, the Bayerische Staatsbibliothek, Munich, the Herzog August Bibliothek, Wolfenbüttel, the Biblioteca Marciana, Venice, the Central Library of the Mariinsky Theatre at St Petersburg, the New York Public Library, the university libraries of California (at Berkeley) and Texas (at Austin), and the conservatory libraries of Bologna, Brussels, Milan, Naples and Paris. The best-known catalogues of librettos are O.G.T. Sonneck's *Library of Congress: Catalogue of Opera Librettos Printed before 1800* (Washington DC, 1914), a monumental work, extensively annotated, in which librettos are listed by title, librettist and composer, and Claudio Sartori's *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–95), which lists all Italian and Latin libretto texts published up to and including 1800 and states the location of copies worldwide; 16 indexes are provided.

The importance of librettos not only as texts but as documentary evidence of multifarious aspects of operatic history has now come to be fully appreciated and has in recent years inspired a major bibliographical undertaking known as the US RISM Libretto Project, with its seat at the University of Virginia, Charlottesville. The object is to coordinate the cataloguing in machine-readable form of all historical librettos in collections in the USA, beginning with the Schatz Collection. The records (which are entered into the Research Libraries Information Network, where they are accessible as work proceeds) include not only the standard bibliographic descriptions but the indexing of all performance and production personnel named in the source, the names of the characters and the city and theatre of production.

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Libya [Great Socialist People's Libyan Arab Republic] (Arab. Jamahiriya Al-Arabiya Al-Libiya Al-Shabiya Al-Ishtirakiya Al-Uzma). Country in North Africa. It has an area of approximately 1,759,540 km² and covers various cultural areas. Its coastline of approximately 2000 km between Egypt and Tunisia is part of the Mediterranean region, although most of its territory lies in the Sahara desert, extending from the Sudan to southern Algeria; to the south, it borders the sub-Saharan African states of Chad and Niger.

Since ancient times Libya has been situated at a cultural crossroads, where different musical currents co-exist without destroying each other. Two factors contribute to the cohesion of Libyan society, which comprised an estimated 6·39 million people at the beginning of the 21st century, namely uniformity of religion (all groups of the population, whatever their origins, are Muslim) and a single official language, Arabic. Some minority dialects are used in the sung poetry of various regions. Traditional music continues to flourish, preserving certain features of ancient societies, which include the reservation of musical instruments for certain social groups, although such differences have been abolished in the institutions of contemporary Libya.

1. General musical characteristics. Arabo-Andalusian music, which has its own theoretical system, is traditional art music rather than traditional folk music. This article will concentrate on orally transmitted musical traditions, often of a functional nature, which act as markers of identity and have not been conceptualized into an explicit theory. While these traditions are shaped by rules that are often complex, these rules remain implicit; they are learnt by participation in the music and transmitted by imitation.

Notwithstanding their diversity, these musical traditions have certain common features that demarcate them as Saharan traditions and distinguish them from the music of sub-Saharan Africa and the traditions of the northern shores of the Mediterranean. They are all monodic; various percussion instruments are used to accompany a single melodic line, either vocal or instrumental, the range of which is often limited to a 5th or 6th. (Tuareg female fiddle players are an exception, often playing an octave leap at the beginning of or during a piece.) Instrumental ensembles therefore comprise a single melodic instrument (a chordophone or an aerophone) accompanied by percussion instruments, which vary with region and repertory. Vocal performance is most frequently of the responsorial type, alternating between a solo voice and a homophonic chorus. There is sometimes a slight overlap between the verse and the refrain, and most of this music is metrical.

2. Musical repertories. The most obvious distinctions between the different repertories are based on functional criteria linked to the circumstances in which the music is performed.

Despite the latent disapproval of certain prominent fundamentalist Muslims, the population in general has a positive attitude towards musical performance on certain occasions, notably the periods of communal festivity that punctuate the religious calendar (in particular the end of the month of Ramadan) and wedding ceremonies. The music performed at wedding ceremonies in towns differs in certain respects from that performed at rural weddings. Differences that are regional or peculiar to certain communities are especially marked where traditional customs persist, and the celebration has not entirely lost its ritual aspects; this is particularly the case in certain oases, which until quite recently were separated by distances assessed in terms of several days' journey by caravan. The advent of motor transport has reduced travelling time, but distinctive cultural features several centuries old have not necessarily disappeared.

The more directly religious repertories are connected with the popular Sufism of the various religious fraternities found in Libya. The music, which is closely linked to their ceremonies, may be a sequence of alternating song (a soloist and a male chorus) accompanied by an ensemble of *bandīr* frame drums; a similar ensemble may be used to accompany a solo oboe. Music may also be performed by a more varied percussion ensemble, with voices merely repeating the name of God rhythmically in order to achieve ecstasy.

Private music does not involve the whole community. Included in this category are songs performed by women among themselves and music performed in isolation by herdsmen, who sing and play music that may have amorous or nostalgic themes. Herdsmen may play either the *tazammart* (small flute) or the *magruna* (double clarinet).

3. Musical instruments.

(i) Aerophones. There are three reed instruments with different areas of distribution, namely the *magruna*, the *zokra* (bagpipe) and the *ghayṭa* or *gaita* (oboe); the latter is also found far beyond the boundaries of Libya. The flute, which is common in neighbouring Arab regions, is not played widely in Libya, but the sedentary populations (originally slaves) of the south-western oases play the

tazammart. This differs from the Arab *nay* both organologically and in performance technique; it has four finger-holes, which are grouped in pairs, and the musician adds a vocal drone while playing the instrument.

The *magruna* has two melodic pipes made of reed or sometimes brass, each with five finger-holes; there is no hole at the back. The pipes are fixed together in parallel, so that the holes of each can be stopped at the same time by the same finger and will sound in unison. A small mouthpiece to hold the reed is inserted into each pipe. The reeds are of the idioglot type (cut directly in the wall of the pipe); their beating length is carefully regulated by a cotton ligature sliding over the tongues to keep them synchronized. The far end of each pipe has a horn-shaped bell. These features distinguish the *magruna* from the Egyptian double clarinet, which has no bells and only one melodic pipe; the second pipe of the Egyptian instrument has no finger-holes and acts as a drone. Players of the *magruna* use a circular breathing technique and can therefore play for a long time without interrupting the flow of sound.

The *zokra* has two melodic pipes fixed together like those of the double clarinet; they differ from the pipes of the *magruna* in that each pipe only has four finger-holes. Consequently the entire repertory of the *zokra* can be performed on the *magruna*, but the reverse is not true. The reeds of the *zokra* are about twice as long as those of the *magruna*. The bag, which acts as an air reservoir, is made of a whole kidskin with the feet tied. In general, the Libyan *zokra* resembles the Tunisian *mezwid* bagpipe, although the latter has pipes with five finger-holes rather than four and therefore has features in common with both the Libyan *zokra* and the *magruna*. (In Tunisia the name *zokra* designates an oboe.)

The *ghayṭa* is widely distributed both within and beyond the Mediterranean area. It is made of turned wood; the pipe has a conical bore and flares at the end. The *ghayṭa* has a double reed with a disc (usually made of metal) on which the musician's lips can rest and is played using a continuous breathing technique. Some *ghayṭa*s are entirely covered by a thin sheet of brass to prevent them from splitting in dry atmospheric conditions.

(ii) Chordophones. These are played mainly by two minority groups: the Tubu (sometimes called the Tibu or Teda in Libya), who are originally from Chad and live in large numbers in the Khufrah and Fezzan regions of the extreme south, and the Tuareg, who live mainly along the western frontiers of the country (*see* TUAREG MUSIC). There are two varieties of chordophone in Libya, namely the *keleli* (plucked lute) played by the Tubu, and the fiddle, played by both the Tubu and the Tuareg.

The *keleli* has a hemispherical resonator, which may be made of gourd, wood or enamelled sheet metal; this is covered with a soundtable of stretched skin laced into position. Its two strings have no pegs and are attached to the neck by ligatures; a third, shorter string is sometimes added, tuned an octave above the lower string. The body of the instrument can be turned into a *kiiki* fiddle simply by replacing the gut strings of the lute with a single 'string' made of a hank of horsehair, which is played with a bow consisting of a curved stick with another length of horsehair stretched between its ends.

The Tuareg *imzad* fiddle (sometimes called *inzad* or *amzad*) is also a monochord and is always played by women. Its resonator consists of a hemispherical gourd covered with skin laced in place, but its diameter is considerably larger than that of the Tubu *kiiki*, and the skin of its soundtable is usually decorated with symbolic designs in henna. The string is fixed to the neck, and, like the Tubu *kiiki*, the instrument has no pegs, but performance technique differs in the way in which the bow is held; a musician playing the *kiiki* moves the bow outwards, while a performer on the *imzad* draws it in the opposite direction. The two-stringed Arab *rabāb* does not seem to be played in Libya, but the *imzad* is sometimes known as the *rabāba*.

(iii) Membranophones. The membranophones have resonating bodies of various shapes and dimensions, which may be made of wood or pottery. These instruments differ from one repertory and region to another, but for the sake of clarity their organological characteristics have been adopted here as the prime criterion of presentation.

(a) Double-headed drums. The *ṭabl* is a cylindrical drum with two laced skins. The player rests it on the ground and strikes the upper skin with bare hands. The *ṭabl* is in widespread use, particularly to enliven the evening before a wedding ceremony, and may be used to accompany a singer or a *magruna*. The term *ṭabl* may also be used to refer to a kettledrum. The *nuba* drum, although much heavier and larger, is slung from the player's shoulder by a strap and beaten on both skins with a straight drumstick; it is mainly used during the *dhikr* religious ceremonies performed by various fraternities of the popular Sufism which flourishes in Libya.

The term GANGA is used to refer to double-headed drums, which belong to two different organological categories: one variety of *ganga* is a tubular or cylindrical drum and the other a frame drum. Tubular *ganga*s are 40 to 60 cm deep and are played in pairs, one drum being regarded as a female voice and the other as a male. This idea is common in sub-Saharan Africa and indicates the southern African origin of these instruments. They are carried using a shoulder strap and the upper skin is struck with a curved beater, the lower skin is played with the bare hand, though some drummers never strike the lower skin.

The other form of *ganga* has a supple wooden frame (often of the kind used to make large flour sieves); this is held vertically with the left hand, while the right hand strikes one of the skins with a cross-shaped curved beater similar to that used to play the tubular *ganga*. The tubular *ganga* has snares on the lower skin, which produce a characteristic 'chirping' sound when the skin against which they are stretched vibrates (sympathetically, when the other skin is struck). Such drums are played for entertainment and may accompany a *ghayṭa* or a *magruna*, but are not used in religious ceremonies.

The Tubu in the Khufrah and Fezzan regions play the *nang'ara*, a large drum which has two laced skins. In performance, it is placed on the ground or suspended in a vertical position; its upper skin is struck by two men who each use two straight sticks. Blacksmith musicians (a special caste among the Tubu) accompany their songs by striking a drum called the *kidi* with their bare hands.

(b) Single-headed drums. This category includes drums of many shapes and sizes, the bodies of which may be made of wood or pottery. Pottery drums are always of the goblet type, although there are many variations in form and dimension. This category includes the type

widely distributed throughout North Africa under the name of *darbouka* (*see* DARBUKKA), which has an almost hemispherical body on which the skin is stretched. The conical drum is more specifically Libyan; Gharyan, in the west of the country, is one of the main centres where it is made. The skin of the *darbouka*, which may be goatskin or fish-skin, is glued in place. Some *darboukas* are played in ensembles of three instruments of different sizes, which produce varying pitches; the smallest is about 15 to 20 cm high and is named *qullāl* or *al-darbouka al-ghadāmsī*, from the name of the town of Ghadamis on the Tunisian border. These drums are women's instruments, particularly among the Berbers.

Other goblet drums have wooden cases and are considerably larger (about 80 cm high). The *debedha*, which has a rounded body like that of the *darbouka*, has a head made of sheepskin with a central cap placed on it to weight it; in this respect it resembles the *debedba* of the Hon region, the body of which is cylindrical. Libyan musicians consider that these drums have been in use much longer than pottery drums and that they produce the finest sound of all the local drums.

Bandīr frame drums without jingles are mainly played at religious *dhikr* ceremonies, as are the small *baz* kettledrums. Some fraternities prefer to use the small *ṭār* frame drums, which are approximately 20 cm in diameter and have jingles attached, and the drum also known as *al-bandīr al-Aīssāwī*, which has two rows of jingles.

The large *tindé* mortar drum is particular to the Tuareg and is played by women as an accompaniment to non-religious songs on various occasions.

(iv) Idiophones. The most important instruments in this category are the large metal castanets called *shakshaka* (known in Morocco as *qarqabou*); these are plates about 30 cm long shaped into a hollow cup and are joined in pairs by a leather strap. They are played by a professional musician, who holds a pair of them in each hand, and are usually found in ensembles with *ganga* drums and *ghayṭa*s or *magruna*s.

Cymbals are used by certain religious orders in their ceremonies, while everyday utensils such as spoons and bottles are often used as percussion instruments for entertainment; for instance, empty jerrycans balanced on a small pile of sand or a bale of fabric are struck with bare hands and make satisfactory substitutes for drums.

4. MUSICIANS. The institutions of modern Libya are founded on the principle of equality of all citizens. This rules out official recognition of castes of musicians, but the caste system persists strongly in minority groups of non-Arab cultures (mainly the Tuareg and Tubu peoples) and is apparent in the exclusive use of certain instruments and repertories by certain groups within these cultures.

Members of the musician caste are often blacksmiths. Among the Tubu, their instrument is the *kidi* drum, while among the Tuareg it is the *ganga* of either variety. Members of this caste are the only ones who perform praise-songs in public for a fee. As well as qualification by caste, gender is a factor in the performance of certain repertories; the Tuareg women, who do not constitute a caste but enjoy high social status, play the *imzad*, which is played exclusively by men in all neighbouring societies. Age is a relatively minor consideration, in contrast to many African societies in which the repertories performed by children and those performed by adults are substantially different.

The Arab, or Arabic-speaking Libyan population as a whole, does not recognize castes of musicians, but specialization in music has implications for the social status of those involved. There is a distinction between those who perform merely for the love of music and those who perform for a fee. In general, musicians are semi-professionals; they participate in the activities of the social group as a whole, and payment for their music is merely incidental. In the southern provinces, most of these musicians are of African origin. The men play the *ghayṭa*, the *magruna* or the *zokra* and the women specialize in certain song repertories, especially for wedding ceremonies; but while music is an indispensable feature of certain occasions, the performers' activities carry no particular social cachet.

During the closing decades of the 20th century, a new category of professionals developed in the urban environment; these musicians take part in 'folk' performances of traditional music and dance adapted to some extent to modern tastes, and their activities are broadcast on television and local radio.

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MONIQUE BRANDILY

Licenza (i) (It.: 'licence'). (1) In the 17th and 18th centuries a passage or cadenza inserted into a piece by a performer.

(2) In the same period, an epilogue inserted into a stage work (opera or play) in honour of a patron's birthday or wedding, or for some other festive occasion. This usually consisted of recitatives and arias but choruses were sometimes included. The *licenza* could be an integral part of the main work (as in Fux's *Costanza e Fortezza*, 1723) or it could be written later by a different composer and librettist; in 1667 the Emperor Leopold I composed his own *licenza* for the Viennese performances of Cesti's *Le disgrazie d'amore*.

WILLIAM C. HOLMES

Licenza (ii) (It.: 'licence'). The directions 'Con alcuna licenza' or 'con alcune licenze' indicate either that a piece is to be performed somewhat freely in the matter of tempo or expression (the slow movement of Tchaikovsky's Fifth Symphony is marked 'Andante cantabile, con alcuna licenza') or that in its composition some liberty has been taken with strict forms and procedures (e.g. the fugue in Beethoven's Hammerklavier Sonata op.106).

WILLIAM C. HOLMES

Licette, Miriam (*b* Chester, 9 Sept 1892; *d* Twyford, 11 Aug 1969). English soprano. She studied under Marchesi,

Jean de Reszke and Sabbatini, making her début in Rome as Butterfly (1911). After further successful European appearances, she returned to England, where she became one of the leading lyric sopranos of her day, singing with the Beecham Opera Company (1916), the British National Opera Company (1922), and at Covent Garden (1919–1929). Her roles included Mimì, Desdemona, Eva and Louise, and she was specially admired in Mozart. Her voice was pure and steady, with firmly placed tone and a remarkably even scale, well represented in Beecham's complete recording in English of *Faust* (1930).

J.B. STEANE

Lichfild [Lichfield], **Henry** (*fl* 1613). English composer. The preface of his only publication, *The First Set of Madrigals of 5. Parts, Apt both for Viols and Voyces* (London, 1613/14; ed. in EM, xvii, 1922, 2/1969/*R*), reveals that he was in the service of Lady Cheyney (Cheney) of Toddington, near Luton. He was not employed primarily as a domestic musician but possibly, as Edmund Fellowes suggested, as a household steward. In her will Lady Cheyney, who died in 1614, left £20 to Lichfild.

Lichfild's madrigals were composed in his leisure hours under the encouragement of Lady Cheyney, and were first performed by the 'instruments and voyces' of her family. They are unpretentious pieces that take no account of the technical and expressive elaboration of the form already displayed in the work of Weelkes and Wilbye, but return to the simplest canzonet manner that Morley had established in England 20 years earlier. Lichfild handled this undemanding manner cleanly but without enterprise, and his music is acceptable, though it may be perceived as lacking in individuality.

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DAVID BROWN

Lichnowsky. Austrian family of patrons of music. Several members of the Austrian branch of this aristocratic family supported the arts in the late 18th and early 19th centuries.

(1) Prince **Karl** [Carl] **(Alois Johann Nepomuk Vinzenz Leonhard) von Lichnowsky** (*b* Vienna, 1756/1758/1761; *d* Vienna, 15 March 1814). He lived mostly in Vienna but also maintained an estate at Hradec nad Moravicí, near Troppau (now Opava, Czech Republic). From 1776 to 1782 he studied law in Leipzig and Göttingen. In Göttingen he also had contact with Forkel and started to collect works by J.S. Bach. In 1788 he married Maria Christiane (1765–1841), daughter of Countess Maria Wilhelmine of Thun-Hoherstein. Prince Karl was a pupil and patron of Mozart; they belonged to the same masonic lodge. A year after his marriage he invited Mozart to accompany him on a trip to Prague, Dresden, Leipzig and Berlin. The trip did not bring Mozart the hoped-for improvement in his financial situation, on top of which he apparently had to lend the Prince 100 gulden (letter, 23 May 1789). Two years later Prince Karl won a judgment against Mozart for over 1400 gulden for non-payment of a debt of an unknown nature. Half of Mozart's salary was attached as part of the judgment. Whether or not Lichnowsky was responsible for bringing Beethoven to Vienna, as Czerny states, he did invite the composer to live in his house once he arrived. He also regularly engaged a string quartet, led by Schuppanzigh, for music sessions, in which the composer participated. In return, Beethoven dedicated to him the piano trios op.1, the Sonata 'Pathétique' op.13, the Piano Sonata op.26, the Second Symphony and the piano variations WoO69. He is the only member of the aristocracy explicitly thanked in the Heiligenstadt Testament of 1802, and Beethoven praised him in a letter of 1805 as 'one of my most loyal friends and promoters of my art'. In 1800 Prince Karl offered Beethoven an annuity of 600 gulden as support until he should receive a suitable post. A rupture occurred in 1806: it is usually attributed to an incident involving French officers at Lichnowsky's palace in Troppau, although Jürgen May argues that other factors (such as the Prince's financial situation) were also responsible. Nonetheless, in 1809 Prince Karl joined with Archduke Rudolph and Prince Kinsky in committing enough of an income to Beethoven to prevent his having to leave Vienna to take up a Kapellmeister position in Kassel. However, as the economic hardship brought about by the occupation of Vienna by Napoleon's army worsened, the money was not forthcoming and Beethoven resorted to filing a lawsuit against Lichnowsky and Kinsky. Lichnowsky had an eccentric character; he was described as a 'cynical degenerate and a shameless coward' by Countess Lulu Thürheim and died (according to his autopsy report) of a malady resulting from his 'licentious way of life'.

(2) Countess **Henriette von Lichnowsky** (*b* Vienna, 10 May 1769; *d* after 1829). Sister of (1) Karl von Lichnowsky. She also befriended Beethoven in Vienna and received the dedication of his rondo op.51 no.2 in 1802. After her marriage to the Marquis of Carneville she moved to Paris, where she was associated with musicians, including Chopin.

(3) Count **Moritz (Josef Cajetan Gallus) von Lichnowsky** (*b* Vienna, 17 Oct 1771; *d* Vienna, 17 March 1837). Pianist and composer, brother of (1) Karl von Lichnowsky. He was married to Maria Anna Carmelli di Castglione-Faleta, 1797–1817, and the actress Josephine Stummer (with whom he had a daughter in 1814), 1820–37; the second marriage caused a rupture with his family. He was also a patron and friend of both Mozart and Beethoven, and a constant promoter of Beethoven's interests. Beethoven dedicated the Prometheus Variations op.35 (1803) and the Piano Sonata op.90 (Vienna, 1815) to him. His involvement with Beethoven was at its height in the 1820s when he tried to secure him a position as court composer, tried to bring him and the poet Grillparzer together for an opera text, offered advice in Beethoven's business affairs and participated vigorously in the arrangements for the first performance of the Ninth Symphony. He was a fine amateur musician and published a set of seven piano variations on Paisiello's 'Nel cor più non mi sento' (Vienna, 1798). In his last years he became acquainted with Chopin.

(4) Prince **Felix von Lichnowsky** (*b* Vienna, 5 April 1814; *d* Frankfurt, 18 Sept 1848). Son of the poet Eduard Maria and grandson of (1) Karl von Lichnowsky. Felix was a member of the National Assembly at Frankfurt, and became a friend of Franz Liszt, with whom he corresponded.

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ELLIOT FORBES/WILLIAM MEREDITH

Lichtenegger, Mathilde. *See* MALLINGER, MATHILDE.

Lichtenfels, Hainrich. *See* FABER, HEINRICH.

Lichtenhahn, Ernst (*b* Arosa, canton of Graubünden, 4 Jan 1934). Swiss musicologist. He studied musicology at Basle University with Schrade and Arnold Schmitz, and German literature with Walter Muschg; at the same time he completed a course at the Basle Academy for school music (1959). In 1961 he became an assistant lecturer at Basle University Musicology Institute; he took the doctorate at Basle in 1966 with a dissertation on Schumann and became lecturer on instruments in 1968. In 1969 he was appointed to the chair of musicology at Neuchâtel University, where he has taught both historical musicology and ethnomusicology. In addition to studying European music history, particularly that of the 18th and early 19th century, Lichtenhahn has specialized in the works of Swiss composers and the history of musicology in Switzerland.

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JÜRG STENZL

Lichtenstein, Karl August, Freiherr **von** (*b* Lahm, nr Kronach, 8 Sept 1767; *d* Berlin, 10 Sept 1845). German composer and theatre manager. After spending his childhood in Gotha, where his father was a government official, and further education at Göttingen, he served for a while with the English army before entering Hanoverian service; his opera *Glück und Zufall*, to his own libretto, was performed at Hanover in 1793. In 1797 he was appointed manager of the court opera in Dessau, whose new house opened on 26 December 1798 with a performance of his opera *Bathmendi*. Apart from his administrative responsibilities and the works he wrote, he and his wife frequently performed in operas. His Singspiel *Die steinerne Braut* proved very successful in 1799; a duet from it was published in the *Allgemeine musikalische Zeitung*.

In 1800, following financial difficulties after an ambitious and artistically successful guest season at Leipzig, Lichtenstein left Dessau for Vienna, where he became Kapellmeister and artistic director under Baron von Braun, Intendant of the Hoftheater, for three years. *Bathmendi* was a failure when, newly revised, it was given on 16 April 1801. Five years later Lichtenstein gave up theatrical activities and returned to diplomacy, as minister to the Duke of Saxe-Hildburghausen, but in 1811 he went to Bamberg and in 1813 became director of the theatre. He also took up composing again, with *Die Waldburg* (1811), *Imago* (1813–14) and a considerable number of other stage works. In 1814 Lichtenstein moved from Bamberg to Strasbourg, as musical director. He returned to Bamberg in 1817, and in 1823, after a brief stay in Dresden, he settled in Berlin, where his opera *Die Edelknaben* was given. After a period of responsibility for the spoken theatre, he took up an appointment at the opera in 1825. He was pensioned in 1832 though he continued to adapt, translate and even compose stage works.

In addition to his own operas, Lichtenstein provided librettos for other composers (including a revision of *Agnes von Hohenstaufen* for Spontini in 1837), and he translated or arranged nearly 20 operas by some of the leading composers of the day.

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PETER BRANSCOMBE

Lichtenstein, Ulrich von. *See* ULRICH VON LIECHTENSTEIN.

Lichtenthal, Peter [Pietro] (*b* Pressburg [now Bratislava], 10 May 1780; *d* Milan, 18 Aug 1853). Austrian writer on music and composer. A doctor of medicine by profession, having earned his degree in Vienna, he settled in Milan in 1810 as a censor for the government. He was a close friend of Mozart's son Karl, and an ardent proponent of Mozart's chamber music. He composed about 50 works, including seven ballets for the Teatro alla Scala, church music, orchestral music (about 15 symphonies), chamber music, songs, piano and organ works. A number of these were published; most of his manuscripts are in the Milan Conservatory library.

Lichtenthal's importance lies in his writings, in particular his four-volume *Dizionario e bibliografia della musica* (1826), which although full of factual errors, and being in significant measure a translation of the dictionaries of Gerber (1790–92), Koch (1802) and Castil-Blaze (1821) and the bibliography of Forkel (1792), is nevertheless a landmark in the development from dilettantism to modern, systematic bibliographic method.

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Harmonik für Damen (Vienna, 1806)
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Cenni biografici intorno al celebre maestro Wolfgang Amadeus Mozart (Milan, 1816/*R*)
Dizionario e bibliografia della musica (Milan,1826/*R*)
Estetica, ossia Dottrina del bello e delle belle arti (Milan, 1831)
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ALFRED LOEWENBERG/BRUCE CARR

Lichtenwanger, William (John) (*b* Asheville, NC, 28 Feb 1915). American music librarian. He attended the University of Michigan, where he took the BM in 1937 and the MM in 1940; he also did postgraduate work at Indiana University. From 1937 to 1940 he was music librarian at the University of Michigan. He then joined the staff of the Library of Congress, where he was head of the reference section in the music division, 1960–74. His particular interests as a librarian were music reference problems and services and musical lexicography. He was also active as an editor of reference works and *Notes* (the quarterly journal of the music library association), for which he edited 'Bibliography of Asiatic Musics' (1947–51) and which he supervised, 1960–63. He compiled two important directories of instrument collections (1961, 1974), was music editor of, and a contributor to, *Church Music and Musical Life in Pennsylvania* (1947) and *Collier's Encyclopedia* (New York, 1949–51), and was joint editor of the index to *Modern Music* (1976).

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'Music and Copyright Law in the United States', *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel*, ed. D. Hunter (Urbana, IL, 1994), 69–94

PAULA MORGAN

Li Chunyi (*b* Tianjin, 12 Feb 1920). Chinese musicologist. He attended the No. 1 Provincial Middle School of Hebei province and Department of Economics, College of Industry and Commerce in Tianjin. In 1942–3 he attended the National Opera College in Chongqing, where he majored in theory and composition.

He worked in north-east China (Manchuria) as a music instructor in the Guandong Social Education Service (1948–9); music instructor, research fellow and director of the Research Centre for Music at Dongbei Lu Xun Academy for the Arts (1949–52); and deputy dean and director of the Research Centre and Library of the Dongbei College of Music (1953–6) which he and An Bo established jointly in 1949. In 1956 he was appointed director of the Division of Ancient Chinese Music History at the Chinese Music Research Institute in Beijing. He has been a research fellow of that institute (renamed as Music Research Institute, Chinese Academy of Arts) in Beijing ever since. Since 1948 Li had numerous publications in ancient Chinese music aesthetics, history, archaeology and theory.

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Zhongguo gudai yinyue shigao [Draft history of ancient Chinese music], i (Beijing, 1958/*R*)
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HAN KUO-HUANG

Licino, Agostino (*fl* 1545–6). Italian composer. His only known works are two volumes of canonic duos, *Primo libro di duo cromatici … da cantare et sonare* (Venice, 1545) and *Il secondo libro di duo cromatici … da cantare et sonare* (Venice, 1546). All that is known about his life is stated in these volumes: he was from Cremona, he worked in the service of Benedetto Guarna of Salerno, and he intended his duets for the instruction and enjoyment of his patron's sons and their friends. Though printed without text, they were intended, according to the title-page, to be sung or played.

The two volumes contain canons in each of the eight modes at various intervals of time and pitch, although the majority are at the 5th above or below. The modal organisation of the first volume suggests that the collection started as a systematic modal cycle with five canons each in modes 1 through 4; the second volume is less systematic, containing six examples in modes 5 and 7, nine in mode 6 and four in mode 8. Licino's treatment of mode suggests familiarity with Pietro Aaron's treatises. In both volumes each mode is defined by the final, system and ambitus of the leading voice, and is strengthened by cadence points. Authentic and plagal modes are separated by the use of high and low clef combinations. The rigorous use of exact imitation in a modal context supports claims of pedagogical intent. The duos are diatonic; the 'cromatici' of the titles refers to their many black notes and hence fast passages, rather than to accidentals.

HOWARD MAYER BROWN/NAOMI JOY BARKER

Lick. A term used in jazz, blues and pop music to describe a short recognizable melodic motif, formula or phrase. Improvising jazz and blues musicians have at their disposal a repertory of licks, some of their own invention by which they can be identified, some borrowed from other players, and a solo may be little more than the stringing together of a number of such fragments. In some styles (e.g. slow blues) and for some ubiquitous chord progressions (e.g. I–II–V–I in major or minor keys) a common stock of licks is in circulation.

ROBERT WITMER/R

Lickl. Austrian family of musicians.

(1) Johann Georg Lickl (*b* Korneuburg, Lower Austria, 11 April 1769; *d* Fünfkirchen [now Pécs], Hungary, 12 May 1843). Composer and conductor. Orphaned at an early age, he studied music under Witzig, the Korneuburg church organist. In 1785 he went to Vienna, teaching music and studying with Albrechtsberger and Haydn. He was appointed organist at the Carmelite church in the Leopoldstadt, where Eybler was choirmaster. From about 1789 (or later) he was on the music staff of Schikaneder's Freihaus-Theater auf der Wieden, from 1793 contributing complete or partial scores to a series of popular Singspiele, including *Der Zauberpfeil, Das Zigeunermädchen, Die Haushaltung nach der Mode, Der Bruder von Kakran, Der Kampf mit dem Fürsten der Finsternis, Fausts Leben, Taten und Höllenfahrt, Der vermeinte Hexenmeister, Der Orgelspieler* and *Der Durchmarsch*. For the new Theater an der Wien he wrote *Der Brigitten-Kirchtag* in 1802, and in 1812 he supplied the Theater in der Leopoldstadt with a comic opera, *Slawina von Pommern*. Despite these successes, sacred music was his particular interest, and in 1804 he composed a mass for Empress Maria Theresa, followed by one for Princess Esterházy. In 1805 he was appointed *regens chori* at Fünfkirchen Cathedral, where he lived and worked for nearly 40 years. During this period he wrote a quantity of church music, including 24 masses, two requiems and many smaller pieces, chamber music for wind instruments and a number of keyboard works.

(2) Karl Georg Lickl (*b* Vienna, 28 Oct 1801; *d* Vienna, 3 Aug 1877). Physharmonica player and composer, son of (1) Johann Georg Lickl. He became a civil servant but was a talented amateur musician who gained particular fame as a virtuoso on, and composer and theorist for, the physharmonica.

(3) Aegidius [Ferdinand] **Karl Lickl** (*b* Vienna, 1 Sept 1803; *d* Trieste, 22 July 1864). Composer and conductor, son of (1) Johann Georg Lickl. After study with his father and gaining some eminence as a pianist he moved to Trieste in the 1830s, where he became a popular teacher, conductor and composer. His opera *La disfida di Berletta* was staged in February 1848, the oratorio *Der Triumph des Christentums* was performed in Vienna in 1855, and he wrote a quantity of church music.

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PETER BRANSCOMBE

Lidarti, Christian Joseph [Cristiano Giuseppe] (*b* Vienna, 23 Feb 1730; *d* ?Pisa, after 1793). Austrian composer of Italian descent. He studied at a Cistercian monastery in Klagenfurt and afterwards at the Jesuit seminary in Leoben. While enrolled in philosophy and law courses at the University of Vienna, he studied the harpsichord and harp and began to teach himself composition. In Vienna the Kapellmeister Giuseppe Bonno, his uncle, reproached him for his dilettantism and directed him to study the classic theorists. In 1751 he went to Italy to complete his musical education. After short stays in Venice and Florence, he spent five years in Cortona as a music teacher and composer and studied with Jommelli in Rome in 1757. From then until at least 1784 he was a player in the chapel of the Cavalieri di S Stefano in Pisa. In 1761 he became a member of the Accademia Filarmonica in Bologna and later in Modena. His last dated composition is from 1793. Lidarti's regular association and correspondence with his colleagues such as Martini, Jommelli and Burney indicates that they held him in high esteem. Five letters to Martini spanning the years 1762–84 are in the Bologna Conservatory library.

Lidarti's instrumental works (of which there are nearly 200) are bipartite in structure and show a preference for forms such as the minuet, even in sonata finales. They are lightly ornamented and often approach near-equality in voicing. Van der Straeten depicts Lidarti as a cellist, a fact omitted from his autobiography but borne out by the unusual technical demands placed on the cello in much of his chamber music, especially the quartets, in which the cello is more prominent than in the majority of quartets of that time. His compositions maintain a serene songlike quality, interrupted only by occasional fugal or canonic passages.

WORKS
(*selective list*)

Inst: Sonata, 2 vn, bc, in 6 Sonatas ... by Salvatore Galleotti and ... Lidarti (London, 1762); 6 str qts (Pisa, after 1762); 6 sinfonie, 2 vn, va, b, other insts ad lib, op.2 (Paris, *c*1768); 6 trii, 2 vn, b, op.3 (Paris, *c*1770); 6 Sonatas, 2 fl/vn, bc (hpd) (London, *c*1770); 6 Duetts, vn, vc (London, *c*1795); others, *A-Wgm* (incl. sonata, viola pomposa, bc, attrib. in *EitnerQ*) *B-Bc*; *D-Hs*, *MÜs*; *GB-Lbl*; *I-Mc*, *MOe*, *Nc*

Vocal: La tutela contrastata fra Giunone, Marte e Mercurio, col giudizio di Giove, componimento drammatico, 1767, *A-Wn*; arias, *D-Dl*, *I-MTventuri*; sacred works, *Baf*, *Fc*, *PAc*, *PIst*

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GUIDO SALVETTI/ELLEN GROLMAN SCHLEGEL

Lidel, Andreas. *See* LIDL, ANDREAS.

Lidholm, Ingvar (Natanael) (*b* Jönköping, 24 Feb 1921). Swedish composer. In 1940 he entered the Royal Swedish Academy of Music to study the violin with Barkel, the piano with Brandel and conducting with Mann, but in 1943 he broke off his studies to join the royal chapel as a viola player. He stayed there until 1946, also studying composition with Rosenberg during this period. Later he was associated with other Rosenberg pupils (Blomdahl, Bäck, Johanson and others) in the influential Monday Group. He conducted the partly amateur Örebro Orchestra from 1947 to 1956, during which period he visited France, Switzerland and Italy (1946–7), the Darmstadt summer courses (1949) and England for further composition studies with Seiber (1954). He has also served as director of chamber music for Swedish Radio (1956–65), professor of composition at the Royal Swedish Academy of Music (1965–75) and director of planning for the radio music department (1974–9) and consultant (1979–84).

Lidholm's early works, especially the often performed *Toccata e canto* for chamber orchestra, the songs and piano pieces, reveal a Nordic tone and an affiliation to Nielsen and Hindemith. Of the Monday Group composers he was at first the most concerned with Stravinsky and early vocal polyphony, as is evident from the very successful choral *Laudi* (1947); but subsequent contacts with new tendencies in Europe profoundly altered his thinking. As early as 1949 he took up 12-note serialism in the *Klavierstück*, and this was followed by his adoption of later serial practices and of improvisatory sequences, as in the orchestral *Poesis* (1963), with its central piano cadenza. However, within this development he has maintained and even emphasized certain distinctive characteristics, such as his marked sensitivity to choral scoring (his major works hold a pre-eminent place in modern Swedish choral music), his colourful orchestral language and his lyricism, which permeates even the large-scale works.

Although Lidholm has composed in most genres, he is at his best in vocal works, in which he has evolved a style often at variance with those of his colleagues, such as Blomdahl and Bäck. If the earlier pieces lie within the middle ground of modern music, the pedagogical *A cappella-bok*, begun in 1956, raises all manner of artistic problems and seeks their solution. Its basis is a single 12-note series with tonal associations (to assist singers), but gradually a whole range of techniques is brought into play, culminating in the great *Canto LXXXI*. The symphonic cantata *Skaldens natt* ('The Poet's Night') uses words as symphonic elements, while in *Nausikaa ensam* textless vocal effects are skilfully applied. All of Lidholm's vocal techniques are brought to a masterly integration in *... a riveder le stelle*.

His technical development in the orchestral genre is represented in a twin set of works characterized by the brilliance of the orchestral writing: *Greetings from an Old World*, written for the 1976 USA bicentenary, in which Heinrich Isaac's *Innsbruck ich muss dich lassen* forms part of the thematic material; and *Kontakion*, commissioned by the Royal Stockholm PO for its first Soviet tour in 1979, in which the quotation of a Russo-Byzantine hymn (very similar to the one used by Britten in his Cello Suite op.87) is given a sombre, requiem-like character. *Ett drömspel*, his first opera, which had a highly successful première at the Swedish Royal Opera in 1990, is a compendium of many aspects of his style. The mood moves from mild elegy to roaring aggression, often using a chamber orchestra texture. A long *a cappella*

hymn (*De profundis*, 1983) closes the first act and the work ends with a sombre quotation from *Kontakion*.

WORKS
(*selective list*)

Dramatic: Riter (ballet, E. Lindegren), orch, tape, 1960; Holländarn (TV op, H. Grevenius, after A. Strindberg), 1967; Inga träd skall väcka dig (TV drama), 1974; Ett drömspel (op, 2, Strindberg), 1978–89, Stockholm, 1990

Orch: Toccata e canto, chbr orch, 1944; Conc., str, 1945 [after Str Qt]; Vn Conc., 1951; Musik för stråkar, 1952; Ritornell, 1955; Mutanza, 1959; Motus-colores, 1960; Poesis, 1963; Greetings from an Old World, 1976; Kontakion, 1979

Vocal: Laudi, chorus, 1947; 6 Songs, 1v, pf, 1946–8; Cant., Bar, orch, 1949; 4 Choruses, unacc., 1953; A cappella-bok, 1956–, incl. Canto LXXXI (E. Pound), 1956; Skaldens natt [The Poet's Night] (C.J.L. Almqvist), S, chorus, orch, 1957–8; Nausikaa ensam (E. Johnson), S, chorus, orch, 1963; ... a riveder le stelle (Dante), 1v, chorus, 1971–3; The Persians (dramatic scena, Aeschylus), T, Bar, nar, male chorus, 1978; 2 Madrigals (Strindberg), chorus unacc., 1981; De profundis (Strindberg), chorus unacc., 1983; Inbillningens värld (J.H. Kellgren), male chorus, 1990

Chbr and inst: Str Qt, 1945; Sonata, fl, 1946; Pf Sonata, 1947; 10 miniatyrer, pf, 1948; Klavierstück, 1949; Pf Sonatina, 1950; Little Str Trio, 1953; Invention, cl + b cl/va + vc/pf, 1954; 4 Pieces, vc, pf, 1955; Stamp Music, score on postage stamp, 1971

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HANS ÅSTRAND

Lidl [Lidel], **Andreas** (*b* ?Vienna; *d* London, before 1789). Austrian baryton and viola da gamba player. He was in the Eszterházy Kapelle from 1769 to 1774; it is recorded in the Eszterházy archives that on 23 July 1770 'paper with 8 staves was purchased for Herr Lidl to write paradon music for His Highness Prince Nicolaus'. Pohl records that Schubart heard him in Augsburg in 1776 and that he went to London in 1778, where he lived for ten years. In Pohl's lists (1867) of virtuosos in London Lidl is given as baryton player in 1776 and viola da gamba player in 1778. Contemporary newspaper advertisements show that Lidl played in London on 28 May 1777 for his own benefit, under the direction of 'Mr Bach'. The programme included a duet for violin and baryton, played by Franz Lamotte and Lidl, followed by a viola d'amore concerto played by Stamitz. Fétis said 'il brillait encore à Berlin, 1784'; and Burney said that he was dead by 1789. To Junker we owe the information that his performance enchanted through 'sweet grace, with German strength unexpectedly linked with most harmonious melody'. He also increased the wire understrings to 27 so that the self-accompaniment could be fully chromatic. Burney's reference to Lidl states that he played with exquisite taste and expression and includes an amusing account of what he considered to be the outlandishness of self-accompaniment on the baryton.

At a meeting of the Society of Antiquaries in London on 22 November 1849 Mr Lidel, grandson of Andreas Lidl, exhibited his grandfather's baryton (made by Tielke in 1687, and given to him by the Bishop of Salzburg). The instrument was also exhibited at a meeting of the Musical Society of London on 2 July 1862.

WORKS
all published in London

op.	
1	6 Trios, vn/fl, vn, vc (1776)
2	6 Quartettos (1778); 3 for 2 vn, va, vc; 3 for fl, vn, va, vc
3	6 Duettos, vn, va/vc/vn (1778)
4	6 Sonatas, vn, va, vc (1778)
5	3 Quintettos, fl, vn, 2 va, vc (*c*1780)
6	A 2nd Sett of 6 Duettos (*c*1780); 3 for vn, va; 3 for vn, vc
7	A 2nd Sett of 6 Quartettos (*c*1780); 5 for 2 vn, va, vc; 1 for ob, vn, va, vc
8	A 3rd Sett of 6 Duettos, vn, vn/vc (1785)

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PETER PLATT/TERENCE PAMPLIN

Lidón (Blázquez), José (*b* Béjar, Salamanca, 2 June 1748; *d* Madrid, 11 Feb 1827). Spanish composer and organist. He was first taught by his father, organist of the parish church of S María, Béjar, then in 1758 entered the Real Colegio de Niños Cantores in Madrid. He became second organist at Orense Cathedral and, from 1768, fourth organist at the royal chapel in Madrid. In 1771 he was appointed 'maestro de estilo italiano' of the choristers at the Real Colegio and in 1787 was made first organist and assistant master at the royal chapel. From 1780 to 1792 he also worked for the house of Osuna as a composer and harpsichord teacher to the Duchess of Benavente and directed her private orchestra. The orchestra's repertory included works by Haydn, who, from 1783, was contracted to send all his compositions to the duchess. In 1805 Lidón was appointed master of the royal chapel and rector of the Colegio de Niños Cantores, succeeding Antonio Ugena. Lidón retained his post during the

Napoleonic invasion (1808–14), as a result of which Fernando VII, although confirming his duties in 1814 as chapel master and rector, demoted him to a lower category, thereby preventing his participation in the music of the royal household. Among his pupils were Joaquín Asiain, Pedro Carrera y Lanchares, Ramón Garay, Melchor López and Lidón's nephews Alfonso, Andrés and Mariano.

Lidón was one of the most important Spanish composers of his generation. He composed over 70 sacred works, of which only his *Ave maris stella* for four voices and strings has been published. His keyboard works, which number more than 40, include versos, glosas, tientos or intentos (some in three sections), preludes, fugues and sonatas. Some of the sonatas are in binary form while others develop 'en forma de versos' or are made up of a prelude and variation on a pre-existant hymn. His keyboard music contains a mixture of tradition and modernity: plainchant themes and imitative motifs, though with a profusion of melodic repetition typical of the *galant* style. Some of his works, such as the *Sonata de sexto tono*, could be considered close to the pre-Romantic aesthetic. Lidón's heroic drama *Glaura y Cariolano* (1791) is notable as an attempt to create an Italian *opera seria* in Spanish. The plot is based on an episode from the conquest of Chile. The work, which is in two acts, is written in a deliberately simple style, using a vocal quartet and orchestra but without choruses or dances.

Two of Lidón's brothers were also musicians. The elder, Lorenzo (1740–95), was organist from 1760 at the monastery of Nuestra Señora de Guadalupe, where he was known as Fray Lorenzo de Béjar.

WORKS

Stage: Glaura y Cariolano (drama heroico, 2, I. García Malo, after A. de Ercilla: *La Araucana*), 1791, Madrid, Príncipe, 1792, *E-Mn*; El barón de Illescas (zarzuela, L.F. de Moratín), music lost; Los das hermanos (tonadilla), lost

Vocal: more than 70 sacred works, some acc., incl. at least 5 masses, vespers, complines, hymns, 33 Lamentations, lits, Misereres, ps settings, Salve regina settings, seqs, *Mp*, *GU*, *MO*, *ORI*, *SA*, Convento de la Encarnación, Madrid, Santuario de Aránzazu, Guipúzcoa, Parroquia de S Esteve de Olot, Gerona; villancicos, *Mn*, *Mp*, *GU*, *MO*

Org: 6 fugas para órgano con sus intentos formadas sobre el canto de 6 himnos (Madrid, ?1778, 2/?1781), MS in *SEG*; 6 piezas, o sonatas . . . en forma de versos grandes de octavo tono (Madrid, 1787), MS in *Mn*; 12 Pange lingua, *Mn*; 12 glosas sobre el Tantum ergo, *Mn*; Juego de versos, *MO*; 4 versos o sonatas, *c*1799; Preludio y fuga sobre el Pange lingua español, *ALB*; Preludio, fuga y Pange lingua, *ALB*; other works, *VAcp*; 3 intentos ed. S. Rubio, *Organistas de la Real capilla*, i (Madrid, 1973); Glosado and Pange lingua, ed. J.M. Muneta, *Música de tecla de la Catedral de Albarracín*, i: *Música de órgano* (Teruel, 1981); 10 piezas ed. D. García Fraile and G. Bovet, *José Lidón: obras completas para organo*, i (Fleurier 1996)

Chbr: 1 vn sonata, 1 va sonata, both *Mp*; Qt, hn, str, 1800, *Mp*, ed. T. Garrido, Música espagñola para orquesta de cuerda (siglos XVIII y XIX) (Madrid, 1998)

Theoretical: Colección de bajetes, in F.M. López: *Reglas generales, o Escuela de acompañar al órgano o clave* (MS, *Mn*); Compendio teórico y práctico de la modulación, *Bc*, ?identical with Arte de modular cited in Mitjana; Reglas para aprender a acompañar, *c*1820, Santuario de Aránzazu, Guipúzcoa, ?identical with Tratado de acompañamiento: reglas muy útiles para los organistas y aficionados al piano para acompañar con método, cited by Mitjana; Directorio del órgano, cited in *MGG1* suppl.; Tratado de fuga o paso, cited by Soriano Fuertes and Mitjana

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LaborD; *NewmanSCE*; *SubiráHME*

M. Soriano Fuertes: *Historia de la música española*, iv (Madrid, 1859), 297 [incl. list of works in *E-Mp*]

B. Saldoni: *Diccionario biográfico-bibliográfico de efemérides de músicos españoles* (Madrid, 1868–81/*R*), i, 247–51; ii, 85; iv, 268

R. Mitjana y Gordón: 'La musique en Espagne', *EMDC*, I/iv (1920), 1913–2351

H. Anglès and J. Subirá: *Catálogo musical de la Biblioteca nacional de Madrid*, i (Barcelona, 1946) [with addl bibliography]

S. Rubio: 'José Lidón (1746–1827): organista de la Capilla Real', *TSM*, lvi (1973), 53–5

A. Martín Moreno: *Historia de la música española*, iv: *Siglo XVIII* (Madrid, 1985/*R*)

L. Robledo: 'La música en la corte de José I', *AnM*, xlvi (1991), 205–43

M.A. Gómez Pintor: 'Fuentes documentales para el estudio de las casas de Osuna y Arcos', *RdMc*, xvi (1993), 3459–75

D. García Fraile: 'Un drama heroico en verso castellano: *Glaura y Cariolano* de Joseph Lidón, representado en Madrid, en el tercer centenario del descubrimiento de América', *Teatro y música en España: Salamanca 1994*, 145–76

MARÍA GEMBERO USTÁRROZ

Lié (Fr.). *See* LEGATO.

Lie, Sigurd (*b* Drammen, 23 May 1871; *d* Vestre Aker, 30 Sept 1904). Norwegian composer. He was first taught music by August Rojahn, the organist of Kristiansand Cathedral. He studied the violin with Gudbrand Bøhn and theory and composition with Iver Holter at Lindeman's conservatory in Christiania, where he was also a violinist in a theatre orchestra. In 1891 he went to Leipzig, where for two and a half years he studied theory and composition with Reinecke and Rust and the violin with Arno Hilfs at the conservatory. His first music was published in 1892 – six songs to texts by his friend Vilhelm Krag. A piano quintet written at Leipzig was performed in 1894 after his return to Christiania, and its acclaim led to a state stipend. He went to Berlin and studied composition with Heinrich Urban (1894–5), writing, among other things, a suite for strings and a concert piece for violin and orchestra based on the folksong *Huldra aa'n Elland*.

In 1895 Lie was invited to become the leader of the Harmonien music society in Bergen. He soon added to his duties the conductorship of the Musikforening, which in 1897 performed his *Erling Skjalgsøn*, a large work for baritone solo, male chorus and orchestra. During the winter of 1898–9 he was conductor of the orchestra of Fahlstrøm's Centre Theatre in Christiania and in October 1899 he gave a concert of his own works which established him as one of the most promising Norwegian musical talents. He divided the next two years between periods of study in Berlin and engagements in Bergen, where in October 1901 he conducted the first three movements of his Symphony in A minor. In the following year his health deteriorated seriously; he was forced to defer taking up a conducting appointment in Christiania and to spend the winter of 1902–3 in a sanatorium. There he tried to finish his symphony for performance in Christiania, but in order to meet the deadline he required the assistance of his friend and former teacher Iver Holter, who also conducted the first complete performance in February 1903. His health improved during 1903 and in spring 1904 he took the Handelsstandens Sangforening of Christiania on a successful tour of northern Norway; but after a concert in the autumn he collapsed and died shortly after.

In a short working life plagued by illness, Lie produced a sizable output, including a String Quartet in D minor, a violin sonata, a number of orchestral pieces, character-pieces for piano, choral pieces and some 80 songs. Few of his works, apart from the songs, have been published.

Undoubtedly his prominence in Norwegian musical life of the ambitious nationalistic period was as much an investment in his promise of future achievements as it was a reward for his actual accomplishments. Nevertheless, a number of his songs, including the famous *Sne* ('Snow', text by Helge Rode), choral pieces (especially those for male voices) and, among his instrumental works, the two fine Norwegian dances for violin and piano, have deservedly maintained a firm place in the repertory. A complete edition of his songs can be found in H.M. Græsvold and T. Mathisen, eds.: *Siguard Lie: Sanger* (Kristiansand, 1999).

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NBL (J. Arup)

O.M. Sandvik and G. Schjelderup: *Norges musikhistorie*(Christiania, 1921)

N. Grinde: *Norsk musikkhistorie* (Oslo, 1971, 3/1981; Eng. trans., 1991)

H.M. Groesvold and T. Mathisen, eds.: *Sigund Lie: Sanger* (Kristiansand, 1999)

JOHN BERGSAGEL

Liebe [Lieben, Lieber], **Christian** (*b* Freiberg, Saxony, 5 Nov 1654; *d* Zschopau, Saxony, 3 Sept 1708). German composer and organist. He received his earliest musical training at Freiberg, where Christoph Frölich was cathedral Kantor and schoolmaster; he also acquired a wide knowledge of ancient languages. In 1676 he became a theology student at the University of Leipzig. At Leipzig he was probably encouraged to compose church music by Johann Schelle, who was appointed Kantor at the Thomaskirche early in 1677. From 1679 Liebe was employed as music master in an aristocratic household at Dresden. His reputation as a keyboard player led in 1684 to his appointment as organist at Frauenstein, Erzgebirge, where he also became Rektor of the school. From 1690 until his death he was Rektor of the school at Zschopau, where in addition to his teaching duties he devoted himself to music and the musical life of the town, as composer, organist and organizer of church musical events. His sacred works were known about 1700 as far afield as Gottorf, Stettin and Strasbourg, as well as more locally at Freyburg, Grimma and Leipzig; he may have had direct connections with some of these towns.

The majority of Liebe's surviving works are cantatas, some with accompaniments for up to nine instruments, including rich wind scoring. The concerto-aria cantatas contain aria sections with several verses, or, in place of a straightforward sequence of arias, chorale verses and short concertato passages with or without simple concluding chorales. Of the 22 compositions by Liebe at Strasbourg, 16 form a sequence from the liturgical year. According to Mattheson the funeral aria *Es ist nun aus mit meinem Leben* was still widely known and used towards the mid-18th century.

WORKS

CANTATAS

at *D-Bsb.*: Ich habe einen guten Kampf gekämpfet, 5vv, 2 vn, 2 viols, bn, org, also *F-Ssp*; Komm heiliger Geist, vv, 2 vn, 2 shawms, bc; Meine Schafe hören meine Stimme, B, 5 inst, bc; Und du Bethlehem, 4vv, 5 insts, bc

at *Dl*: Ach, liebster Jesu komm herein, 5vv, 2 vn, 2 viols, bn, bc; Als der Tag der Pfingsten erfüllet war, 4 vv, 3 ob, bn, 2 vn, bc; Aus der Tiefen rufe ich, 4vv, 2 vn, 2 viols, bn, bc; Das neugeborne Kindelein, 5vv, 2 clarini, timp, 2 vn, 2 viols, bn, bc; Der Herr ist Gott, 4vv, 2 clarini, 2 vn, bn, bc; Ihr wisset die Gnade unsers Herrn, 4vv, 4 ob, vn, 2 viols, violone, 4 hp, bc; Komm an, du sanftes Brausen, 5vv, vn, 4 viols, bn, bc; Machet die Tore weit, 4vv, 2 clarini, 2 vn, bn, bc; O heiland aller Welt, 4vv, 2 vn, bc

at *F-Ssp*: Alle Bitterkeit und Grumm und Zorn, 4vv, vn, 2 viols, bc; Darum seid barmherzig, 4vv, 2 vn, 2 viols, bc; Der Engel des Herrn, 4vv, 2 clarini, 2 vn, 2 viols, bn, bc; Der Mensch vom Weibe geboren, 4vv, 3 ob, bn, 2 vn, bc; Es ist unsonst, daβ ihr früh aufsteht, 4 vv, 2 vn, 2 viols, bn, bc; Gnade! Gnade! Jesu, Gnade, 5vv, 2 vn, 2 viols, bn, org; Herr, höre und sei mir gnädig, 4vv, 2 vn, 2 viols, bc; Ich bleib, o Jesu, ganz der deine, 4vv, insts, bc; Ich danke dir, Gott, 4vv, vn, 3 viols, bc; Liebet eure Feinde, 4vv, clarino, 2 vn, va/trbn, bc; Machet euch Freund, 4vv, 3 ob, bn, 2 vn, bc; Mein Freund, ich tue dir nicht unrecht, 4vv, 3 ob, bn, bc; Meine Seele erhebet den Herrn, 4vv, clarino, timp, 2 vn, va, bc; Sehet euch für den falschen Propheten, 4vv, 3 ob, bn, 2 vn, bc; Sei nun wieder zufrieden (Ps cxvi.7–9), 5vv, 2 vn, 2 shawms, 4 cornetts, bn, org, bc; Siehe, des Herrn Auge siehet auf die, 4vv, 2 vn, 2 viols, bn, bc; Trachet am ersten nach dem Reich Gottes, 4vv, vn, 2 viols, bn, bc; Und du, Kindlein, 4vv, 3 ob, bn, bc; Wenn du es wüβtest, 4vv, 3 ob, bn, 2 vn, bc; Wohl dem, dem ein tugendsam Weib beschert ist, 4vv, 2 vn, 2 viols, bn, org

Doubtful: Das Verlangen der Elenden hörest du, Herr, 4vv, vn, 2 viols, bc, *MÜG*

MOTETS

at *Bsb*: Alleluja, ach mein herzliebes Jesulein, 8vv, bc; Selig ist der Mann, 8vv, bc

Waschet euch, reiniget euch, 8vv, bc, *Bsb*

at *Dlb*: Das Wort ward Fleisch, 5vv, bc; Fürchtet euch nicht, 5vv, bc; Ich halte es dafür, 5vv, bc

Es ist nun aus mit meinem Leben, funeral aria, mentioned in Mattheson

OTHER SACRED

Missa brevis, A, 5vv, 4 inst, *F-Ssp*

Gloria, C, 6vv, 2 clarini, timp, 2 vn, 3 viols, vle, bc, *D-Bsb*

Mag (Ger.), 4vv, tpts, timp, *F-Ssp*

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A. Schering: 'Die alte Chorbibliothek der Thomasschule in Leipzig', *AMw*, i (1918–19), 275–88

W. Braun: 'Die alten Musikbibliotheken der Stadt Freyburg (Unstrut)', *Mf*, xv (1962), 123–45, esp. 125, 130, 139

F. Krummacher: 'Zur Sammlung Jacobi der ehemaligen Fürstenschule Grimma', *Mf*, xvi (1963), 324–47, esp. 340, 346

F. Krummacher: *Die Überlieferung der Choralbearbeitungen in der frühen evangelischen Kantate* (Berlin, 1965), 292ff

D. Parr Walker and P. Walker: *German Sacred Polyphonic Vocal Music between Schütz and Bach* (Ann Arbor, 1992)

KARL-ERNST BERGUNDER

Liebermann, Lowell (Seth) (*b* New York, 22 Feb 1961). American composer, conductor and pianist. At the age of 16, Liebermann gave the Carnegie Hall première of his First Piano Sonata, which later received prizes from both the Music Teachers National Association and the Yamaha Music Foundation. At the Juilliard School, he studied composition with Diamond and Persichetti (DMA, 1987), and piano with Jacob Lateiner, also receiving private tuition in conducting from László Halász. He served for a time as assistant conductor of the Nassau (Long Island) Lyric Opera Company (1982) and has remained a frequent conductor and performer of his own music.

A prolific composer, maintaining a steady output of around six substantial works a year, Liebermann has also become one of the most widely performed Americans of his generation. His music has been championed by a number of distinguished performers, among them the pianist Stephen Hough, who was responsible for the first performances (and later a Grammy-nominated recording) of both piano concertos. His works for flute have rapidly established themselves in the instrument's repertory: the Sonata for flute and piano was recorded seven times in the ten years following its 1988 première, attracting the attention of James Galway, for whom Liebermann subsequently composed a solo concerto (1992) and a

Concerto for Flute and Harp (1995). His two-act opera *The Picture of Dorian Gray* (1995) was the Monte Carlo company's first commission from an American composer. In 1998 he was appointed composer-in-residence with the Dallas SO.

Though labelled conservative by some critics, Liebermann's music is notable for its stylistic resourcefulness and polished craftsmanship. It resists identification with any particular school of composition. While his earliest works were chromatic and contrapuntal in texture, often verging on atonality, the *Sonata notturna* (1983) brought clearer harmonic direction, with an emphasis on formal articulation and thematic unity. The Variations on a Theme by Bruckner (1986), also for solo piano, marked a further watershed, its structural intricacies masked by a new melodic breadth. Something of the character of Shostakovich, a freely acknowledged influence, can be felt in the terse power of the Concerto for Violin, Piano and String Quartet (1989). The Second Piano Concerto, on the other hand, produced only three years later, is an expansive work close to the Romantic virtuoso tradition.

WORKS

Op: The Picture of Dorian Gray (2, Liebermann, after O. Wilde), op.45, 1995, Monte Carlo, Salle Garnier, 8 May 1996

Orch: Concertino, op.8, vc, chbr orch, 1982 [from Sonata no.1, op.3]; Sym. no.1, op.9, 1982; Pf Conc. no.1, op.12, 1983; The Domain of Arnheim, op.33, 1990; Fl Conc., op.39, 1992; Pf Conc. no.2, op.36, 1992; Conc., op.48, fl, hp, orch, 1995; Paean, op.49, wind band, 1995; Revelry, op.47, 1995; Kontrapunktus, op.52, taiko, orch, 1996; Pic Conc., op.50, 1996; Loss of Breath, op.58, 1997

Vocal: 2 Choral Elegies (A. Tennyson), op.2, SATB, 1977; War Songs (H. Melville), op.6, B, pf, 1980, orchd as op.7, 1981; 3 Poems (S. Crane), op.11, B, orch, 1983; 6 Gesänge (N. Sachs), op.14, S, pf, 1985, orchd as op.18, 1986; Missa brevis, op.15, T, B, SATB, org, 1985; Final Songs (R. Tagore and others), 6 songs, op.21, B, pf, 1987; Night Songs (M. Van Doren, R. Graves, R. Jarrell), 3 songs, op.22, Bar, pf, 1987; Out of the Cradle Endlessly Rocking (W. Whitman), op.41, Mez, str qt, 1993; A Poet to his Beloved (W.B. Yeats), 6 songs, op.40, T, fl, str qt, 1993; Appalachian Liebeslieder (L. Stover), op.54, S, Bar, 2 pf, 1996; 3 Dream Songs (L. Hughes), op.53, Bar, pf, 1996; Struwwelpeterlieder (H. Hoffmann), op.51, S, va, pf, 1996; 6 Songs (H.W. Longfellow), op.57, T, pf, 1997

Chbr: 2 Pieces, op.4, vn, va, 1978; Sonata no.1, op.3, vc, pf, 1978, orchd as Concertino, 1982; Str Qt no.1, op.5, 1979; Sonata, op.13, va, pf, 1984; Sonata, op.23, fl, pf, 1987; Sonata, op.24, db, pf, 1987; Qnt, op.26, cl, str trio, pf, 1988; Sonata, op.25, fl, gui, 1988; Conc., op.28, vn, pf, str qt, 1989; Fantasy on a Fugue by J.S. Bach, op.27, fl, ob, cl, bn, hn, pf, 1989; Pf Qnt, op.34, 1990; Pf Trio, op.32, 1990; Variations on a Theme by Mozart, op.42, 2 pf, 1993; Sonata no.1, op.46, vn, pf, 1994; Sonata, op.56, fl, hp, 1996; Sonata no.2, op.61, vc, pf, 1998; Str Qt no.2, op.60, 1998

Nocturnes, pf: no.1, op.20, 1986; no.2, op.31, 1990; no.3, op.35, 1991; no.4, op.38, 1992; no.5, op.55, 1996

Other pf: Sonata no.1, op.1, 1977; Sonata no.2 (Sonata notturna), op.10, 1983; Variations on a Theme by Bruckner, op.19, 1986; 4 Apparitions, op.17, 1987; Gargoyles, op.29, 1989; Album for the Young, op.43, 1993

Other solo inst: De profundis, op.16, org, 1985; Fantasy, op.30, b koto, 1990; Soliloquy, op.44, fl, 1993; 8 Pieces, op.59, b fl/a fl/fl, 1997

Principal publisher: Presser

RICHARD FREED

Liebermann, Rolf (*b* Zürich, 14 Sept 1910; *d* Paris, 2 Jan 1999). Swiss composer and opera manager. He studied law at Zürich University and took music lessons at the José Berr Conservatory there. In 1937–8 he was private secretary and music assistant to his conducting teacher, Scherchen, in Vienna. He returned to Switzerland as a music critic, studying composition (particularly 12-note technique) with Vogel in Ascona. Appointments followed as producer at the Zürich Radio Studio (1945–50) and as manager of the Beromünster RO until 1957. In that year he was made musical director of NDR, Hamburg, and two years later he became general manager of the Hamburg Staatsoper, which he made into one of the centres of modern music theatre, giving many works their world première. He occupied a similar position with the Paris Opéra from 1973 to 1980 and returned to his previous post in Hamburg from 1985 to 1988. Honours he received included an honorary doctorate from the universities of Berne and Spokane, Washington, an honorary professorship from the Hamburg Senate (1966), membership of the Berlin and Hamburg fine arts academies, and honorary membership of the Mozarteum in Salzburg and of the Royal Society of Arts, London. As a composer he made an international reputation through his operas and, more sensationally, through the Concerto for Jazzband and Symphony Orchestra – an early attempt to bring jazz and conventional performers together – and the *Concert des échanges* for machines. Liebermann used 12-note technique in a free and individual way, with a predilection for bitonality and with tonal references. The structures are clear, and the vocal lines of the operas are eminently singable. On taking up his Hamburg appointment in 1959, he withdrew almost completely from composition until the early 1980s.

WORKS
(selective list)

Dramatic: Das neue Land (Festspiel, A. Ehrismann), Basle, 1946; Leonore 40/45 (opera semiseria, H. Strobel), Basle, 1952; Penelope (opera semiseria, Strobel, after Molière), Salzburg, 1954; Die Schule der Frauen (opera buffa, Strobel), as The School for Wives, Louisville, 1955, orig., Salzburg, 1957; La forêt (op, H. Vida), Geneva, 1987; Cosmopolitan Greetings (multimedia jazz op, A. Grinsberg), collab. G. Gruntz, Hamburg, 1988; Freispruch für Medea (op, 2, U. Haas), Hamburg, 1995; incid music, radio scores

Vocal: Une des fins du monde (cant., J. Giraudoux), Bar, orch, 1944; Chinesische Liebeslieder (Li Bai, trans. Klabund), T, hp, pf, str (1945); Musik (C.P. Baudelaire, P. Verlaine), spkr, orch, 1948; Chinesisches Lied (Klabund, H. Leeb), A, T, pf, 1949; Streitlied zwischen Leben und Tod (cant., after R. Kothe), 4 solo vv, chorus, orch, 1950; Capriccio, S, vn, wind orch, perc, db, 1959; $3 \times 1 =$ CH + x, S, chorus, 12 perc

Orch: 5 polyphone Studien, chbr orch (1943); Furioso, 1947; Suite über 6 Schweizer Volkslieder (1947); Sinfonie, 1949; Conc., jazz band, orch (1954); Geigy Festival Conc., Basle drum, orch (1958); Liaison, vc, pf, orch, 1983; Conc., pf, orch, 1995

Other works: Pf Sonata, 1951; Concert des échanges, machines, perf. Lausanne, 1964; Essai 81, vc, pf, 1981

Principal publishers: Ars Viva, Universal, Sikorski

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H. Liepman: '195 Sekunden alle 15 Minuten 6 Monate lang', *Melos*, xxx (1963), 357–62

J. Müller-Marein and H. Reinhardt, eds.: *Das musikalische Selbstporträt* (Hamburg, 1963)

H.J. Pauli: 'Liebermanns Konzert für Maschinen', *Melos*, xxx (1963), 363 only

I. Scharberth and H. Paris, eds.: *Rolf Liebermann zum 60. Geburtstag* (Hamburg, 1970)

C. Riess: *Rolf Liebermann, 'Nennen Sie mich einfach Musiker'* (Hamburg, 1977)

H. Bünte: *Porträts aus dem Musikleben* (Frankfurt, 1987)

PETER ROSS

Lieberson, Goddard (*b* Hanley, Staffs., 5 April 1911; *d* New York, 29 May 1977). American recording executive and composer. Brought to the USA in childhood, he grew up in Seattle. After studying composition with George Frederick McKay at the University of Washington and Bernard Rogers at the Eastman School, he worked as a teacher and critic in Rochester. In 1936 he went to New York, where he continued to write criticism (sometimes under the pseudonym 'John Sebastian') and composed; he was one of the founders in 1938 of the American Composers Alliance. He joined the classical music (Masterworks) department of Columbia Records in 1939, becoming the company's president as well as a vice-president and director of CBS (of which Columbia Records was a division) in 1956. Lieberson brought the sensibilities of a creative musician to a position of great power and influence that has more commonly been filled by people trained in the law, finance or marketing. In 1940 he supervised the first recordings of Berg's Violin Concerto and Schoenberg's *Pierrot lunaire* (conducted by the composer). He then went on to direct important series of recordings of modern American music, works by black composers, Broadway musicals, documentaries and the spoken word.

Most of Lieberson's well-crafted, mildly dissonant compositions were written in the 1930s. His novel *Three for Bedroom C* (1947) was made into a film and a collection of his essays was published privately in 1957. The composer Peter Lieberson is his son. The Lieberson Fellowships, granted to young composers by the American Academy and Institute of Arts and Letters, were established in his memory in 1978.

WORKS
(*selective list*)

Stage: Alice in Wonderland (incid music, L. Carroll), 1936; Yellow Poodle, ballet, 1936

Orch: Five Modern Painters, 1929; Satire in Tango Rhythm, 1935; Homage to Handel, 1937; Sym., 1937

Chbr and solo inst: Sonata for Qnt, ob, bn, va, vc, pf, 1934; Sonata for Str Qt, 1937; pf works

Choral works, incl. Three Chinese Poems, SATB, 1936

MSS in *US-NH* and *US-NYcu*

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C. Reis: *Composers in America: Biographical Sketches* (New York, 1938 [3rd edn of *American Composers*], enlarged 4/1947/*R*)

S. Chapin: 'Remembering Goddard Lieberson', *Symphony*, xlii/1 (1991), 38–42, 74–6

R. Long: 'A Classic at Columbia: Goddard Lieberson', *Audio*, lxxvi/ Sept (1992), 32–40

LEONARD BURKAT/MICHAEL MECKNA

Lieberson, Lorraine Hunt. *See* HUNT-LIEBERSON, LORRAINE.

Lieberson, Peter (*b* New York, 25 Oct 1946). American composer, son of GODDARD LIEBERSON. After completing a degree in English literature at New York University (1972), he studied informally with Babbitt for several years. He pursued further study at Columbia University (MA 1974), where his teachers included Wuorinen and Sollberger. A performance of his *Variations* for solo flute by the Group for Contemporary Music (1972) led to commissions and performances from, among others, Speculum Musicae, Oppens, Fred Sherry and Tashi. In 1972 Lieberson was an assistant to Leonard Bernstein and assistant producer of the Young People's Concerts for CBS; he was also the founder and conductor of two contemporary music groups, the Composer's Ensemble and New Structures Ensemble.

Between 1976 and 1981 Lieberson studied Tibetan Buddhism, attending a seminary in Boulder, Colorado, and founding a meditation programme in Boston. When he began doctoral studies in composition at Brandeis University in 1981 with Donald Martino, Boykan and others, he had already begun work on his Piano Concerto, commissioned by the Boston SO for its centennial and written for Peter Serkin. The work, a large romantically virtuoso score in three connected movements, reflects the Buddhist concepts of 'Earth', 'Man' and 'Heaven'. Its most overt musical influences are of Stravinsky and the syncopations of popular song, though the piece employs a 12-note set (dominated by major 2nds) and its derivations in a gradual expansion from dense, rhythmically active textures ('Earth') to airy, widespread, shimmering colours ('Heaven') As a result of the work's success, the Boston SO commissioned Lieberson to write a symphony. *Drala* (1986), the title of which comes from two Tibetan words implying the transcendence of aggression and achievement of a higher spiritual plane, introduced a theme of pacifism though self-control that was to become characteristic of Lieberson's work. Other compositions on Buddhist themes have included *Ziji* (Shining out, 1987), which creates an outgoing, energetic 'American' sound, and *Raising the Gaze* (1998), the complicated, changing metres of which express the spirit of dance. In 1997 Lieberson completed his first opera, *Ashoka's Dream*, based on the narrative of a famous Indian emperor who sought first to control his own weaknesses, then to bring compassion and peace to his subjects. Prominent writing for percussion is a notable feature of this sonorous, yet transparent score. Later works include concertos for the horn (for William Purvis), the piano (for Serkin) and the cello (for Yo-Yo Ma)

Although Lieberson taught briefly at Harvard (1984–8), he resigned his post to become international director of the Buddhist Shambhala Training centre in Halifax, Nova Scotia. His honours include the Rapoport Prize (1972), the Ives scholarship of the National Institute of Arts and Letters (1973) and the Goddard Lieberson Fellowship (1984) He married the mezzo-soprano Lorraine Hunt Lieberson in 1999.

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Op: Ashoka's Dream (2, D. Pennick), 1997, Santa Fe, NM, 26 July 1997

Orch: Pf Conc., 1980–83; Drala, sym., 1986; The Gesar Legend, 1988; World's Turning, 1991; Va Conc., 1992–4; Fire, 1995; Processional, 1995; Hn Conc., 1999; Pf Conc. no.2, 1999; Vc Conc., 1999–2000

Vocal: 3 Songs (Pennick), S, 14 insts, 1981: Listen and hear, The palm and its lines; The reed is broken; Stiller Freund (R.M. Rilke), Mez, pf, 1997; Song Cycle (Rilke), 1v, ens, 1999–2000

Chbr and solo inst: Variations, fl, 1971; Conc. for 4 Groups of Insts, (fl, ob, cl), (2 vn, va), (bn, vc, db), (hp, pf) 1972–3; Conc. for Vc with Accompanying Trios, vc, (fl, ob, tpt), (2 vn, va), (Man, hp, 5 timp), (b cl, pf, db), 1974; Accordance, a fl, ob, b cl, glock + vib, hp, pf, va, db, 1975–6; Tashi Qt, vn, cl, vc, pf, 1978–9; Lalita, variations, fl + pic, ob, cl + b cl, hn, vn, va, vc, db, pf, perc, 1983–4; Feast Day, fl + pic + a fl, ob, vc, pf/hp, 1985; Ziji, cl, hn, vn, va, vc, pf, 1987; Raising the Gaze, fl + pic;, cl + b cl, vn, va, vc, pf, 2 perc, 1988; Elegy, vn, pf, 1990; Wind Messengers, 3 fl, 2 ob, 2 cl, 2 b cl, 2 bn, 2 hn, 1990; A Little Fanfare, fl, tpt, vn, hp, 1991; King Gesar (Pennick, after A.D. Neel), nar, fl + pic, cl + b cl, hn, trbn, vc, 2 pf, perc, 1991–2; A Little Fanfare II, cl, vn, va, vc, pf, 1993; Variations, vn, pf, 1993; Rumble, medley, va, db, perc, 1994, Str Qt, 1994

Pf: Fantasy, 1975; Bagatelles, 1983; Fantasy Pieces, 1989; Breeze of Delight, Dragon's Thunder, Memory's Luminous Wind, Scherzo, 1989; Garland, 1994

Principal publisher: G. Schirmer

STEVEN LEDBETTER

Liebert [Lyebert, Hebert], **Clement** (documented 1433–54). Franco-Flemish composer. He sang in the papal chapel from February to June 1433 and in the Burgundian court chapel from 1441 to 1454. The song *Comment porray* in the lost Strasbourg manuscript (*F-Sm* C.22) is ascribed 'C. Liebert' and seems to date from the 1430s. The view that the name could be a miscopying for 'G. Libert' seems incompatible with the musical style of the piece.

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DAVID FALLOWS

Liebert, R. *See* LIBERT, REGINALDUS.

Liebesflöte (Ger.). Flûte d'amour. *See* FLUTE, §II, 3(iii).

Liebesfuss (Ger.; Fr. *pavillon d'amour*). In a woodwind instrument, a globular or pear-shaped bell with a narrow opening, a distinguishing feature of such instruments as the CLARINETTE D'AMOUR and the oboe d'amore. *See* BELL (ii) and OBOE, §III, 1.

Liebesgeige (Ger.). *See* VIOLA D'AMORE.

Liebhold [Liebholdt] (*fl* Udestedt, nr Weimar, early 18th century). German composer. According to Walther, writing in 1740, Liebhold was 'found a few years ago, frozen to death on the highway not far from Weimar'. This and other details of his life – such as a change of name and his refusal of the sacraments – point to a rejected composer, perhaps an organist or Kantor, who became an itinerant musician, playing the oboe, horn and violin in taverns. His cantatas and motets, which considerably enriched the repertory of village choirs, are based on a variety of miniature forms, both homophonic and polyphonic. Liebhold's predilection for writing 'utility music' for the church year, and particularly for Christmas and New Year, is shown by most of the cantatas and motets (including several cycles) so far ascribed to him, whose distribution from Königsberg (now Kaliningrad) to Brussels is proof of their popularity. A special cycle of 47 cantatas, based on the symbola (religious mottoes) of various members of the ducal or electoral family of Saxony and their relatives, is extant at Schotten, Hesse. Liebhold probably intended to publish them and dedicate them to the elector in order to gain some form of sponsorship from the court. Walther wrote that he sent to a friend Liebhold's cantata cycles rather than Telemann's and made a fair copy of them. According to J.N. Forkel, however, Telemann referred to 'a certain Liebhold, of no fixed abode', who 'collected musical snippets and glued them together into an unfortunate hotch-potch'. This opinion (shared by Moser) is contradicted by Liebhold's actual music, which is always technically assured, contains programmatic and symbolic details and is representative of the Thuringian choral tradition of his time.

WORKS

cantatas for 4 voices, instruments, unless otherwise stated

Auf, ihr ernstlichen Gemüter, 10 March 1735; Ist mir aller Trost entschwunden, B solo, insts: *B-Bc*

Alle, die gottselig Leben wollen; Der jüngste Tag wird bald sein Ziel erreichen; Gott hat uns selig gemacht; Ihr seid alle Gottes Kinder; Ihr Völker, bringet her dem Herrn; Mein Kind, willst du Gottes Diener sein; Mein Jesu, ist dirs denn verborgen; Mein Jesus bleibet mir ein Heil und Hülfs-Panier; Wie lieblich sind deine Wohnungen: all *D-Bsb*

Ich will meinen Geist ausgiessen; Preise, Jerusalem: Mücheln

Des Menschen Sohn ist kommen, B solo, insts; Mein ganzes Wissen soll Jesus sein, B solo, insts: *D-MÜG*

In Deo est salus et gloria mea: Gdańsk, St Jan

105 cantatas, *D-SCHOT*

22 motets a 4: Befiehl dem Herrn; Da die Zeit erfüllet war; Das ist meine Freude [2 settings]; Das ist das ewige Leben; Das Wort ward Fleisch; Der Herr wird sein Volksegnen; Ehre sei Gott in der Höhe; Es ist in keinem andern Heil; Freuet euch, ihr Gerechten; Gott, du krönest das Jahr; Gott, gib Fried; Güldner Fried uns sehr ergötzet; Habe deine Lust; Ich bin arme und elend; Ich verlasse mich auf Gott; Jauchzet ihr Himmel; Kommt herzu und lasset; Kündlich gross ist das gottselige geheimnis; Lobe den Herrn, meine Seele; Uns ist ein Kind geboren [2 settings]: *RUS-KAg*, ed. in DDT, xlix–l (1915/*R*)

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G. KRAFT/DOROTHEA SCHRÖDER

Lieblich Gedackt (Ger.). *See under* ORGAN STOP.

Liechtenstein, Ulrich von. *See* ULRICH VON LIECHTENSTEIN.

Lied (Ger.: 'song'). A song in the German vernacular.

I. The polyphonic lied. II. The Generalbasslied, *c*1620–*c*1750. III. Lieder *c*1740–*c*1800. IV. The Romantic lied. V. The 20th century.

I. The polyphonic lied

1. Introduction. 2. 14th and 15th centuries. 3. 1500–*c*1630. 4. German choral song, 1630–1950.

1. INTRODUCTION. The term 'polyphonic lied' is generally used in German to describe a polyphonic composition for any combination of forces, with or without the human voice, which is either songlike in character or derives its particular identity from the technical elaboration of a pre-existing lied melody, for instance as a cantus firmus. In the terminology of music history this wide definition in fact applies only to the heyday of the polyphonic lied in the 15th and 16th centuries. The earliest polyphonic songs with German text date from around 1400. From the mid-15th century a growing repertory made greater use of folk-like melodies and texts than did the dominating French song repertory of the time; this in its turn led to the major flourishing of an indigenous and distinctive tradition in the first half of the century, supported by the flourishing German music printers of those years. After about 1570, German song fell under foreign, especially Italian, influence, and from the mid-17th century it was found concealed within other forms of vocal and vocal-instrumental chamber music, so that the term 'polyphonic

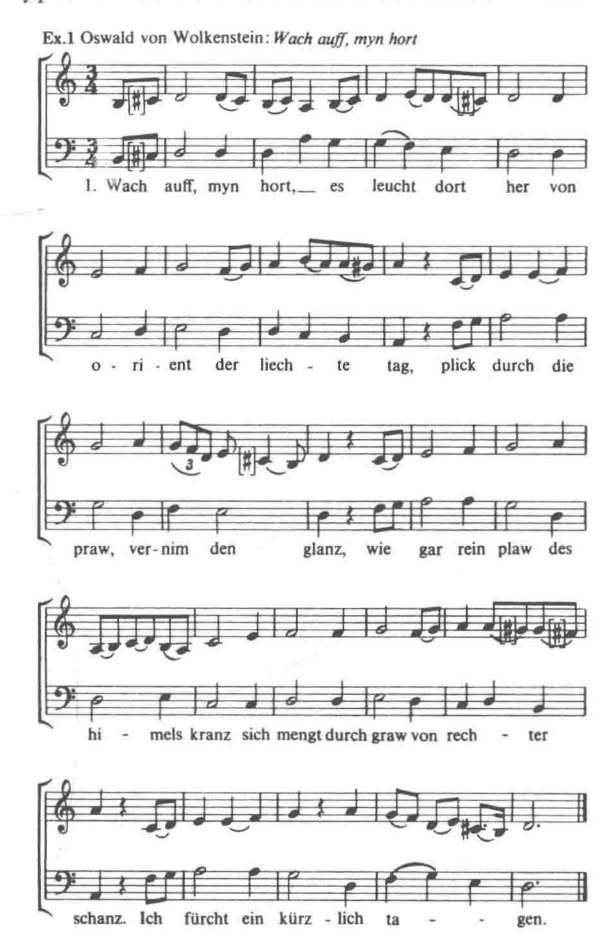
lied' ceased to have a defining function. Only towards 1800 did one kind of polyphonic lied – the choral song – achieve some degree of independent significance, particularly from a musico-sociological point of view.

2. 14TH AND 15TH CENTURIES. Whoever the legendary MONK OF SALZBURG may have been, his six two-part German songs in the Mondsee-Wiener Liederhandschrift were presumably composed before 1400 and are the oldest written examples of the polyphonic lied. In both text and melody they are successors of the late MINNESANG and apparently reflect the practices of polyphonic improvisation rather than following the brilliant technical achievements of the Ars Nova and the Italian Trecento. In the song *Das Nachthorn* the lower part consists almost entirely of tonic and dominant, to be blown on the 'pumhart' (pommer, or lower-register shawm). The *Tagelied* is more decisively developed: its lower part is sung by the 'Wächter' (watchman), while the upper part consists of a trumpet prelude followed by a love dialogue between 'him' and 'her'.

The songs of Oswald von Wolkenstein, a knight from the Tyrol, surpass those of the monk in quantity and quality. Among his 120 or more songs (including love songs, sacred songs and songs with biographical and political texts) are 36 in two or three parts in which the diction of the later Minnesang mingles with popular themes. The widely travelled Oswald, who was both poet and composer, was not only familiar with the original practice of two-part organum (as witness his frequent use of parallel octaves and 5ths) but also with the melodically and rhythmically varied cantilena style of the western chanson. Nearly half of Oswald's polyphonic songs have been shown to have borrowed their music from elsewhere, mostly from the French song repertory of the years 1360–1420; his contribution is mainly in the new texts, often brilliant inventions that share nothing with the originals for their music. On the other hand, much of his polyphony – irrespective of whether it is his own – is resolutely German and fits well into the tradition stretching from the monk to the next surviving repertory, that of the Lochamer Liederbuch. The canon *Gar wunniklaich* is probably an original composition. Though eclectic in some respects, the works of this 'edler und vester Ritter' ('noble and perfect knight') do not lack warmth and sentiment. His best-known song, *Wach auff, myn hort*, was sung throughout the German-speaking world until the end of the 15th century. As in some of Oswald's other works, its vocal line is set against a textless upper part (ex.1).

While Oswald left several personally supervised copies of his works, polyphonic songs from the second half of the 15th century have survived mainly anonymously in civic manuscript collections. The Lochamer Liederbuch (*c*1452–60), which probably originated in Nuremberg, contains 35 monophonic, two two-part and seven three-part compositions. Of the 128 works collected in the Schedelsches Liederbuch, mostly copied out personally in the 1460s by Hartmann Schedel (a Nuremberg doctor and historian), 69 are polyphonic lieder, 18 are textless and the rest are chansons and Latin or Italian pieces. The Glogauer Liederbuch (*c*1480) is even more varied, including 70 German songs along with 224 other compositions of every kind, though mainly of western origin. These collections demonstrate on the one hand how strongly the musical repertory of the cultured German

Ex.1 Oswald von Wolkenstein: *Wach auff, myn hort*



middle classes had been penetrated by Franco-Flemish and Burgundian influence, and on the other the unmistakable identity of the specifically German song, now known as the TENORLIED. The characteristics of the Tenorlied first appear clearly in the three-part *Der wallt hat sich entlawbet* from the Lochamer Liederbuch. Its distinctive feature is that a pre-existing vocal line used as a cantus firmus (*Liedweise* or Tenor, often in the highest voice) forms the axis of the polyphonic construction. Clear musical caesurae mark the divisions between the lines of the text, and the melodic and rhythmic movement is usually well balanced, although declamation of the words is sometimes emphasized by a change from simple to compound time. Texturally these songs move between a simple three-part note-against-note or 'contrapunctus simplex' construction, and a two-part 'framework' form, with soprano and tenor contrapuntally independent and a countertenor filling in between them. In many cases the character of the Tenor and the text will have determined the choice of form; thus the elegant Easter hymn *Du Lenze gut*, to a text by Conrad von Queinfurt (*d* 1382), is notably more elaborate contrapuntally than the simple popular song *Elslein, liebstes Elslein* (both from the Glogauer Liederbuch). Unadulterated folksongs are rare in polyphonic collections, where most melodies have obviously been modified to fit polyphonic settings, or were originally composed. Purely instrumental performance is also a possibility, and the keyboard arrangements surviving in early tablatures such as the Buxheimer
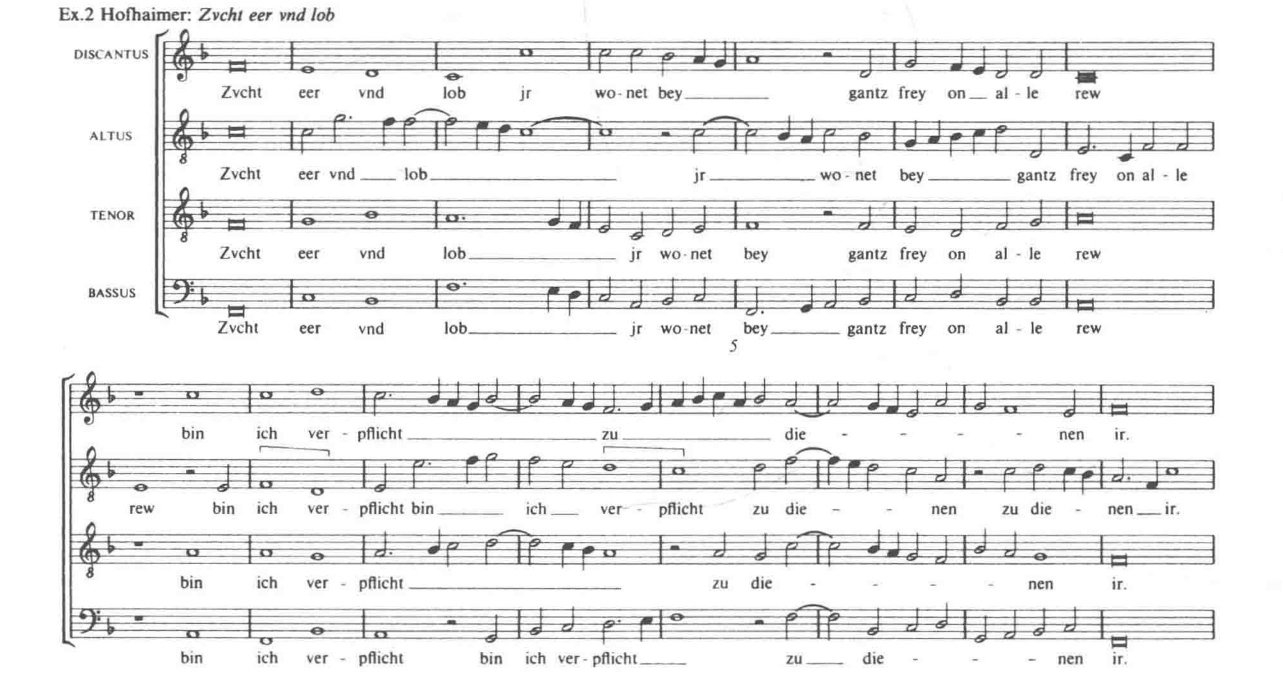
Orgelbuch may thus be included in the repertory of the polyphonic lied.

3. 1500–*c*1630. Soon after 1500 the polyphonic lied became an established genre through the printing of the first books by Erhard Oeglin (Augsburg, 1512), Peter Schoeffer (Mainz, 1513) and Arnt von Aich (Cologne, *c*1519). Although these do not give the composers' names, later editions do mention famous musicians, among them Adam von Fulda, Erasmus Lapicida, Isaac, Heinrich Finck and Hofhaimer. A new stylistic standard evolved under the influence of these masters: four-part compositions became the norm, and while in the 15th century any borrowed material frequently lay in the highest sounding part it now appeared almost without exception in the tenor, while the soprano, alto and bass were distinguished from this melodic cantus firmus by their livelier rhythms and often more disjunct melodic lines. The so-called 'Hofweisentenores' (courtly tenors) in particular were set to polyphony in this style (ex.2; *see also* HOFWEISE). The lyrical texts, faintly reminiscent of the Minnesang, place them in a more sophisticated social context and their melodies, many of which were original, sometimes tend towards the formal style of the mastersingers. Hofweise settings represent the apogee of the Tenorlied and determined the style contained in the early printed editions.

The best-known example of the early German polyphonic lied, Isaac's four-part *Isbruck, ich muss dich lassen*, is actually in no way typical of this style; with its soprano cantus firmus and chordal accompaniment, it tends more in the direction taken by Isaac's pupil Ludwig Senfl in his popular songs. In this versatile composer's output (nearly 250 songs), every type of poetic verse deemed appropriate in his day for musical setting is represented – coarse ditties and delicate love-lyrics, popular dance-songs and sophisticated morals, sacred songs and political diatribes. Senfl explored and developed the stylistic potential of the Tenorlied in every conceivable way, drawing on his thorough knowledge of Netherlandish polyphony. When he introduced the thematic material of the cantus firmus into all the contrapuntal parts in through-imitation ('Durchimitation') he had already reached the limits of traditional treatment of the Tenorlied, as when, in his five- and six-part compositions, he had doubled the Tenor canonically or combined two or three different borrowed melodies to be sung simultaneously. On the whole, however, Senfl's compositions, like those of his contemporaries Thomas Stoltzer, Arnold von Bruck, Balthasar Resinarius, Sixt Dietrich and Benedictus Ducis, are firmly within the tradition of the Tenorlied.

The traditional Tenorlied style is also evident in the works of the younger composers attracted to Heidelberg around 1530 by the teacher Laurenz Lemlin – Othmayr, Jobst vom Brandt, Georg Forster and Stephan Zirler. Their assignment of texts to melodies and their cantabile accompaniment style were new, however, indicating the lied's changing social function, a change outwardly shown by the large-scale publications of lieder after 1530. In contrast to the courtly repertory of earlier publications, the collections of Hans Ott (1534 and 1544), Christian Egenolff (1535), Peter Schoeffer and Mathias Apiarius (1536), Hieronymus Formschneider (1536), Georg Forster (1539–56) and others look towards the wider circles of the musical middle class and the student world with their Gesellschaftslieder or community songs. Everything points to an attempt to satisfy the needs of communal music-making in all possible situations: varying numbers of parts (from two to eight; the general instruction for performance by any combination of voices and instruments ('zum Singen und auf allerlei Instrumenten dienlich'); and even the fact that from 1536 all the parts of a polyphonic composition were usually supplied with words (albeit clumsily) in reprints of older Tenorlieder which originally had textless accompaniments. Georg Forster gave the most comprehensive survey in his five-volume collection *Ein Ausszug guter alter und neuer teutscher*

Ex.2 Hofhaimer: *Zvcht eer vnd lob*



Liedlein, parts of which were reprinted several times, and which contains 380 songs by at least 50 different composers. The quodlibets collected by Wolfgang Schmeltzl in 1544 should be mentioned in this context as curiosities (*see* QUODLIBET).

With Othmayr's death in 1553 the heyday of the secular Tenorlied came to an end; the compositions of Paul Kugelmann (1558), Matthaeus Le Maistre (1566), Antonio Scandello (1568, 1570 and 1575) and Caspar Glanner (1578 and 1580) were only echoes. At the same time, however, the sacred cantus firmus song had found a lasting foothold in Protestant church music, as witnessed by outstanding works such as the Wittenberg songbooks of Johann Walter (i) (1524, with an introduction by Martin Luther) and Georg Rhau (1544). Divergent stylistic trends were already apparent in these collections: on the one hand the influence of florid counterpoint which led to the motivic through-imitation found in the song motet; on the other the development of simple, chordal hymn settings ('Cantionalsatz', 'Cantionalstil') with the melody in the highest part (e.g. those by Lucas Osiander, 1586). In Protestant church music the old cantus firmus principle has remained important, because, like plainchant, it is particularly well suited to preserving the sacred vocal line as an invulnerable liturgical basis. The Lutheran church was for a long time the mainstay of the sacred polyphonic lied, with important contributions by Rogier Michael, Johannes Eccard, Seth Calvisius, H.L. Hassler and Michael Praetorius, while Catholic and Calvinist composers such as Lassus, Aichinger and Mareschall used this form relatively little.

In about 1570 the secular polyphonic song received a decisive new impetus from Lassus who, although he did still occasionally set old texts to music, did so in a freer form, often like a motet or chanson and only rarely using the old cantus firmi. While Lassus was enriching his lieder with the elaborate modes of expression of the madrigal, Jacob Regnart, in 1576 and after, very successfully sowed the seeds in Germany of the popular villanella. Lassus's pupils (Ivo de Vento, Johannes Eccard and Leonhard Lechner) also sought a stylistic synthesis of madrigal, villanella and canzonetta in their lieder, as did such minor German musicians as Christian Hollander, Alexander Utendal, Jacob Meiland, H.G. Lange, Thomas Mancinus and the Fleming Lambert de Sayve. The highpoint of this later period of polyphonic lied was indisputably reached in the works of Hans Leo Hassler of Nuremberg. He studied in Italy under Andrea Gabrieli, and wrote about 60 lieder to his own texts, beginning in 1596 with *Neue teutsche Gesang nach Art der welschen Madrigalien und Canzonetten* for four to eight voices. His perfect synthesis of Italian style (e.g. that of Gastoldi's ballettos) with German lyricism influenced virtually all musicians who devoted themselves to the polyphonic lied in this period (J.C. Demantius, Melchior Franck, Valentin Haussmann, Johann Staden and Daniel Friderici).

4. GERMAN CHORAL SONG, 1630–1950. On the threshold of the high Baroque period, polyphonic lieder in canzonetta style for a few performers quickly gave place to the solo lied over a figured bass accompaniment (the so-called Generalbass lied; see §II below). Meanwhile, the first experiments with other stylistic innovations of the *seconda pratica* occurred in the more heavily scored lied derived from the madrigal. Concertante vocal parts with obbligato instruments, interludes in recitative style and instrumental ritornellos gave this polyphonic vocal chamber music an almost unlimited stylistic potential, beside which the principle of the strophic lied relying entirely on its cantabile melody hardly survived. Throughout the secular works of Schein the true polyphonic lied figured only slightly (*Venuskränzlein*, 1609), and thereafter it appeared virtually only in company with cantatas or dramatic quodlibets, as, for example, in the works of Sebastian Knüpfer, Johann Theile, W.C. Briegel and Daniel Speer, and also in J.V. Rathgeber's multi-volume *Augsburgische Tafelkonfekt* (1733–46). Almost the only exception is Heinrich Albert, whose 'Arien' (in collections published from 1638 to 1650) adhere to the strong Königsberg tradition of polyphonic lieder. Relatively untouched by current trends, however, the sacred polyphonic lied developed on the stylistic basis of simple chordal hymns in cantional style (Schein, 1627, Schütz, 1628, and later Johannes Crüger), and numerous ad hoc wedding and funeral songs were written by, for instance, Hammerschmidt, Rosenmüller and Adam Krieger. It reached its climax in the 400 or so chorale settings of Bach, received an additional impulse from C.F. Gellert's *Geistliche Oden und Lieder* set polyphonically by C.P.E. Bach, J.F. Doles and J.A. Hiller, and finally died out in about 1800 in occasional works of the simplest hack variety. More demanding forms of vocal-instrumental cantus firmus technique survived in chorale concertos, cantatas and settings of the Passion.

Towards 1800 J.A.P. Schulz made one of the first attempts to revive the secular polyphonic song. Any hope of its sustained success, however, lay only in a new awakening of communal interest. Polyphonic songs for freemasons had already led the way, but in Austria the political situation left little scope for communal gatherings and Vienna's contribution was confined to a few unimportant four-part choruses by the Haydns. The new choral song was, however, well nurtured in Berlin by the members of C.F. Zelter's exclusive Liedertafel (1809) and in Zürich, where from 1810 H.G. Nägeli tried with his male-voice choir to improve popular musical education on a broad basis. The members of the Liedertafel were committed to artistic collaboration: Zelter himself wrote 100 choral songs, some to texts by Goethe; Nägeli, too, promoted his ideas by compiling eight collections of his own songs. Early attempts to form male-voice choirs, often with patriotic motives, were encouraged by compositions such as Weber's settings of Theodor Körner's poems. Schubert's polyphonic songs, mostly with piano accompaniments, stand apart from this line of development; they were written largely as household music for solo voices, and rank with many of his classic solo lieder in their imaginative, expressive style. Their artistic quality excels not only that of the works of his contemporaries Konradin Kreutzer, Spohr and H.A. Marschner, but even that of Mendelssohn's and Schumann's choruses. The male-voice choir movement spread fast, though no great 19th-century composer was closely connected with it; P.F. Silcher satisfied the growing demand for new repertory with his 144 successful *Volkslieder* (1826–60). In the hands of minor composers, German choral song sank into the abyss of kitsch. Brahms, however, wrote his *a cappella* choruses, mostly for mixed voices, with dedicated seriousness and discrimination, thereby creating a synthesis of the old folksong and its more studied counterpart, on occasion even relying directly on medieval sonority. Liszt,

Cornelius, Bruckner and in particular Wolf and Reger, who all worked with demanding late Romantic harmonies, partially blurred the line between the true partsong and large-scale choral composition. Reger was also responsible for reviving the sacred choral song. After the great masters came a long line of worthy composers of *Volkslieder*, such as Franz, Schreck and Jenner, while Arnold Mendelssohn began the renaissance of the choral madrigal.

Although the beginning of the 20th century saw a great stimulus to the male-voice choir tradition through the publication of the *Kaiserliederbuch* in 1907, it was the youth movement, begun in 1918 and led by Fritz Jöde and Walther Hensel with their song circles (the Finkensteiner Bund and the Musikantengilde), that guided the choral song into new channels. Enthusiastic reverence for the rediscovery of old folksongs and art songs gave composers the task of forging a new type of choral song, uniting the modern tendency away from tonality with a strongly historical stylistic pattern, while respecting as far as was possible the technical limitations of amateur music. In the Protestant church a similar problem was posed by the revival of evangelical church music, especially from Luther's time. A large number of composers have made a significant contribution to 20th-century polyphonic song, both sacred and secular, including Schoenberg, Krenek, Hindemith, Pepping, J.N. David, Kurt Thomas, Distler, Günther Raphael, H.F. Micheelsen, E.L. von Knorr, Armin Knab, Hermann Grabner, Kurt Hessenberg, Hans Lang, Günther Bialas, Helmut Bornefeld, Hermann Reutter and Cesar Bresgen. Most of them worked within the framework of a very free tonality in a strongly contrapuntal style, and often with recourse to historical forms. Because the song – and especially the polyphonic song – is essentially a traditional genre, it has been unable to lend itelf to the post-1950 musical avant garde.

II. The Generalbass lied, c1620–c1750

1. Introduction. 2. The Opitz lied (to *c*1660). 3. The late Baroque lied.

1. INTRODUCTION. The German Generalbass or continuo lied of the 17th and early 18th centuries is a secular, strophic song for one or occasionally more voices, with an instrumental bass accompaniment and sometimes with additional instruments playing obbligatos or ritornellos. The musical style varies from simple, syllabic, homophonic dance-songs to relatively ornate, more melismatic, contrapuntal art songs, but in all cases there is a careful synchronization of musical and poetic prosody. The genre flourished especially from the mid-1630s to the 1670s, but there are a few earlier and numerous later examples; its locale was mostly Protestant Germany. While it was an outgrowth of traditional German 16th-century songs, there were clear influences of Dutch, French and Italian songs. The lieder survive almost exclusively in prints in score or choirbook format; there are only a few manuscripts.

The history of the continuo lied is inextricably linked with the history of its poetry. Many lieder collections were compiled by poets who determined the nature of the collection and invited minor composers to write music to fit the texts. When a composer compiled the collection, the music was usually more ornate, although from 1640 to 1670 nearly all lieder conformed to established patterns of simplicity. The collections were written for the amusement of literati, students, the cultivated middle classes of such cities as Hamburg and Leipzig, and a few noblemen; German continuo lieder thus were similar to Dutch solo songs, but simpler and often cruder than the solo songs of France, Italy and Spain, which were designed exclusively for aristocratic audiences.
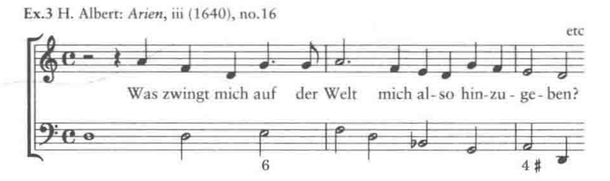
2. THE OPITZ LIED (TO *c*1660). The continuo lied before 1660 was dominated by Martin Opitz, whose *Buch von der deutschen Poeterey* (1624) established firm rules for High German poetry. Under the influence of French and Dutch poets (e.g. Ronsard and Heinsius), Opitz preached clarity and consistency in diction, metre and rhyme, and advocated moral or pastoral subject matter.

Contrast between the older, earthy German dialect texts and the reform texts can be seen in Johann Nauwach's *Teutsche Villanellen* (1627), the first collection of German continuo lieder. It contains both the old and new kinds of verse, both set syllabically. The long, gangling, asymmetrical, falsely-rhymed traditional verse had awkward musical rhythm which upsets both poetic and musical metre. Opitz's symmetrically structured concise, rhyming verses, on the other hand, have music with a strong metre that does not contradict the strict, heavily accented iambs of the poetic metre. This same contrast can be seen in the only two earlier isolated continuo lieder: Schein's wedding song *Mirtillo hat ein Schäfelein* (1622) foreshadows the Opitzian lied, while the anonymous *Ein ... Kipp [Wipp] und Münster Lied* (1623) has poetically awkward metre with italianate music typical of songs of the decades immediately preceding Opitz.

Thomas Selle's two collections *Deliciarum juvenilium decas* (1634) and *Mono-phonetica* (1636), the next continuo lied publications, have little to do with the mainstream of the genre. Selle's lieder use long melismas, frequent word-painting, echoes and other expressive devices which link them more to Italian than German tradition. The absence of any reform verse denies them the historical importance achieved by the lieder included in Caspar Kittel's *Cantade und Arien* (1638), for Kittel, despite clearcut italianisms in the music, set exclusively Opitz's poems. He introduced Italian strophic variations ('cantade') to Germany, and here as well as in his simple homophonic strophic arias he followed Opitz's verse metre, rhyme and phraseology concisely and without contradiction.

The most important composer of the early continuo lied is Heinrich Albert, whose eight collections (1638–50) had more influence during the 1640s and 50s than any others. The collections include solo and polyphonic lieder, sacred and secular. Only a few texts are actually by Opitz; the rest are by a group of lesser-known but in many cases more gifted poets, all of whom were indebted to Opitz's reforms. A few texts are translations from French. The solo songs are strophic and syllabic, with strict adherence to correct poetic accent and only occasional Italian expressive devices such as word-painting or echoes. Ex.3

Ex.3 H. Albert: *Arien*, iii (1640), no.16



shows how the structure of Albert's music corresponds to Opitz's text: the alexandrine line has a regular caesura
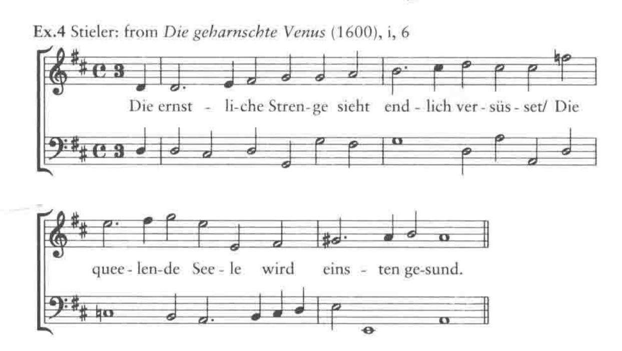
after the sixth syllable which is clearly stressed in the music, and the German iambs are strictly maintained within a regular musical metre.

During the 1640s many collections of continuo lieder were compiled and composed by different men in different places. (Kretzschmar has classified these works by locale, e.g. Hamburg, Saxony.) The most important collections besides Albert's are those by Andreas Hammerschmidt (*Oden*, 1642–9) and Johann Rist (*Des edlen Daphnis aus Cimbrien Galathee*, 1642[9]). Hammerschmidt, who is also well known for his dances, is the more interesting musically. He included polyphonic madrigals in the third volume, and the more ornate style of his strophic continuo lieder shows both his skill as a composer and his independence from Albert. Occasionally Hammerschmidt included a violin obbligato and recast a solo song polyphonically. He generally followed the reform verse, though in a few instances he purposely used *plattdeutsch* phrases. A few lieder are dance-songs incorporating the musical rhythms of the saraband or the courante. Rist, on the other hand, was primarily a poet, and his texts are set very simply by minor composers living in or near Hamburg, such as Heinrich Pape and Johann Schop (i). There is no polyphony, no ornamentation of any kind, no use of obbligato instruments; he stood completely in the shadow of Opitz and Albert. Perhaps because of the simplicity of its text and music, Rist's collection was exceptionally popular.

Other collections of the 1640s continued the new tradition of continuo lied established by the above composers. J.E. Kindermann devoted his two-volume *Opitianischer Orpheus* (1642) exclusively to the poems of Opitz. Like Hammerschmidt he was a composer of dances and included dance-like lieder and some more ornate musical flourishes. In general, however, he followed the simple Albert-Rist pattern. There is one dialogue, which introduces an unusual recitative-like passage, and elsewhere Kindermann used some imitation between the continuo and the voice. Gabriel Voigtländer's large collection, *Allerhand Oden* (1642), also of the Albert-Rist type, contains 100 poems and 95 melodies with both old German verse and reform verse. There are other collections by Christoph Antonius, Göring and Johann Weichmann.

The influence of Albert and Opitz continued in the 1650s with collections by Grefflinger (1651), J.A. Glaser (1653), C.C. Dedekind (1657) and Rist. Rist published another collection, *Des edlen Daphnis aus Cimbrien besungene Florabella* (1651) and also school plays with continuo lieder. Similar lieder appeared in other plays, ballets, pastorals and romans, most notably those by Harsdörffer with music by S.T. Staden. The latter also published the isolated continuo lied *Poetische Vorstellung* (1658), which is rich in symbolism. J.J. Löwe and J.J. Weiland's *Tugend- und Schertz-Lieder* (1657) includes a strophic madrigal and use of echo, both of which demonstrate a superficial Italian influence on the basically Albert-Rist type. Georg Neumark's two lied collections (1652 and 1657) are probably the most significant of the decade. They include dialogues, dance-songs (some apparently of Polish origin) and violin obbligatos. Despite these and other interesting features the songs are still in the Albert-Rist style and do not approach Hammerschmidt's ornateness. Caspar von Stieler's *Die geharnschte Venus* (1660, published under the pseudonym Filidor) is another large collection following Rist's models; ex.4, *Die ernstliche Strenge*, shows how dance-songs fit a reform scheme. The typical courante rhythm in no way contradicts the poetic amphibrachic metre, with phrases and rhymes neatly coinciding.

Ex.4 Stieler: from *Die geharnschte Venus* (1600), i, 6



Adam Krieger stands out as the greatest of all continuo lied composers. He himself published only one collection of *Arien* (1657), which is incomplete and survives only in a sacred contrafactum. The lieder were for one to three voices with violin obbligato and may have resembled Neumark's collections. Much more can be said about the later, posthumous collection of *Arien* (1667, enlarged 1676). The compiler, David Schirmer, was a distinguished poet who supplied Krieger with many texts. The songs, mostly solos with continuo and with ritornellos for five instruments, vary from pastoral love songs or tragedy songs to frivolous and lascivious dance-songs and drinking-songs for the entertainment of Krieger's student friends. The influence of Opitz and Neumark is offset by the introduction of expressive dramatic Italian vocal contours.

Perhaps the best poet of the continuo lieder was Philipp von Zesen, who expanded on Opitz's verse forms with dexterity and whose poetry shows greater aesthetic and human insight. His principal collections span several decades, the most important being *Dichterische Jugend-flammen* (1651) and *Dichterisches Rosen- und Lilientahl* (1670). The music is often borrowed from Dutch lieder; Zesen had close ties with the Netherlands and even wrote some Dutch verse. Since the poet is far superior to the composer, Zesen's very simple melodies and accompaniment are too easily ignored by literary historians, but they clearly were popular and are fine examples of the continuo lied. The influence of Rist is especially pronounced in the music, though Zesen's style owes little or nothing else to Rist.

3. The late Baroque lied. Just as the earlier continuo lied followed Opitz, so from the 1660s Caspar Ziegler's treatise *Von den Madrigalen* (1653, enlarged 2/1685) played an ever-increasing role. Ziegler introduced and adapted into German the concepts of Italian madrigal verse; poems were no longer strophic or in the set number of lines of sonnets and other types, but could be of any length, while the lengths of individual lines had to be either the shorter type, seven or eight syllables, or the longer, 11 or 12. From Opitz, Ziegler accepted the rules of High German spelling, accent and rhyme, the regularity of metre, and the lofty subject matter. Sebastian Knüpfer applied this theory in *Lustige Madrigalien und Canzonetten* (1663), and David Schirmer composed numerous madrigals in this fashion. Ziegler's madrigal ideas were

still applied in the 18th century, most notably in the recitatives of cantata texts set by, among others, Bach.

By the 1670s two important new musical stimuli to the lied were changing it in a way that led to its virtual disappearance as a genre. The Italian cantata and German opera became much more popular, and when collections of German songs appeared they were full of either opera and cantata arias or imitations of such arias. No longer was the text of paramount importance, and the Albert-Rist tradition still maintained by Krieger and, to a lesser extent, even by Knüpfer gave way to an operatic style. Only Laurentius von Schnüffis's four more conservative collections (1682–95) and a few others had links with the earlier lied. After 1670 the music became more florid, more melismatic and more difficult, as can be seen, for example, in P.H. Erlebach's *Harmonische Freude musicalischer Freunde* (1697). Da capo form replaced the strophic forms and the vocal line was operatic. Similar arias were written by Jakob Kremberg in *Musicalische Gemüths-Ergötzung* (1689) alongside more traditional strophic types, and the songs in *Musicalischer Ergetzigkeit* (1684) contain echoes and other musical repetition which distort the order of the text. Such songs were in general too difficult for the amateur, who had relished the Generalbass lied before 1670, and as a result they did not have the popularity of the earlier lieder. Amateurs continued to sing the older songs, or turned to the new collections of sacred music in similar style. The professional singer concerned himself with opera and the cantata and, though capable of singing the more complicated arias in the new collections, would probably have had little use for them.

As a result, there was a drastic decline in the number of Generalbass lied collections during the last quarter of the century. At the beginning of the 18th century sacred collections of solo songs with continuo accompaniment were popular, beginning with J.A. Freylinghausen's *Geistreiches Gesangbuch* (1704), but these songs belong more to the history of chorales and church music than to that of the continuo lied. A few collections of secular continuo lieder appeared sporadically. Christian Schwartz's *Musae teutonicae* (ii, 1706), for example, contains strophic folklike love songs for tenor or bass and accompaniment. The rather mediocre poetry was set by J.A. Schope. In many cases the tunes were taken from other sources and words were fitted to them. Whereas in the mid-17th century borrowed melodies were adjusted to fit new poetry, in the first half of the 18th the new poetry was usually forced to fit the existing metre of the borrowed music, often resulting in serious conflict between the prosody of the text and the music. Albrecht Kammerer's manuscript book (1715) includes keyboard dances with added texts; the texts might be well-known folksongs or newly composed, but in any case they seem to be optional and arbitrary.

A new upsurge in the lied began in the 1730s, but at first the collections were primarily for keyboard with incidental texts. A collection of strophic dance-songs and drinking-songs by J.V. Rathgeber, *Ohren-vergnügendes und Gemüth-ergötzendes Tafel-Confect* (1733–46), includes solo songs and duets as well as polyphonic quodlibets or parodies of earlier instrumental works. The work has special importance for its folk melodies, but as lieder the pieces are crudely constructed. The same borrowing occurs in Sperontes' *Singende Muse an der Pleisse* (1736–45), where the author added words to dances and marches. This ornate printed collection was the most popular in the 18th century, and because of its longevity as household music it is an important milestone in the social history of German music. It contains about 250 songs for one voice and keyboard accompaniment. Although in later editions the accompaniment is fully written out and the text appears with the top part, in the first editions the accompaniment is still a basso continuo and the text appears only by itself, after the music, seemingly as an afterthought.

J.F. Gräfe's *Samlung verschiedener und auserlesener Oden* (1737–43), written in competition with Sperontes' collection, contains 144 old poems with new music by various composers (including C.P.E. Bach), all for solo voice and continuo. Telemann's collections, which seem not to have been as popular as his other works, and J.V. Görner's *Sammlung neuer Oden und Lieder*, consisting of 70 songs mostly on texts by Friedrich von Hagedorn, resemble the mid-17th-century lied in care of setting and in musical form. Görner's long preface, an aesthetic treatise on poetry, links the volume to the tradition of Opitz and his followers. Both represent a resurgence of the continuo lied in the 1740s which continued into the second half of the century.

III. Lieder c1740–c1800

If there is a meeting-ground for German musical thought starting around the fifth decade of the 18th century, it is a belief in the primacy of song. As Mattheson put it in 1739 in *Der vollkommene Capellmeister*, 'All playing is merely an imitation and accompaniment of singing'. C.P.E. Bach elaborated the point when he revealed in his autobiographical sketch of 1773 that his chief effort in recent years had been 'playing and composing as songfully as possible', thereby rising to 'the noble simplicity of song'. In his *Clavierschule* (1789) D.G. Türk reaffirmed the sentiment: the 'instrumentalist plays best who comes closest to the singing voice or who knows how to bring out a beautiful singing tone. When it comes to true music, what are all of these motley passages against a melting, heart-lifting, genuine melody!'. Yet for critics today, accustomed to fixing the birth of German song to 19 October 1814 – the day on which Schubert composed *Gretchen am Spinnrade* – the temptation to ignore such comments has been strong. Indeed, few musical genres have been more misunderstood than the 18th-century lied. Whether measured against Schubert's contributions or the rise to pre-eminence of purely instrumental music in the last quarter of the 18th century, the typical response has been to dismiss virtually all lieder from Johann André to Zumsteeg as little more than a succession of 'tuneful trifles', 'blanched tunes' eked out by 'anemic chords and arpeggios'.

Such an attitude has worked to obscure vastly more than it has opened up for inquiry. Foremost has been the fact that, like the 19th-century lied, that of the 18th century was sparked by German poets embarking on a new path. The desire for 'naturalness' and simplicity stemmed not, as has been asserted, from 'folksong' and Herder in the 1770s, nor Krause in 1753 and the so-called First Berlin School, but rather the move from the Baroque to the neo-classicism advocated in the 1730s by Gottsched and, later, his disciple Scheibe, the Hamburg poet Friedrich von Hagedorn and the Ansbach poet Johann Peter Uz, both of whom set forth literally in their verse

criteria for the fledgling art form. What is more, the traditionally poor press accorded German song in the age of Haydn and Mozart has concealed its didactic standing – one spanning from Telemann when in the preface to his *Oden* (1741) he spoke of his desire to inaugurate a 'renewed golden age of notes' worthy of Homer, to Beethoven in *An die ferne Geliebte* (1816), wherein, in keeping with the sentiments of the poetry, he created songs 'without the adornments of art'.

The new direction sought by German poets effectively starts with J.C. Gottsched, professor of poetry at the University of Leipzig beginning in 1730 and self-appointed guardian of German classicism. As he declared in his *Versuch einer critischen Dichtkunst* (1730), the song composer must strive for 'nothing more but an agreeable and clear reading of a verse, which consequently must match the nature and content of the words'. Those words ought to aspire to an 'exact observation of nature', thereby enabling the poet to avoid the artificiality associated with the Baroque and also making it possible to satisfy the maxim from Horace's *Ars poetica* with which Gottsched's treatise begins: 'In short, everything you write must be modest and simple'. It was an aesthetic shared by Hagedorn, who, in the preface to his *Oden und Lieder* of 1742 (although his ideas were in circulation before that date), provided a thumbnail sketch of the lied as it would be cultivated for the next 70 years or so. Quoting from a 1713 essay by Ambrose Philips from the short-lived British literary journal *The Guardian* (Hagedorn had served as private secretary to the Danish ambassador to the court of St James), he made no bones as to the kind of poetry from which he sought to distance himself: that variety of verse whose authors 'starve every Thought by endeavouring to nurse up more than one at a time' and where 'one Point of Wit flashes so fast upon another that the Reader's Attention is dazled by the continual sparkling of their Imagination'. In such poetry 'you find a new Design started almost in every Line, and you come to the end, without the Satisfaction of seeing any one of them executed'. Far better to imbue a poem with 'great Regularity, and the utmost Nicety; an exact Purity of Stile, with the most easie and flowing Numbers; an elegant and unaffected Turn of Wit, with one uniform and simple Design'. The poet would be best advised to follow the example of Sappho, Anacreon or Horace, for 'you will find them generally pursuing a single Thought in their Songs, which is driven to a Point, without . . . Interruptions and Deviations'. In his *Abhandlungen von den Liedern der alten Greichen* (*c*1744) Hagedorn affirmed his poetics in the name of classical antiquity, just as Uz would in the introduction of his *Lyrische Gedichte* (1749) in his encomium to 'gentle feelings, the likeness of nature, the noble simplicity of unadorned expressions, or the beautiful essence of long ago antiquity'. (Uz thus anticipated by six uyears Johann Joachim Winckelmann's famous 1755 formulation on the 'noble simplicity and quiet grandeur' of Greco-Roman sculpture.) Repeating the credo in the poem *Die Dichtkunst* from the same publication, Uz implores his muse: 'O poetry, withhold from me your glossy demeanour! Strive not for overweening ornament, rather sound here your gentle song that it may inspire the enraptured shepherd to take up unadorned song'. Note well the invocation to nature, a trait common to Hagedorn as well. Deprecating (as the English poet Richard Payne Knight later would) 'the giant of unwieldy size, / Piling up hills on hills to scale the skies', Hagedorn set his verse within what he called the 'middleground' of 'blessed nature', for it is nature that leads to 'happiness and enjoyment'. Such poetry therefore partakes of the Horatian golden mean, the ideal disposition that enables one to attain a harmony of mind and spirit, the same harmony seen by such writers as Kant and Schiller as forming the basis of Enlightenment.

Nature, too, provided the model for Gottsched's pupil J.A. Scheibe, who, now in Hamburg (Hagedorn's city), set forth guidelines as to how the composer might respond to such poetry, devoting an entire issue of his journal *Critischer Musicus* (no.64, 17 November 1739) to the matter. Citing the authority of the ancients, for whom 'order and nature' counted above all, he advised the would-be song composer to begin with a consideration of the poem's overall form. Given the invariably strophic nature of contemporaneous poetry – what Hagedorn had meant by 'one uniform and simple Design' – the musician who would 'give an ode or a lied an expressive, skilful and affecting tune or melody' must take care that the music suit every strophe; also, the composer must observe 'the type of verse and the metre' of the poem and match them in music. (Gottsched in his *Versuch* had defined the ode as 'the comprehensive name for all lieder'). The composer must not create a cadence, repeat a word nor extend a syllable in one strophe where to do so would be inappropriate in another. That done, the composer's last step is the creation of a relatively short melody, one that stays close to the harmonic home base and adheres to 'a moderate range', is 'free, flowing, pure and really natural' in order that it may be sung 'at once and without particular effort by someone inexperienced in music'. Lied composers at work in north Germany at this time include J.V. Görner and Telemann in Hamburg, J.F. Gräfe in Brunswick, and C.H. and J.G. Graun in Berlin. In keeping with the history of the genre well into the next century, it ought to be said that while composers adopted all of Scheibe's suggestions when writing lieder, in other genres they favoured greater complexity. To be sure, one would not recognize the future composer of *Montezuma* from his contributions to the important lied collection *Oden mit Melodien* (Berlin, 1753–5), or, for that matter, the composer of the *Missa solemnis* in *An die ferne Geliebte*.

In positing the 18th-century lied's inception in Hamburg rather than Berlin, it ought to be said immediately that the statement in no way diminishes the latter city's role in the history of the genre. Nevertheless it is surely time to eschew the evolutionary march-of-progress approach so familiar from 19th-century music historiography with its schoolmasterly 'periods' and 'schools' (e.g. R.G. Kiesewetter, *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik*, 1834). Hence, the origin of the lied as part of the aesthetic speculations of a younger generation of poets and musicians reacting against what today we would call the Baroque calls into question the continued use of such phrases as 'First Berlin School' or 'Second Berlin School' of lied composition. It is more exact to speak of the 'north German lied' given the locales of composers such as C.G. Neefe in Bonn and A.B.V. Herbing in Magdeburg and publication patterns both before 1770 (the traditional date for the start of the 'Second Berlin School') and thereafter. This caveat made, musicians at Frederick the Great's court contributed

greatly to the lied, particularly C.G. Krause who, with K.W. Ramler (librettist of Graun's *Der Tod Jesu*), published the previously mentioned *Oden mit Melodien*; in 1755 a second volume was brought out, and in 1767–8 the four-volume *Lieder der Deutschen* containing 240 songs. Noteworthy too is Krause's *Von der musikalischen Poesie* (1752), one of four major music treatises by authors at Frederick's court (the three others are C.P.E. Bach's on keyboard playing, Quantz's on playing the flute, and J.F. Agricola's *Anleitung zur Singekunst*, a translation, with additions, of Tosi's *Opinioni de' cantori antichi e moderni*). The significance of Krause's study notwithstanding, it has been frequently misrepresented. In large measure he did little more than endorse Gottsched, Hagedorn and Scheibe's neo-classical views on the lied within the context of a theoretical investigation concerned primarily with the kind of opera cultivated by Hasse and Graun; and, as a reading of the treatise reveals, nowhere within his circumscribed coverage of the lied did he state, as has been claimed, that it should aspire to the folklike (*Volkstümlich*). The terms he did use are either *Natürlich* or *Einfältig* (natural or artless). Along with the Graun brothers, other lied composers in Berlin before 1770 were Marpurg, Kirnberger and C.P.E. Bach, who composed both secular and sacred songs and whose collection of Gellert settings, *Geistiche Oden und Lieder* (1758), shos the genre at last throwing off its ties to the old Baroque continuo lied; as Bach noted in the preface: 'I have added the necessary harmonies to my melodies. In this way I have not had to relinquish them to the whimsy of bumbling-fingered bass players'. Nevertheless keyboard parts, like the melodies themselves, were generally diatonic in the extreme and devoid of ornamentation, and frequently double the melodic line itself in the right hand (the voice part and right hand of the keyboard are often notated on the same staff) or else shadow it a 3rd below. Block homophonic accompaniments prevail, less often Alberti basses, with descending passing notes filling in the typically harmonic movement by root only at cadences. Harmonic rhythm as a rule is slow, sometimes for an entire bar or phrase, and the phrases themselves are invariably balanced. So simple were the accompaniments that – as the ubiquitous title *Lieder am Clavier* implies – they could be played simultaneously by the singer. With the rise of a growing middle class with leisure time for amateur music-making, such 'artlessness' was well appreciated by both consumers and music publishers.

The lied also provided the German lands with what might be termed a national musical identity. Starting with Leibniz in the 1680s writers increasingly expressed themselves on the 'enforced blindness' that characterized the German 'mode of life, speech, writing, indeed even of thinking' and the 'Sklayerei' to things French; as Christian Thomasius, a lecturer at the University of Leipzig, observed in 1687: 'if our German forefathers were to rise from the dead . . . they might think they were in a foreign land'. Thus Telemann in his 1741 collection spoke of his desire not only for a 'renewed golden age of notes', but also to 'show foreigners how more maturely we are able to think than do you!' Similarly, Krause dedicated his 1753 collection not 'to weighty erudition but to the science of joy and pleasure' as a suitable antidote to the superfluities of Italian opera, an art form he saw as the province of the upper classes; in contrast, the simple tunes and accompaniments of lieder promote 'the pleasure and happiness of *all* society', a view upheld half a century later when Koch, in his *Lexicon*, described the lied as 'the one product of music and poetry whose content today appeals to every class of people and every individual'.

In the last quarter of the century the lied continued much along the same lines, although keyboard parts were becoming more active. Formal designs, too, were becoming more adventurous, as the numerous modified strophic and through-composed songs by Reichardt and Zelter in Berlin and Zumsteeg in Stuttgart, not to mention those by Haydn and Mozart, attest. Yet even as the century was witnessing such landmark musical events as Haydn's op.33 string quartets (written, as he declared, in 'an entirely new and special way') in 1781 or Mozart's move from Salzburg to Vienna the same year, the lied retained its distinctive diatonic clarity and fondness for sparse textures, evident in such disparate works as Mozart's masterly *Abendempfindung* K523 or *Das Lied der Trennung* K519. Although the former – Mozart's only through-composed song – displays a wider-ranging tonal scheme than most lieder from the century, and the latter an inventive modified strophic design with a poignant move from tonic minor to relative major in the antepenultimate strophe, both nonetheless hark back to Hagedorn's 'elegant and unaffected Turn of Wit'. The same may be said of the first song cycle, Beethoven's *An die ferne Geliebte*, with its carefully worked-out and balanced key scheme and reprise of music from the first song in the concluding sixth. As Kerman has shown convincingly, the cycle is a 'quiet herald' of Beethoven's final style period, one marked in part by simple song and directness of expression. Beethoven's decision to embrace the lied's 'free, flowing, pure, and really natural' style is even more interesting when placed against the perspective of the genre's role within German musical thought throughout the greater part of the 18th century. Just as Uz had praised song devoted to 'the noble simplicity of unadorned expressions', so too did Christoph Martin Wieland in his widely read *Geschichte des Agathon* (1766–7) write of 'music that soothed the passions and gently moved the soul'. Revealingly enough, such music, Wieland reflected, should be marked by the 'tenderness of virtue and the touching joy of unadorned nature'. In 1781 Reichardt went so far as to claim that the lied is 'truly that upon which the steadfast artist relies when he begins to suspect his art is on the wrong track': the musician's 'polestar'. How fitting, then, that Beethoven, after a compositionally lean period immediately before *An die ferne Geliebte*, renewed his dedication to his art by setting to music the modest poem by Aloys Jeitteles, situated within Hagedorn's 'blessed nature', where 'at the sound of songs all time and space recede'. How fitting, indeed, for as is disclosed in the concluding sixth lied, such song, metaphorically accompanied by the 'lute's sweet sound', springs from 'a full heart, without the adornments of art'.

Given that it is nowadays unfashionable to view music or any aspect of history in terms of 'great men', the time is perhaps at hand to appreciate the 18th-century lied for what it was rather than what it was not, a state of affairs that requires as well a more realistic means of assessment. The creation of musicians who aspired neither to the plaudits of posterity nor to the permanence of a musical canon not then invented, the lied attracted composers who, by and large, were happy to satisfy the era's appetite for 'pleasing' music; 'pleasing', a concept according to the

Chronik von Berlin for May 1791, 'which has gained citizenship throughout the realm of thinking beings'. Consequently it is not to the lieder of Mozart or Haydn that one ought necessarily to turn for a true indication of the genre, but rather to the little-known and frequently anonymous contributors of such publications as *Angenehme und zärtliche Lieder* (Dessau, 1760), the *25 Lieder in Musik gesetzt* (1786) by Corona Schröter (which includes the first setting of Goethe's *Der Erlkönig*), the *Frohe und gesellige Lieder für das Clavier* of Carl Gottlob Hausius (1796) or the literally countless collections of social strophic songs published expressly for German freemasons, such as the intriguingly titled *Mildheimisches Lieder-Buch von acht hundert lustigen und ernsthaften Gesängen über alle Dinge in der Welt und alle Umstände des mencshlichen Lebens, die man besingen kann* (Gotha, 1815), not to mention the work by such a peripatetic figure as J.F.H. Dalberg or the forgotten likes of F.W. Rust or J.F. Christmann. At a time when Mozart's *Don Giovanni* could be described in the *Journal des Luxus und der Moden* of February 1791 as 'very artificial and overloaded', the songs in publications or by composers such as these arguably provide a more accurate barometer of musical taste in German-speaking lands during the second half of the 18th century than more 'elevated' fare, a point seemingly affirmed by the statement by Türk quoted above.

Pleasant and easy-going, well ordered and imbued with both 'nature and facility', it is tempting to view the lied before Schubert as the quintessential music of the age that Kant once referred to as 'the century of Frederick' the Great. The genre provided both a yardstick, even a paradigm, against which progress in the natural sciences could be measured and, if need be, the medium of escape from the cares of an increasingly all-too-modern, frenetic world. Here the unchanging simplicity of the music itself, founded on an aesthetic that sought to mirror the 'touching joy of unadorned nature', provides the most compelling evidence for this claim. And it explains in part why Gottfried Wilhelm Fink, editor of the *Allgemeine musikalische Zeitung*, could ask in 1826 'has there even been an age more prolific in song than ours?' It accounts, too, for the growth in the number of song collections published, from a mere 779 issued between 1736 and 1799 to more than 100 a month by the year of Fink's musing – in other words, from a rate of one collection a month during those 64 years to a hundred times as many by 1826.

IV. The Romantic lied

In the 19th century the German vernacular song developed into an art form in which musical ideas suggested by words were embodied in the setting of those words for voice and piano, both to provide formal unity and to enhance details; thus in Schubert's *Gretchen am Spinnrade* (19 October 1814 – a date usually taken to mark the birth of the German Romantic lied) the image of the spinning wheel in the title evokes the recurrent circling semiquavers of the accompaniment, while the text later suggests (by its exclamation and repetition) the cessation and resumption of the semiquaver figure at the climax of the song. The genre presupposes a renaissance of German lyric verse, the popularity of that verse with composers and public, a consensus that music can derive from words, and a plentiful supply of techniques and devices to express that interrelation.

1. Intellectual, social and musical sources.

The lied thus defined essentially began with its greatest poet, Goethe. But minor poets like Hölty and Müller and gifted amateurs like Mayrhofer had their importance. The seminal quality of the new verse was not its literary merit but its emotional tone, which blended both higher and lower lyric styles. The former expressed mid-18th-century sentiment in classical metres, in such poems as Klopstock's *Die Sommernacht* (1776). At the same time Claudius and others of peasant stock were writing simple popular lyrics like *Abendlied* in rhymed folksong couplets or quatrains. Primitive, national or traditional verse of all kinds and from all lands was a growing influence strongly fostered by Herder (*Volkslieder*, 1778–9) and a source of resurgent interest in the BALLAD. Classical and popular styles, metres and themes are found together in the verses of Hölty (*d* 1776), who wrote fluently in either style and could also combine the two, as in his anacreontic or elegiac verses. All these styles and forms were practised by Goethe and Schiller, who both added a further dramatic dimension to lyric verse by writing songs for plays (e.g. *Faust* and *Wilhelm Tell*).

This lyric renaissance, though multi-faceted, has a discernible central theme: personal, individual feeling is poignantly confronted with and affected by powerful external forces, whether of nature, history or society. The human being and the human condition are typically conceived as isolated yet significant (as in the landscape painting of Caspar David Friedrich). In the words of Charles Rosen (*The Romantic Generation*, 1996, p.236):

> To ennoble both landscape poetry and painting, the late eighteenth century turned to the example of music, pre-eminent as the art of time, and this gave landscape literally a new dimension and allowed the revolutionary conceptions of Nature to be carried out in the arts of painting, prose and poetry. From the poems, the songs of Beethoven and Schubert inherited the new sense of time and found the most striking musical expression for it.

This new poetry, particularly when it pitted the individual against the great outdoors in the manner of Friedrich's landscapes, was both heroic and vulnerable, solitary as well as aspiring to the universal, grandiose at the same time as intimate. The tension generated by these contrasts accerlated the development of the lied, which was intially something small and homely but which gradually acquired a surprisingly protent expressive power disprportionate to its size. A musical form that had been temporal and peripheral became enduring and of central significance in the hands of the right composers; indeed, as Rosen (op. cit) has pointed out, it took on a timeless quality, seemingly to contain traces of both past and present, as well as pointed to the future. The abandoned fragment and the mysterious understatement, the very stuff of Romanitc poetry, could be ideally amplified and elucidated through musical means; as the 19th century progressed, German writers (Novalis, Hölderlin, the Schlegel brothers, Heine, Müller, Mörike, Kerner) ploughed the depths of neurotic intrspection in verse, and composers followed in their footstpes reaping a musical harvest of unprecedented riches. It was fortunate, and not entirely fortuitous, that German poetry found its natural counterpart in the increasingly sophisticated musical language available to contemporary German-speaking composers. (it is significant that such great poets as Keats

and Byron were to find no comparable musical echo among their English contemporaries.) The Protean and far-reaching implications were clear: Romantic lyrics could be adapted to the expression of national and social aspirations as well as the traditional subjects of lyric verse, both religious and secular. It made a particular appeal to the rapidly expanding German-speaking educated classes, whose feelings it embodied, and to whom the cultural journals and almanaks of the time, where much of the new poetry was published, were specifically addressed. A middle class was well placed to appreciate not only the new personal and emotional content of this poetry but also its stylistic blend of elevated courtly style with popular lyric.

The Romantic lied directly mirrored these literary developments by combining the styles and themes of opera, cantata or oratorio with those of folk or traditional song, and reducing the result to terms of voice and keyboard. The poetry of individual feelings could thus ideally be expressed by one person who might, in theory at least, be poet, composer, singer and accompanist simultaneously. The piano (from about 1790 the titles of songbooks refer to 'Fortepiano' rather than 'Klavier') had so evolved that it could render orchestral sound-effects in addition to the homelier lilt or strumming of the fiddle or guitar. Thus string tremolandos were reproduced at the keyboard to symbolize the sights and sounds of nature, from thunder and lightning to brooks and zephyrs, symbols that could then be used as images of human feeling in the lyric mode. Recitative and arioso could be enriched by the simpler movement and structure of popular song melody and the directness of its syllabic word-setting, and these, too, could in turn be used as symbols of emotional immediacy.

Yet the new art lay dormant for some decades. The intellectual climate was unpropitious to further growth, which though fostered by the popularity of poetry was retarded by the denial of equal rights to music. Many 18th-century songs were entitled simply 'Gedichte' for voice and piano. Gluck's *Oden und Lieder beim Klavier zu singen in Musik gesetzt* exemplify his famous dictum (preface to *Alceste*, 1769) that music in mixed forms was ancillary to poetic expression. This doctrine, evidently unconducive to the development of the lied as an independent art form, was warmly espoused by the north German songwriters J.F. Reichardt, J.A.P. Schulz and C.F. Zelter, as well as the renowned Swabian ballad composer J.R. Zumsteeg, and Conradin Kreutzer who was active largely in Vienna.

They were all composers of opera or Singspiele, and imported the expressive devices of those forms into their songs. But as Gluckians they did so only sparingly and with restraint. Not surprisingly, this attitude was approved by Goethe, whose texts they often set. But he knew instinctively that a new art was about to be born, remarking in a letter to Zelter (21 December 1809) that no lyric poem was really complete until it had been set to music. 'But then something unique happens. Only then is the poetic inspiration, whether nascent or fixed, sublimated (or rather fused) into the free and beautiful element of sensory experience. Then we think and feel at the same time, and are enraptured thereby.'

The process had been anticipated by Mozart in *Das Veilchen* K476 (Goethe) and *Abendempfindung* K523 (anon.). Each poem prefigured aspects of Romantic individualism; each setting is musically varied yet unified, in response to the poetic mood, by the use of vocal recitative and keyboard symbolism (light staccato for the tripping shepherdess, sighing 6ths for the evening winds). These and other Mozart songs were published in Vienna in 1789, and hence were readily available to Schubert, who used analogous motifs (staccato in the pastoral *Erntelied*, wind-effects in *Abendbilder*, *Der Lindenbaum* etc.).

Another precursor was Beethoven, who can plausibly be claimed to have created the lied. Although his songs remain in the 18th-century tradition of self-effacing enhancement of the words, his inventive genius often restored the balance, partly by the detail of his illustrative writing (for example, not just birdsong but nightingales, larks, doves and quails) but also by the variety and imagination of his more conceptual musical equivalents (from the welling of tears in *Worre der Wehmut* op.83 to the crushing of fleas in *Aus Goethes Faust* op.75). Each such motivic usage is integrated into a prevailing unity of musical mood, for example in the song cycle *An die ferne Geliebte* op.98, where such purely musical elements as folksong melody, harmony, variation form, and cyclic unity are themselves used as expressive devices. A typical example of the conceptual lied-motif would be the repeated chords which for Beethoven the songwriter signify 'stars' (*Adelaide* op.46, bar 33; *Die Ehre Gottes aus der Natur* op.48, bars 19ff; *Abendlied unterm gestirnten Himmel* WoO150, bars 10ff and 44f). This idea has a precursor in Haydn's *Creation*, at the moment when stars were created.

In these ways Beethoven (and to some extent Haydn, as in *The Spirit's Song*, a setting of English words) asserted the composer's right to independence, a right further implicit in Beethoven's familiar phrase 'durchkomponiertes Lied', that is, a continuous musical structure often superimposed on a strophic poem. In contrast, Weber favoured, both by precept (letter to F. Wieck, 1815) and by example, a consistently 18th-century attitude; form as well as declamation were to derive from the poem, and the music was to forgo autonomy.

2. Schubert. It was Schubert who, by fusing the verbal and musical components of the lied, first synthesized in significant quantity the new element predicted by Goethe. His essential apparatus was a mind infinitely receptive to poetry, which he must have read voraciously from early boyhood on. His 660 or so settings (including duets, trios and quartets, as well as songs in Italian) demonstrate familiarity with hundreds of textual sources, including novels and plays as well as poems, and ranging from the complete works of acknowledged literary figures to the sometimes overabitious verses f his friends and, on one occasion at least (*Abschied* D578), his own heartfelt, if undeniably amateur, efforts. His passionate response to imaginative writing impelled him to bring the musical component of song to a level of expressiveness and unity never since surpassed.

It is arguable that Schubert made no innovation; even the continuous narrative unity of *Die schöne Müllerin* and *Winterreise* was already inherent in Müller's verses. Even with such a pre-ordained structure, however, the hand of the master is to be discerned in what he chose to leave out or change. For example, in transposing the order of Müller's poems (in *Die Nebensonnen* and *Mut*) Schubert infused the closing minutes of *Winterreise* with

a spellbinding intensity which owes almost as much to his literary sensibility as to his musical genius. All Schubert's infinite variety of styles and forms, melodic lines, modulations and accompaniment figures are essentially the result of responsiveness to poetry. Equally notable is his evident sense of responsibility. His revisions confirm that he was actively seeking to re-create a poem, almost as a duty; he would rewrite, rethink, give up and start again, rather than fail a poem that had pleased him, and his aim was to find an apt expressive device that could also be used as a structural element. Each such device occurs, at least in embryo, in his predecessors, whether the quasi-operatic techniques and popular elements of the north German school or the inspired motivic ideas of Haydn, Mozart and Beethoven. From the former he absorbed the ideas of simplified folklike melody, interpolated recitative, a range of forms from miniature strophic or modified strophic to extended cantatas, and expressive sound-effects. Thus the 'typically Schubertian' brooks and rivers that flow so effortlessly through his piano parts took their rise in north Germany. So did the musical metaphors of human motion and gesture: walking or running rhythms; tonic or dominant inflections for question and answer; the moods of storm or calm; the major–minor contrasts for laughter and tears, sunshine and shade; the convivial or melancholy melodies moulded to the shape and stress of the verse. All these abound in Schubert's precursors, notably Zumsteeg, on whose work his own is often closely and deliberately modelled.

Schubert's debt to the musical resources of Zumsteeg's generation is so evident in his earliest surviving song, *Hagars Klage*, as to suggest a set composition exercise. The music, though manifestly immature, rises fresh from deep springs of feeling about human fate, here a mother's concern for her dying child and a father's inexplicable cruelty to his youngest son, factors which seem to have some resonances in the psyche of the 14-year-old composer and his tempestuous relationship with his own father. (The early songs *Der Vatermörder* and *Leichenfantasie*, not to mention *Erlkönig*, also explore father-son relationships.) Like Schumann (particularly in 1840) and Brahms after him, but unlike the fastidious and secretive Hugo Wolf, there are often telling, if contentious, biographical conclusions to be drawn from Schubert's choice of texts at different points in his career. Although music cannot in itself be autobiographical, it is a unique feature of song that a composer is susceptible, when selecting a text, to poetry that happens to chime with current moods, feelings or predicaments, in the manner of any ordinary reader – indeed, some sort of personal identification may well be needed in order to kindle a musical response. In this context it is unsurprising that the pubescent composer, already fighting with a disapproving father for a measure of musical independence, should have alighted on *Hagars Kalge* as a first-time model in preference to Zumsteeg's many other ballads; what songs were about mattered to Schubert from the start, and that fact is at the heart of his subsequent greatness. The composer identifies with poet, character, scene and singer and strives to concentrate lyric, dramatic and graphic ideas into an integrated whole. It was this concentration that distilled the whole essence of the Schubertian lied, but the process was a gradual one and took time to master. Long, diffuse ballads or cantatas on Zumsteegian lines continued for some years, as in *Die Bürgschaft* and *Die Erwartung*. They seek with varying success to unify disparate elements such as melody, often inset for dramatic purposes to indicate a song within a song (as at 'Ich singe wie der Vogel singt' in *Der Sänger*), recitative, and interpolated descriptive or narrative music (the interludes in *Der Taucher* or *Die Bürgschaft*). It is no coincidence, however, that Schubert's earliest masterpieces are settings of shorter and more readily unifiable lyrics on his favourite theme of intense personal concern, whether of a girl for her absent lover (*Gretchen am Spinnrade*), a father for his doomed son (*Erlkönig*) or an awestruck observer for the immensities of nature (*Meeres Stille*). Each is imagined against a background of moods and scenes suitable for quasi-dramatic re-creation in sound. Further, all three poems are by Goethe, whose genius lay in making the universal singable, and these songs were selected by Schubert for earliest publication as reflecting the greatest poet and the most modern spirit of the new age.

They made an instant and intense appeal to an intellectual avant garde, the apostles of Romantic individualism. Thus 300 copies of *Erlkönig* were sold within 18 months; the correspondence of Schubert's own circle and its adherents (comprising lawyers and civil servants as well as musicians and artists) is full of excited references to new songs; the Schubertiads in his honour were staunchly supported by his numerically few but culturally influential devotees. This professional middle-class audience was the musical segment of the wider public for the poetic renaissance described earlier. The musical components of the songs corresponded to the new poetry of which they were the setting and hence the equivalent: a blend of classical and popular, dramatic and lyric, complex and simple. The music of the palace had united with the music of the people to produce the music of the drawing-room. In the process the focus of artistic attention had shifted from the larger scale to the smaller, and from the plot or scene to the individual. So the musical motive power of each of these songs, and of Schubertian lied in general, comes from a dramatic source condensed into lyric terms. It is opera with orchestra reduced to voice and keyboard, with scenery and costumes thriftily expressed in sound, transported from the theatre to the home, and economically entrusted to one or two artists rather than to a company. And one stylistic source of the keyboard accompaniment effects and motifs in Schubert's songs is the piano scores of opera and oratorio (which may help to explain why Schubert's keyboard writing is sometimes held to be unpianistic). Thus the ominous figure of the night ride in *Erlkönig* recalls the dungeon scene of *Fidelio*, while the becalmed semibreves of *Meeres Stille* have their counterparts in Haydn's *Creation*. Each such sonorous image is set vibrating by verbal ideas, and the increasing range and resonance of response from these early masterpieces, through *Die schöne Müllerin* and the Rückert songs (both 1823) to the final year of *Winterreise* and the Heine settings, is the history of Schubert's development as a songwriter. In addition to obvious onomatopoeic devices and other self-evident equivalences, there are hundreds of deeper, more personal and less readily explicable verbo-musical ideas, corresponding, for example, to springtime, sunlight, evening, starlight, sleep, love, grief, innocence and so on, and occurring in infinitely variable permutation. Songs in which such expressive motifs are embodied represent the apotheosis of Schubert's

lieder, whether the linking force is rhythm (*Geheimes*), harmony (*Dass sie hier gewesen*), melody (all strophic songs), tonality (*Nacht und Träume*), variation form (*Im Frühling*), imitation (*Der Leiermann*), quasi-impressionism (*Die Stadt*), or incipient leitmotif used either for dramatic (*Der Zwerg*) or descriptive ends (the river music of *Auf der Donau* or the brook music of *Die schöne Müllerin*). The 'star' chords already noted in Beethoven, to take just one instance out of hundreds, can be observed in a wide range of illustrative or structural use, as in *Adelaide*, *Die Gestirne*, *Der Jüngling auf dem Hügel*, *Todesmusik*, *Abendstern*, *Die Sterne*, *Der liebliche Stern*, *Totengräber-Weise*, *Im Freien* and many other songs.

3. Loewe and Mendelssohn. By comparison with those of Schubert, the approximately 375 songs of Carl Loewe lack the dimension of musical independence. Loewe maintained the 18th-century tradition of subordination to words designedly, because he was above all a musical raconteur without the emotional range needed to match the great German lyrics (although his 30 Goethe settings include many of the better-known poems). In search of the narrative ballads that best suited him, he used no fewer than 80 different poets, including many in translation. Loewe ran little risk of allowing over-concentrated dramatic and scenic invention to impede the action, nor, conversely, was he usually content with a strophic repetition that relied overmuch on the poem to provide variety and development. In both respects he improved on his mentor Zumsteeg. Comparison with Shubert shows a very different musical mind at work: Loewe's setting of Goethe's *Erlkönig* is thought be some enthusiasts to be superior to Schubert's, but it lacks the elemental and visceral power of the more famous song: Loewe eschews the thundeing intensity of horse's hooves in order to achieve his ingratiating depiction of the supernatural. On the other hand, Schubert's *Eine altschottische Ballade*, his 1828 setting of Herder's translation from Percy's *Relinques*, seems at first hearing to be undeveloped in comparison to Loewe's melodramatic and famous ballad. Schubert's work has its own terse power however, and greater familiarity with both works does not necessarily confirm a preference for Loewe's setting. Instead of condensed drama or formular narrative Loewe offered a storybook with pictures – expository melody with descriptive accompaniments. His harmony, though mainly monochrome, adds an occasional surprising splash of colour. The vocal line adopts the style appropriate to the reciter of the poem, ranging from monotone (as for the century-long sleep of the hero of *Harald* op.45) to a free cantilena (in songs about singing, such as *Der Nöck* op.129). The voice can further be put to illustrative use to suggest a harp (*Der Nöck*) or a bell (*Des Glockentürmers Töchterlein* op.112*a*), as well as by the skilful exploitation of other techniques and styles, including bel canto. Developed preludes and postludes are rare because the piano accompaniments tend to begin and end with the voice, as the narrative form requires. But there are often extended interludes, exploiting particularly the upper register, which are especially effective in illustrating narratives of the supernatural, such as the elves and sprites of *Die Heinzelmännchen* op.83 or *Hochzeitlied* op.20. So broad was Loewe's command of expressive vocabulary that any song is likely to offer a thesaurus of such devices; *Die verfallene Mühle* op.109 is a typical if rarely heard example. But his practice of stringing such effects on the narrative thread of the poem was not conducive to change and development. It is true to say that his earliest songs are his best-known, and probably his best, but there are many treasures to be discovered in the 17-volume complete edition including a surprisingly beautiful *Frauenliebe* which offers a refreshing alternative to Schumann's celebrated reading of Chamisso's poems. On the other hand, his abundant and continuous invention, and its clear relation to the texts, make Loewe an exemplary if neglected master of the lied, understandably admired by Wolf and Wagner and influential for both. His work still holds the platform, particularly in Germany (it is a brave native English speaker who essays Loewe, whose music often requires a death-defying speed for textual delivery). If at times he seems neglected, his posthumous standing need only be compared with that of the once-celebrated Marshcner, whose 400 songs have utterly disappeared from the repertory.

Mendelssohn is Loewe's antithesis. His approximately 90 songs include no true ballads; indeed, there is rarely any hint of drama, character or action. The music is autonomous in most, and one can readily imagine them arranged as 'Lieder ohne Worte' (which may have been the origin of that title). Although Mendelssohn was taught for many years by the doyen of the north German school, Carl Zelter, only the very earliest songs (such as *Romanze* op.8) show any influence of opera or Singspiel, or any hint of musical subordination to the words. On the contrary, the texts seem almost to have been chosen to be dominated by the music; thus the most frequent of Mendelssohn's 30 poets was his versifying friend Klingemann, with eight settings (as against five by Goethe). Songs and sketches alike suggest that the main aim was formal perfection, normally conceived as strophic with a varied last verse or coda. The piano offers unobtrusive accompaniment in arpeggios or four-part harmony; the tonality is diatonic with occasional altered chords, often diminished 7ths over a bass pedal. But none of these effects seems clearly related to the poems; and in general there are few overt equivalents for verbal ideas, as though the music had no deep roots in language. Yet Mendelssohn was both original and influential, especially on Brahms. His genius for expressive melody, well exemplified by *Auf Flügeln des Gesanges* (op.34 one of five Heine settings), was manifest from the first. Indeed, publication of his earliest songs in Paris in 1828 may have stimulated the development of the Mélodie there. His aim of formal perfection was both salutary and timely; and there are many German poems of the period for which melodic and formal beauty are in themselves close equivalents. In such settings, where the musical expression relies on vocal lilt and cadence, structural pattern and design – Lenau's *An die Entfernte* op.71 or Geibel's *Der Mond* op.86 – Mendelssohn excels. More than a mere footnote to the songwriting achievements of Mendelssohn are the lieder of his sister, whose roughly 300 songs show a considerable creative personality; indeed it is arguable that Fanny Mendelssohn was temperamentally better suited than her brother to explore the passionate and dramatic aspects of the medium.

4. Schumann and Franz. Mendelssohn's praxis compared with Loewe's suggests that the Schubertian compound of words and music was still unstable and could readily split into its narrative and lyric components, losing some energy in the process. Schumann was well

placed to reunite them. Like Mendelssohn he was a melodist; like Loewe he was literary. But he too began with the 18th-century notion that the music of a song should just express the poem, which implied not only that songwriting was an inferior art (as he at first believed, according to a letter of June 1839 to Hirschbach) but also that the composer had a secondary role – whereas Schumann was by temperament a dominant innovator and leader. Hence perhaps his own tentative début as a songwriter at 18. The following decade as a pianist and composer gave him the necessary foundation of independent musicianship; the emotional crisis of his betrothal to Clara Wieck heightened his receptivity to poetry. The mixture was explosive: his total of 140 songs written in the 12 months beginning February 1840 is unmatched even by Wolf or Schubert for quality and quantity of output in a single year, and it includes most of the best and best-known of his nearly 260 lieder.

These recombine the two basic elements of the lied, the verbal equivalence exploited by Loewe and the musical independence stressed by Mendelssohn, thus revealing Schumann as the true heir of Schubert, with whose quasi-verbal expressive style he had always felt the deepest affinity (according to passages in the *Jugendbriefe* and *Tagebücher*) and whose immense legacy of songs was increasingly available for study throughout the 1830s. Schumann had complete command of the musical metaphor exploited by Schubert. In particular, his introduction of contrasting sections in related keys (such as the mediant minor) without genuine modulation yielded new and subtle contrasts. But his personal innovation was a new independence, to the point of dominance, in the piano part. The paradigm of a Schumann song is a lyric piano piece, the melody of which is shared by a voice. As Mendelssohn played songs on the piano and called them *Lieder ohne Worte*, so Schumann sang piano pieces and turned them back into lieder. Thus the preludes and postludes to his songs tend to be self-expressive solos rather than merely illustrative as were Loewe's.

This piano style, together with Schumann's literary leanings and his personal feelings, led him to write love songs in groups or cycles arranged by poet, often with a deliberately unified tonality. It seems as though Schumann understood better than anyone before him that 'the song cycle is the embodiment of the Romantic ideal: to find – or create – a natural unity out of a collection of different objects without compormising the independence or the disparity of each member ... the large form must appear to grow directly from the smaller forms' (Rosen, op. cit., 212). Heine (*Dichterliebe* op.48 and *Liederkreis* op.24) and Eichendorff (*Liederkreis* op.39), both master lyricists of intense and changing moods, were Schumann's favourite poets in early 1840, with 41 and 14 settings respectively. Later in the same year his songwriting became more objective, beginning with the 16 Chamisso songs, including *Frauenliebe und -leben*, lyrics that reflected his lifelong social concern.

Schumann's second songwriting phase began with the Rückert and Goethe songs of 1849. His harmonic language had become more intensely chromatic, and the consequent absence of diatonic tensions and contrasts meant than a new principle of organization was needed. In the Wielfried von der Neun songs of 1850 Schumann sought a solution through use of the short adaptable motif, already adumbrated by Schubert and Loewe, which could be changed and developed to match the changing thoughts of the verses; but his increasing illness probably inhibited his further development of such ideas, which later became the province of Wagner in opera and of Wolf in the lied. The extent to which the songwriting of Schumann's later years represented the deliberation of illness rather than a consciously adopted new style remains controversial. Some of his later lieder, once almost universally thought to be ineffective and rambling, found increasing favour with performers and critics in the late 20th century, alongside many other non-vocal works of the final period. Moreover censensus now seems to be that Schumann, even if his powers were weakened by illness, possessed talent superior to that of most of his songwriting contemporaries of unimpaired health. Another important developement in Schumann studies has been emergence of Clara Schumann as a prolific and significant composer, and the subject of a spate of biographichal study and re-evaluation. If she is not the equal of Fanny Mendelssohn Hensel as a song composer, it is probably because the lied interested her less than instrumental forms. Certainly the study of Schumann's songs would have been easier if Clara had made an annotated performing edition fo his lieder, which she regularly accompanied; unfortunately, many of their secrets (particularly as regards tempos) died with her and Brahms. Schumann himself acknowledged Clara's influence by publishing some three of her songs as part of their joint op.37 (1840), a cycle from Rückert's *Liebesfrühling* which celebrated nuptial bliss. Mendelssohn had led the way with this kind of family collaboration 12 years earlier in his songs opp.8 and 9, in which six of the 24 songs are by his sister Fanny.

With Schumann songwriting was conscious, even cerebral; he was the first theorist of the lied, which he described as the only genre in which significant progress had been made since Beethoven (*NZM*, xix, 1843, pp.34–5). This he attributed to the rise of a new school of lyric poets – Eichendorff and Rückert, Heine and Uhland – whose intensity of emotion and imagery had been embodied in a new musical style. As example he chose the op.1 of Robert Franz, himself a notable theorist of the lied as well as a practitioner with about 280 songs. For Franz, musical expression of poetry in the 18th-century tradition was a *sine qua non*. He was explicit, too, about his aims and methods: 'In my songs the accompaniment depicts the situation described in the text, while the melody embodies the awareness of that situation'. He claimed that in addition to all the techniques developed by previous songwriters he (and he alone) had deliberately sought to draw on the resources of Bach and Handel, the Protestant chorale, and traditional folksong; and it is true that Franz included modal as well as chromatic harmony.

His own invention, however, especially of melody, was not quite abundant enough to give his songs the musical autonomy characteristic of the best 19th-century lieder, so that his work seems old-fashioned by comparison with that of his contemporaries. As in Mendelssohn's songs, a deliberate limitation of scope resulted in the absence of dramatic or narrative songs. The piano parts are unobtrusive to a fault, and there are few independent preludes or postludes because the musical material is so economically tailored to the poem. Mendelssohnian too is Franz's extensive use of the undistinguished verses of a close friend (Osterwald, with 51 settings). There are also certain

palpable defects, such as an overreliance on the sequential treatment of melody (as in *Für Musik* op.10) and an overinsistence on formal perfection, with sometimes contrived effects. The compensation is a Schubertian devotion to lyric verse, typified in his passionate identification with Heine (67 settings, the greatest concentration in the lied repertory). Thus in *Aus meinen grossen Schmerzen* op.5 the piano part is itself a small-scale song because the poem is about the fashioning of small songs; the illustrative arpeggios at 'klingend' are woven into the texture with unobtrusive dexterity; and the slight divergence of vocal and instrumental lines at the end makes the poetic point most tellingly. The craftsmanship is self-effacingly immaculate. Though a minor composer, Franz is a major lied writer, greatly admired by Schumann, Liszt and Wagner; his work is long overdue for reappraisal.

5. Wagner, Liszt and Cornelius. The admiration of both Liszt and Wagner is relevant because they too belong to lied history, even though their creative gestures were generally too wide and sweeping for the lyric form. Their early songs are rather inflated in style, as in Wagner's 1840 setting of Heine's *Die Grenadiere* in French. Liszt himself later acknowledged this aspect of his own early songs (letter to Josef Dessauer, *Franz Liszts Briefe*, ed. La Mara, ii, 1893, p.403), and although he stood far nearer than Wagner to the lyric mode (writing 83 songs as against Wagner's 20), he was not a native German speaker, which caused him some uncertainty of style and scansion (see the first versions of *Über allen Gipfeln* and *Die Loreley*). In general Liszt's songs are eclectic and experimental, and their inspiration seems to have been social or personal rather than literary, drawing on 44 poets in five languages, with texts ranging from acknowledged masterpieces to trivial salon verses. They are treated with musical unity and fidelity to the text, and they tend to be dominated by local colour or sound-effects. Thus even the late *Die drei Zigeuner* illustrates the surface rather than the substance of Lenau's poem. Although the listener may protest that the song is musically exciting as a portrait of gypsy music, the poet makes a broader philosophical point which is overwhelmed by Liszt's pianistic illustrations. The much later setting by the Swiss composer Othmar Schoeck is to be preferred for its understanding of Lenau's intentions, and the preservation of the poem's shape.

Liszt was well aware of his difficutlies with the form, these problems, as his revisions show. His integrity as well as his development can be measured by comparing various versions of a single song, as, for example, the three settings of Goethe's *Mignons Lied* (1842–60); his perseverance was comparable only to Schubert's and was equally motivated by genuine devotion. He may also have been fired by Schumann's songwriting, for his own 62 German settings began in 1840 (when the two met) with a Heine poem set by Schumann in that year, *I'Am Rhein*. Although lack of deep knowledge and response to language may leave Liszt as only a tributary to the lied, he was nevertheless a powerful influence in the mainstream, and through several channels. He was an active propagandist, both in his prose writing (essay on Franz in *Gesammelte Schriften*, iv, 1855–9) and more generally through his piano transcriptions of lieder (Beethoven, Schubert, Schumann, Mendelssohn and Franz as well as his own songs). His keyboard techniques were a source of new effects and sonorities, and his harmonic originality was also seminal (for example, some passages in *Die Loreley* of 1840 and *Ich möchte hingehn* of 1847 are strikingly predictive of *Tristan*). Finally, his gift for simple but refined melody, especially in his late settings of unpretentious texts, enabled Liszt to achieve unusual effects of poignancy and even irony, with altered chords and semitonal clashes (as in *Es muss ein Wunderbares sein*, 1857), which look forward to the 20th century, in particular to the songs of Richard Strauss.

Wagner's later songs, notably the five Wesendonk lieder of 1857–8, are also forerunners of *Tristan* (avowedly so in the third and fifth, implicitly in the rest). Despite their voice and piano scoring they were clearly conceived in broad orchestral terms rather than as re-creations of lyric poetry. In a small, intimate genre like the lied, it is often the minor master like Franz or Peter Cornelius who excels. Cornelius, too, was praised by Liszt and Wagner, and for much of his life he fell directly under their shadow, since he worked for each in turn as an amanuensis. If they were turbulent tributaries, he was a mainstream backwater, receiving multiple influences but contributing little. Yet his very receptivity, to plainsong and Baroque traditions as well as to the latest developments in harmony and declamation, gave him, like Franz, a broad-based originality. Cantus firmus (in the *Vater unser* cycle op.2) and chorale (in the *Weihnachtslieder* op.8) appear as unifying devices. Free tonal fluctuations are used for colour or contrast within a diatonic style or, as in the juxtaposition of E major within D♭ major at the word 'Jubel' in op.2 no.2, as a deliberate equivalent for a verbal image. Vocal melodies often linger on one note or move by step, as though the words were recited. Such devices and many more, including meaningful motifs, are put at the service of lyric verse.

Alone among lied composers Cornelius was his own favourite poet, with 50 settings of his approximately 100 songs. This was both strength and weakness. Its advantage was that Cornelius had a genuine if slender poetic gift, and as a composer he was well placed to know what musical equivalence was appropriate and how it could be achieved. But the essence of the lied was diluted by using his own poetry: pre-existing familiarity must inevitably lessen the impact of verse on the musical mind. Further, his lyrics themselves tended to be rather wistful and colourless, and hence not especially striking or memorable when wearing their matching music. The repetitive or limited emotional content, form and metre of the verses is often reflected in repeated rhythms and melodies of restricted range. Thus the well-known *Ein Ton* (op.3 no.3), in which the voice part has but a single note, in its way symbolizes not only the poem but the whole Cornelian approach to the lied. Yet this quietly inward and spiritual work in music and poetry, based on domestic scenes of worship (*Weihnachtslieder*) or betrothal (*Brautlieder*, 1856–8) and often grouped, like Schumann's songs, into sequences or cycles, has its own enduring value. Among other works of the so-called New German School, the songs of Adolf Jensen have received little attention, regrettably so since there are his Spanish-inspired settings, for example, a verve and theatrical flair not to be found in Cornelius's deeply felt lieder. Indeed, Jost (*MGG2*) has identified the lieder of Jensen as the missing stylistic link between the songs of Schumann and Wolf.

6. BRAHMS. In his approximately 200 songs Brahms was both more and less objective than Cornelius. He was neither poet nor connoisseur, and never set any verse of his own, but his choice of texts regularly reflects his own inner moods and needs. Hence his comparative neglect of such major poets as Goethe (only five settings) and Mörike (three) and his devotion to such minor lyricists as Daumer (19) and Groth (11) whose specialities were erotic and nostalgic sentiment respectively. Similarly, Brahms had a predilection for anonymous texts, notably so-called folksongs, whether originally German or translated (46 solo settings, including four from the Bible). Such verses have no identifiable creative personality of their own, and are thus easily adapted for autobiographical purposes. In that sense Brahms departed radically from the 18th-century tradition of re-creating the poem, but in that sense only. In other respects he was both by temperament and by training the supreme traditionalist. He received perhaps the most thorough grounding of all great lied composers, and was a practised songwriter at an early age: *Heimkehr* (1851) and *Liebestreu* (1853) are already mature in their grasp of word-music relations and synthesis. Apart from some essays in the extended Schubertian ballad style, the *Magelone-Lieder* op.33, almost all Brahms's songs are carefully unified formal structures consciously elaborated from certain basic ideas by a process described by the composer in a discussion with Georg Henschel (M. Kalbeck, *Johannes Brahms*, 1904–14, ii/1, pp.181ff). In his insistence on craftsmanship he reverted to the practice of Mendelssohn, whom he much admired and whose influence is apparent in even the earliest songs. He felt that a strophic poem should be set in verse-repeating forms, and in fact nearly half his own songs are strophic, most of the rest being simple ternary forms. Even Brahms's expressive devices are academic and formular. Like Franz and Cornelius, Brahms had assimilated the forms and techniques of early music, including the modality of folksong (*Sonntag*) and the four-part texture of chorale (*Ich schell mein Horn*), together with such devices as augmentation (*Mein wundes Herz*), inversion and contrary motion (*Vier ernste Gesänge*). Like Schubert, of whose songs he was collector and orchestrator as well as general devotee, Brahms preferred a song texture of melody plus bass, and indeed he advocated this approach not only as a procedure but as a criterion. The essential Brahms song model is the instrumental duo, the violin or clarinet sonata, whence the typical long-breathed melodies (*Erinnerung*), some of which are embodied in the violin sonatas (for example, *Regenlied* in the finale of op.78).

Brahms's song melodies rarely have purely vocal inflections, and thus it is rare in Brahms to find a syllable prolonged or shifted in response to its poetic significance or proper scansion. Similarly, the use of harmonic or textural colouring for analogous reasons is as rare in Brahms as it is common in Schubert or Wolf. The tonal schemes are usually long-range, much as in instrumental forms. Though often complex, the piano parts are essentially integrated with or subordinate to the vocal lines, rather than being dominant or independent. They are mainly accompaniment figurations (arpeggios or broken chords) altered and disguised; textural and rhythmic variety are cultivated as deliberately yet unobtrusively in the songs as in the duo sonatas.

Against this background Brahms's expressive vocabulary tends to sound so purely musical that its quasi-verbal significance may not be readily apparent. Thus the favourite hemiolas used at cadence points had for Brahms the idea of a calming and broadening finality, as of a river reaching the sea (*Auf dem See*) or, more metaphorically, eternal love (*Von ewiger Liebe*). His other motivic elements tend to be similarly unobtrusive and predictably related to personal feeling rather than to the poem as such; thus the descending octaves that signify death in *Auf dem Kirchhofe* and *Ich wandte mich*are almost incongruous in *Feldeinsamkeit*. This autobiographical element gives Brahms's lieder a special and unique development over 40 years of personal and musical experience, with heights of nostalgia and longing scaled by no other songwriter, culminating in the *Vier ernste Gesänge* of 1896.

7. WOLF. Hugo Wolf represented the opposite end of the spectrum of lied composition; hence, no doubt, his fanatical anti-Brahmsian, pro-Wagnerian, stance as a critic. His procedures in his own 300 songs were intuitive and poetry-orientated. As an originator rather than a traditionalist he had to create his own models by assimilating the wide variety of vocal and keyboard techniques and devices needed to express the deep emotive content of verse. In one sense this involved a return to the 18th-century concept of poetic dominance; like Schumann, Wolf published songbooks devoted to particular poets (Mörike, Goethe, Eichendorff) under the title 'Gedichte von ...'. Far more vital, however, were the 19th-century metamorphoses of poetic elements into musical substance. Wolf was no theorist, but his descriptions of the word-music relation instinctively drew on metaphors of organic unity and symbiosis: music absorbs and thrives on the essence of poetry like a child on milk, or a vampire on blood. These similes are pertinent to Wolf's own creative function. From the first he battened on poetry and language, absorbing their rhythms, overtones and cadences. In several ways his development as a songwriter is reminiscent of Schumann's career. Like Schumann, he acquired relevant linguistic disciplines through his years as a critic. By composing in all forms he gradually accumulated a personal compendium of expressive device designed to subserve compositional ends which – again like Schumann's – were essentially associated with words and ideas. The parallel is completed by Wolf's choice of texts (the early Heine and Chamisso settings strongly under the Schumann influence, later independent treatments of translations from the Spanish) and most spectacularly by Wolf's delayed and Schumannesque outburst of concentrated songwriting in 1888 – as if the word-music hybrid compensated for its slow germination and growth by a sudden and profuse flowering.

The basic Wolf song style is keyboard writing enriched by vocal and instrumental counterpoint. As with Franz, Wolf's years of training and practice in choral music yielded a four-part piano texture that could be used expressively in its own right for religious songs (*Gebet*) and also serve as background material on which to embroider expressive motifs. In the depiction of individual emotion (as distinct from the re-creation of great poetry) towards which Wolf evolved in the Spanish, Italian and Michelangelo songs, the four parts can become so independent as to suggest string quartet writing (*Wohl kenn ich Euren Stand*). Such linear thinking also yields a

variety of counterpoints for expressive purposes, like the duet between voice and piano in *Lied eines Verliebten*, or within the piano part itself in the postlude to *Fühlt meine Seele* (the latter a frequent image in the love songs generally). Wolf's keyboard style is related to that of the contemporary piano reductions of Wagner operas by Klindworth and others, including such masters of expressive techniques as Liszt and Rubinstein. His own pianistic prowess disposed him to add bravura illustrative interludes (*Die Geister am Mummelsee*) like those found in Loewe, and to write songs whose piano parts are in effect independent solos, as so often in Schumann. To this basic concept Wolf often added a voice part that was not only itself independent, as in Brahms, but was also moulded to the words in their every inflection, whether of sound or sense; *Auf dem grünen Balkon* is an example. This characteristic fluidity of melodic line is wholly Wolfian, differing from its Wagnerian equivalent as poetry recitation differs from stage declamation. Thus, the sustained notes Wagner gave Isolde in *Tristan* (Act 1 scene iii) express the feeling of the character, while the same effect in Wolf's *Die ihr schwebet* expresses the beauty of the individual word 'geflügelt'. The same distinction applies to Wolf's use of the extended harmonic language of Wagner and Liszt: for Wolf harmonic complexity expressed the symbolic connotations of poetry. Wolf regarded the development of his own detailed motivic language as his most significant contribution; it is a language that varies, in ways too detailed to summarize, from the illustration of a single word (such as 'traurig', in *Alles endet*, with a deliberately altered minor chord) to the development and contrast of motifs throughout a whole song (*Auf einer Wanderung*). It includes local colour effects, instrumental imitations and a Debussian sensitivity to the placing and spacing of chords and notes. It offers musical equivalents not only for the subject matter of poetry but also for its technical devices such as dialogue and irony. All this is further enhanced by the extremes of his emotional range – hilarity and desperation, comedy and tragedy. Finally he added a new dramatic dimension within the lyric frame, for his songs encompass dance and incidental music as well as lighting, costume and scenery. The Wolfian lied thus continued the Schubertian tradition, culminating in a complete theatre of the mind, a *Gesamtkunstwerk* for voice and piano.

Wolf's creative maturity was perhaps too brief to permit radical change or development; the four-part textures of the Italian songs, for example, are already outlined in the Mörike volume. But there is a discernible trend: the dramatic or theatrical element became more rarefied, more generalized. The Spanish songs, and more particularly the Italian, are a musical *comédie humaine*. Social life is conceived as a stage, with ordinary men and women the players. In this respect the Romantic lied ended as it had begun, with individual concern set against a broader social background as its principal theme. But the element of conflict had evaporated. Neither nature nor society was conceived as puzzling or hostile in the Wolfian lied. Rather, in the poems Wolf chose, the human heart and mind increasingly engender their own delight and despair, without reference to an external cause. Increasingly, too, Wolf turned to translations for his texts, and not to original German verse (as Brahms had similarly had recourse to the Bible in German translation). The end of the century seems to signal an end of the German poetic renaissance, and hence a decline in the power of the lied.

The same may apply to audiences. The Schubert song had become accredited and established; Schumann and his successors, especially Brahms, had come to command a wide public for their songs. But Wolf was offering a new genre. Just as Schubert had reduced Mozart and Beethoven operas and Haydn oratorios to the miniature domestic frame, so Wolf adopted Wagner. That allegiance and that idiom imposed difficulties of appreciation, further restricting the appeal of an arct already limited to the poetry lovers among music lovers. So Wolf's work took longer to gain ground and find adherents. As before, dissemination of the new art was through friends and admirers and their immediate circle. The Wolf-Verein in Vienna corresponded to the Schubertiads of 70 years earlier, but with fewer active members (a relation that persists in posterity). It is as if the springs that had powered the early years of the lied had, for whatever reason, relaxed. An art of strong direct expressiveness culminated in an art of refinement, nuance, subtlety, and perfection within limitations.

The high road had narrowed and arguably reached an impasse. So had some earlier byways, such as accompanied recitation, despite one example from Schubert (*Abschied* D829), three from Schumann (e.g. *Die Flüchtlinge*) and six from Liszt (e.g. *Lenore*). A much more rewarding development was the addition of vocal lines, as in the duets and partsongs with or without accompaniment written by all the major masters of the lied, and still, despite neglect, an essential aspect of their art. But most significant of all was the addition of extra instruments. Schubert had used instrumental obbligato for quasi-verbal effect (e.g. the pastoral sound of the clarinet in *Der Hirt auf dem Felsen*). Schumann orchestrated his song *Tragödie*, presumably in order to enhance its dramatic content. Liszt's song orchestrations and Wagner's Wesendonk lieder pointed clearly along that road; so, less demonstratively, did Brahms's songs with viola obbligato, op.91. A crucial stage was reached with Wolf's 20 orchestral versions, including one (*Der Feuerreiter*) for chorus instead of solo. But these new departures meant a farewell to the lied as here considered, namely as a musical expression of the poetry of individual or social concern within the framework of domestic music-making. At the same time, poetry and its musical setting were losing their power to unify and stimulate any special segment of European society, German or other. The hegemony of the lied was in decline.

V. The 20th century

The lied was essentially a 19th-century genre, and its history in the 20th century is that of a brief and rapid continued development followed by a sudden decline. Schoenberg and Strauss, to take two representative composers, both wrote many lieder before 1918 and few thereafter: Schoenberg's opp.1–22 (1897–1916) include 45 lieder, his subsequent works only three. The reasons for this falling of interest have certainly as much to do with public tastes and requirements as with compositional techniques and aesthetics. Hindemith, the 20th-century composer of practical music *par excellence*, recognized that there was little call for lieder from the amateurs of his time. In general, the lied since World War I has been the province of specialist composers (Kilpinen, Schoeck, Reutter), or else it has been cultivated to meet commissions

from those few lieder artists interested in the 20th-century repertory (notably Fischer-Dieskau in the 1960s and 70s).

1. 1900–18. 2. After 1918.

1. 1900–18. Before World War I the genre was flourishing, even if many lied composers were in thrall to the examples of Brahms and Wolf. Reger was proving himself the heir of Brahms, although he was not a naturally lyrical musician and his lieder suffer more than his instrumental works from clogged counterpoint and a resurrection of Baroque devices and attitudes. Strauss, on the other hand, was cultivating a dramatic, declamatory style, with a free use of melisma and opulent accompaniments; his allegiances were to Wolf, Wagner and Liszt. The possibility of a novel departure in the lied was offered by the new symbolist poetry, concentrating on the significant moment rather than on narrative, and in particular by the work of Richard Dehmel. Dehmel's poems were set by Reger and Strauss around the turn of the century, and also by Schoenberg (in opp.2, 3 and 6, 1899–1905), who remarked in a letter to the poet that his verses had helped him 'to find a new tone in the lyrical mood'. This 'new tone' involved a floating harmonic stasis and an exquisiteness of texture, a sumptuous clarity illuminating the instant, and it contrasts with that of the rhetorical monologue lieder which were Strauss's great strength and which were being composed by Schoenberg at the same time. It is to be found most clearly and purely in the Dehmel settings of Schoenberg and his pupil Webern (*Fünf Dehmel Lieder*, 1906–8).

If a modern poet was thus encouraging composers to press forward the expressive possibilities of the lied, another contemporary, Mahler, had already found his stimulus in the quasi-folk poetry of *Des Knaben Wunderhorn*. In fact, the *Lieder eines fahrenden Gesellen* (1883–5), to his own words, had displayed his mature lied style before he had composed his first settings from that collection, but it was there that he found the qualities – observation of nature, religious feeling and a Romantic sense of apartness, all expressed without selfconsciousness – which most appealed to him as a song composer in the 1890s. Where others found new subject matter for the lied in symbolist verse, Mahler took up the old Romantic themes, but presented them with a new nakedness of expression. The set of *Lieder aus 'Des Knaben Wunderhorn'* was conceived with orchestral accompaniment, as were the later settings of Rückert (the cycle *Kindertotenlieder* and five other songs, 1901–4) and Hans Bethge's Chinese translations (the symphony–song cycle *Das Lied von der Erde*, 1908–9), for only with a full and sensitively used instrumental ensemble could Mahler bring to his texts the weight, exactitude and complexity of response that made possible the extremely subjective character of his lieder. With Mahler the lied was taken from the drawing-room or recital platform to the concert hall: it was no longer a polite genre.

Mahler's favouring of the orchestra, as well as his choice of texts from *Des Knaben Wunderhorn* and *Die chinesische Flöte*, was not without effect on his contemporaries. Strauss was least influenced, for he had established both his song style and his orchestral brilliance before 1890; his lieder, even – or perhaps especially – those with orchestra, remained more comfortable, smoother and richer than those of Mahler. Schoenberg, however, produced a quite Mahlerian work in his *Sechs Orchesterlieder* op.8 (1903–5), two of which are to *Wunderhorn* poems, and he developed the Mahlerian orchestra of varied chamber ensembles to a culmination in the *Vier Lieder* op.22 (1913–16). (His other set of orchestral songs, *Gurrelieder*, 1901–11, is almost an oratorio.) The influence of Mahler is also present in the lieder of Zemlinsky and of Schoenberg's two principal pupils, particularly in Berg's *Sieben frühe Lieder* (1905–8, orchestrated 1928) and Webern's *Vier Lieder* op.13 for voice and small orchestra (1914–18), which include two settings from *Die chinesische Flöte*. Webern, however, distilled Mahler's style to produce the fine lyricism and urgency that characterize many of his lieder from after World War I as well.

Alongside the influence of Mahler on the Second Viennese School must be placed their continuing interest in new poetry. For Schoenberg and Webern, Dehmel was succeeded by Stefan George, whose still more rarefied images helped bring atonality to birth in Schoenberg's cycle *Das Buch der hängenden Gärten* op.15 (1908–9) and Webern's opp.3–4 (1908–9), both for voice and piano. Rilke, Altenberg, Mombert, Trakl and Kraus were all set by Schoenberg, Berg and Webern during the next decade, the intense, visionary and often brief poems fitting well with the qualities of early atonal music, delicate, erratic and adrift.

Strauss has already been mentioned as relatively unaffected by the means and matter introduced by contemporary poets and composers. He was not alone. Medtner wrote lieder in a somewhat Brahmsian manner, and Wolf had a direct follower two decades after his death in Joseph Marx, who even set those poems from Heyse's *Italienisches Liederbuch* which his model had omitted. Pfitzner, with his conscientious respect for Schumann, Eichendorff and the spirit of German high Romanticism in general, went on composing lieder essentially in the old mould throughout the first four decades of the century, contributing some fine examples to close a rich tradition.

2. AFTER 1918. It was perhaps no accident that the lied tradition as Pfitzner might have seen it was also perpetuated after 1918 by two composers from outside the Austro-German territories, the Swiss Othmar Schoeck and the Finn Yrjö Kilpinen; for they were able on occasion, despite their ties with the tradition (Schoeck was a pupil of Reger), to produce something new and distinctive in conventional modes. Their works contrast markedly with the lieder of composers who, in the 1920s, attempted to recapture the 19th-century manner from the perspective of later experiences. Krenek, for example, made such a deliberate effort in his Schubertian *Reisebuch aus den oesterreichischen Alpen*op.62 (1929), and the cycle has a feeling of irony, of stylistic displacement, which is quite lacking from the lieder of Pfitzner or Schoeck. In general, however, the neo-classical movement had little effect on the lied: most composers associated with it were looking to periods well before the early Romantic. Hindemith's *Das Marienleben* op.27 (1922–3, controversially revised in 1936–48) is a rare instance of an important song cycle composed on neo-Baroque lines.

Nor did Schoenberg and Berg pay much attention to the lied after World War I. For Schoenberg words had given a framework in the atonal period of opp.15 and 22; the development of 12-note serialism provided once more the means for elaborating independent musical structures, and it was not until 1933 that he returned, for the last

time, to song composition with the *Drei Lieder* op.48. Berg, who had been a compulsive writer of lieder in his youth, produced only one song in his last 20 years. Webern, however, cultivated the lied almost to the exclusion of other genres between 1914 and 1925. Most of his works of this period are accompanied by a small group of instruments, enhancing his nervously mobile and intensely lyrical responses to the texts. The influence of *Pierrot lunaire* in this (though it is noteworthy that Webern's *Zwei Lieder* op.8 for voice and eight instruments antedate Schoenberg's work) is particularly clear in the *Sechs Lieder* op.14 (1917–21), setting Trakl poems for voice, two clarinets and two strings. Hindemith also drew something from *Pierrot* in his Trakl cycle, *Die junge Magd* op.23 no.2 (1922) for contralto, flute, clarinet and string quartet.

Pierrot lunaire itself has not been considered here, since its use of Sprechgesang perhaps disqualifies it from classification as a cycle of lieder; but it could be regarded as the tradition's culmination, remaining unique despite imitation, exacerbating the expressive possibilities of both voice and accompaniment. One source of the work, the cabaret song (a genre to which Schoenberg had contributed in 1901), was developed in a quite different direction by the composers associated with Brecht: Weill, Eisler and Dessau. Their lieder, often using popular dance rhythms, tinges of jazz and a dance band instrumentation, were explicitly designed to appeal widely and to encourage activism in the socialist cause. Eisler, a Schoenberg pupil, was the greatest exponent of this style, and notable examples of his work include the *Solidaritätslied* op.27 (1931) and *Das Einheitsfrontlied* (1934), both to Brecht texts. The genre originated with the 'Songspiel' version of the Brecht-Weill *Mahagonny* (1927) and persisted after World War II as an important part of musical life in the German Democratic Republic.

In the 1930s, therefore, one might distinguish three categories of lied composition: the mass-directed political style; the direct continuation of the 19th-century tradition by Pfitzner and others, and also by new composers such as Hermann Reutter; and the beginning of an exploration of lyricism on 12-note serial lines. Webern, like Schoenberg and Berg, had turned away from the lied on mastering the new technique, but he returned to it for two final sets with piano accompaniment, opp.23 and 25 (1933–4). During the next 20 years some of the finest lieder were composed by musicians from outside Austria and Germany: Martin in his *Sechs Monologe aus 'Jedermann'* for contralto or baritone with piano or orchestra (1943), Babbitt in his Stramm setting *Du* for soprano and piano (1951) and Dallapiccola in his *Goethe Lieder* for female voice and three clarinets (1953).

Writing during the same period, Strauss could reasonably have thought his *Vier letzte Lieder* (1948) bore their epithet for the genre. Even Henze, with the abundant lyrical gift displayed in so much of his music, contributed only his *Fünf neapolitanische Lieder* for voice and small orchestra (1956) and a few numbers in *Voices* for two soloists and chamber ensemble (1973) which might count as lieder. Other composers at that time wrote lieder for particular singers, notably Benjamin Britten and Aribert Reimann for Fischer-Dieskau, but the culture of intimate, personal and national expression that had produced the lied seemed moribund by the 1970s. (The national aspect had been undermined by the gathering of foreign composers to set German poetry, a phenomenon crucial to the history of the lied since 1918.) The writing of lieder was then revived by a new generation of German composers, among whom Wolfgang Rihm has composed several sets, usually on verse conveying emotional extremity to the point of insanity (e.g. *Hölderlin-Fragmente*, 1976–7; *Wölffli-Liederbuch*, 1980–81), as if at the end of the tradition could come only mad songs. Berio in some works, notably *Coro* for chorus and orchestra (1975–6), has explored the lied tradition as part of the larger history of song; his one composition with the title *Lied* is a recorder piece.

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Liederbuch (Ger.: 'songbook'). A term applied to certain 15th- and 16th-century German collections of polyphonic songs or short lyric poems that were usually sung. F.W. Arnold was perhaps the first to use it in an article, 'Das Locheimer Liederbuch nebst der Ars organisandi von Conrad Paumann' (*Jahrbücher für musikalische Wissenschaft*, ii, 1867, pp.1–234), although the term 'Liederhandschrift' was more common, particularly when referring to the sources of Minnesang. It is not at all clear, however, the extent to which the term 'Liederbuch' was used during or before the 19th century. It does not appear in the manuscripts of those collections most commonly associated with it such as the Lochamer Liederbuch and the Glogauer Liederbuch; moreover, 15th- and 16th-century manuscripts and publications frequently use in their titles 'Lied', 'Liedlein', 'Gesänge', 'geistliche Gesänge' etc., but not 'Liederbuch'.

The term is also applied to collections of poetry that could be sung or were likely to have been sung (e.g. Das Liederbuch des Jakob Kebitz) or collections that contained some poetry with music and some without (e.g. Das Liederbuch des Hartman Schedel).

'Liederbuch' as used today refers to those manuscripts of polyphonic music found in partbooks, of which the earliest is thought to be the Glogauer Liederbuch. Not all the pieces found in these 'songbooks' are to be sung; many are obviously intended for instruments or for a combination of voices and instruments.

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See also SOURCES, MS, §IX.

WESLEY K. MORGAN

Liederkreis (i) [Liederkranz, Liederzyklus] (Ger.: 'song circle'). A term used to mean a circle (or cycle) of songs, for example Schumann's *Liederkreis* op.24. (*See* SONG CYCLE.)

LUISE EITEL PEAKE

Liederkreis (ii) (Ger.: 'song circle'). A circle or club of people dedicated to the cultivation of popular song. Examples are the 'Mittwochskränzchen' ('Cour d'amour') that met during the early 1800s in Goethe's Weimar home, the Stägemann circle in Berlin, 1815–18, that included the young poet Wilhelm Müller, the Dresden Liederkreis ('Dichtertee'), *c*1804–24, in which Weber met the poet Kind, and the 'Schubertianer' or friends of Schubert in Vienna, who held regular meetings during the 1820s. Liederkreis activities were varied, recreational as well as creative. They included singing simple group songs, playing charades and other games with songs, and listening to song performances staged with costumes, 'attitudes' or elaborate 'living pictures'. To supply the demand parody texts were often set to song melodies from, for example, *Das Mildheimische Liederbuch* (ed. R.Z. Becker, 1799, 4/1810); either the melodies were rearranged or the verse newly set. Collections that reflected the work of a Liederkreis were titled accordingly, like J.H.C. Bornhardt's *Liederkranz für Freunde des leichten Gesanges* (Hamburg, *c*1810) and similar publications by F. Methfessel, A.E.F. Langbein and G. Weber, or collections of texts and parodies by F.A. Tiedge, *Das Echo oder Alexis und Ida: ein Zyklus von Liedern* (Halle, 1812) or F.W. Gubitz, *Abends-Atemzüge: ein Liederkreis* (Berlin, *c*1815, 2/1859).

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Liederspiel (Ger.: 'song-play'). A kind of dramatic entertainment developed in Germany in the early 19th century in which songs are introduced into a play. It differs from the older Singspiel principally in its inclusion of songs that as lyric poems already enjoyed some currency; the melodies (normally with simple instrumentation) were new, though some of the songs from such works later came to be regarded as folksongs. Ensembles and choruses were not at first admitted, and the music had an almost entirely lyrical rather than a dramatic character. Despite statements to the contrary, the Liederspiel differs generically from the French vaudeville and the British ballad opera, in both of which the melodies were normally familiar airs specially provided with new words, whereas normally in the Liederspiel the words were pre-existing and the melodies new.

The first Liederspiel was *Lieb' und Treue*, by J.F. Reichardt, staged at the Berlin Royal Opera House on 31 March 1800 with text by the composer, using poems by Goethe, Herder and Salis, as well as folksongs. The somewhat enlarged second edition of the libretto (Berlin, 1800) contains 12 songs, including the Swiss folksong 'Wenn ich ein Vöglein wär', Goethe's 'Heidenröslein' and three other poems, and two each by Herder and Salis. An afterword by the author mentions that the songs are reproduced as they were set for the piano, without preludes and interludes; and that the complete score (suitable also for domestic performance) could be obtained from the composer at a cheap price.

Reichardt was the principal theoretician and apologist for the Liederspiel as well as being its best-known author and composer. The Leipzig *Allgemeine musikalische Zeitung* for 22 July 1801 contains his article about the Liederspiel, which he says was born of the desire to encourage simple, pleasant songs as opposed to brilliant and difficult operatic music. *Lieb' und Treue* was written for a domestic occasion; the idea came to Reichardt when he so often found himself invited to perform the song 'Ach was ist die Liebe' from his own Singspiel *Die Geisterinsel* (a version of *The Tempest*, first given at Berlin in 1798). As *Lieb' und Treue* drew from certain quarters criticism that its tone was too sentimental, Reichardt followed it with a comic and gay example, *Juchhei* (later known as *Der Jubel*) which included military songs. In the *Allgemeine musikalische Zeitung* article, Reichardt chided Himmel for the inappropriately heavy orchestration of his Liederspiel *Frohsinn und Schwärmerey* (libretto by C.A. Herklots, Berlin, 1801), though it enjoyed considerable popularity. Eberwein, Bergt and Lindpainter were among other successful exponents of the genre.

Mendelssohn's *Die Heimkehr aus der Fremde* and Schumann's *Spanisches Liederspiel* are examples of later works misleadingly entitled 'Liederspiel'. Schletterer in his valuable study (1863) of the Singspiel is not strictly accurate in his statement that the Liederspiel led to the racy vaudeville developed in Germany and Austria by Angely and others.

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Liedertafel (Ger.: 'song-table'). Originally a small group of poets, singers and composers that came together to perform partsongs in an informal setting. The term was coined by Zelter, at whose instigation the first group was formed in Berlin on 21 December 1808 from his celebrated larger Singakademie. Its inaugural meeting was held on 24 January 1809. As Zelter explained in a famous letter to Goethe, the 25 members of the Liedertafel would meet together over a meal, and German partsongs would be performed. Original compositions were strongly encouraged: those whose contributions were well received would receive a medallion and have their health drunk, while the most successful would be crowned with a wreath by the 'Meister' (the 25th member) who presided over the evening's entertainment.

The Liedertafel's convivial atmosphere disguised a higher purpose: namely to advance the cause of German song and poetry. In this respect, it harked back to the medieval guilds of Meistersinger, while there was also some similarity to the musical gatherings that had been a feature of late 18th-century Freemasonry. Zelter's lead was soon followed, and Liedertafel sprang up throughout Germany: in Frankfurt an der Oder (1815), Leipzig (1815), Thüringen (1818), Magdeburg (1819), Münster

(1822), Hamburg (1823), Minden (1824), Bremen (1827) and Bielefeld (1831). In 1819 the Jüngere Berliner Liedertafel was founded by Klein and Berger, seeking a wider membership than its older relation.

A second strand in the Liedertafel tradition was initiated by H.G. Nägeli, who in 1810 founded a male singing society in Zürich to support the pedagogical ideals of Pestalozzi. His example inspired Kocher's Sonntag-Abend Gesellschaft in Stuttgart in 1824, which in turn led to similar groups in Ulm (1825), Munich (1826), Frankfurt (1828), Schweinfurt (1833) and elsewhere. These generally eschewed the name 'Liedertafel' in favour of 'Liederkranz' ('song circle'), to stress their larger and less exclusive membership. During the latter 19th century, both terms gave way to 'Männergesangverein' as larger singing clubs were established in such cities as Vienna and Cologne. The term Liedertafel was subsequently applied to society gatherings at which selected members of the Männergesangverein performed for their invited guests.

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Liederzyklus. *See* LIEDERKREIS (i).

Liedform (Ger.: 'songform'). Term given by A.B. Marx (1838) not to a single musical form but to a group of small-scale forms all of which exhibit balanced musical phraseology, a modulatory scheme and cadential parallelism, within overall closure. The term was adopted by many later German theorists (e.g. Jadassohn, Schering), and has remained in use throughout the 20th century. It was translated for English-speaking readers as 'Song form', a term adopted by some American writers (e.g. Goetschius).

The appellation does not relate to songs as such, though 'Lied-' probably alludes to folksong, in the belief that the essentials of musical form are all present in miniature within the organic structures of folk melody. (Marx provided an appendix of folksongs in *Die Lehre von der musikalischen Komposition*, i, 1837, pp.440–41, with discussion pp.378–86.) Marx's definition of 'Lied' (*Die Lehre*, ii, 1838, p.20) states:

> Any piece of music that comprises a main melodic line and one or more accompanying lines, and the essential content of which is contained within a single period ... we designate 'Lied', regardless of whether it is for voice or not.

In practice, the term is applied predominantly to short instrumental pieces, especially to movements of sonatas, notably slow movements and the themes of variation movements, and to characteristic piano pieces of the sort that became common after 1830.

Liedform may be constructed in a single section, in two sections or in three; only the second and third are widely called Liedform. Underlying the concept is the organic notion of melodic line, springing from a single motif and typically constructed as two parallel phrases, antecedent and consequent (*a*, *a′*). If proliferated further motivically, formal coherence might become threatened. If so, it might divide into two sections, which could be of the form *AA* or *AA′* (e.g. Mozart, Piano Sonata in A K331, first movement theme), or possibly of *AB* or *AxBx* (e.g. Beethoven, Piano Sonata op.57, second movement theme), in which case the first section may be marked by a cadence in the dominant or relative key, the second with a return to the tonic (e.g. Mendelssohn, *Variations sérieuses* op.54, theme). In more developed two-section forms the second section tends to greater length, the form often being *A BA* (e.g. Schumann, *Albumfürdie* no.1, 'Melodie'), in which the roots of sonatina form can be seen. English usage terms such two-section constructions BINARY FORM, and they cover all the Baroque dances and many Romantic genres such as the prelude, mazurka and étude. If even greater proliferation were to take place, the second section might itself bifurcate to yield the three-section Liedform, *ABA* or *ABA′* (e.g. the second-movement theme of Beethoven's Piano Sonata op.90: $A(=a^1, a^2)$ $B(=b^1, b^2)$ $A'(=a^{1'}, a^{2'})$), which English usage calls TERNARY FORM.

Liedforms may be elaborated by the addition of introductions, interludes, codas and postludes; and they may be compound, as in the da capo aria and the minuet and trio, resulting in such forms as: *AB CD A′B′*, and *ABA′ CDC′ ABA′*.

For Marx, all possible musical forms existed, like biological life-forms, in an infinite conceptual series rising from simplest (motif, phrase, period) to most complex (sonata form, compound forms). On this series, the Liedforms were the first fully articulated, free-standing, unified forms – the first 'art forms (*Kunstformen*)'. To the modern reader the Liedform may seem confusing, since it blurs the distinctions between basic structural types (binary, ternary). To Marx, who deplored fixed forms, and for whom form was the externalization of content, its very organic fluidity was its virtue. Heinrich Schenker took this even further: while adopting the term, he rejected all specifications based on the motif and working-out, or on periodic construction, and reasserted the form's basis in 'the content of the whole and its components' (*Der freie Satz*, 1935, §308).

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IAN D. BENT

Liedhorn. A higher-pitched version of the BALLAD HORN.

Liedmotette (Ger.: 'song motet'). A type of 17th-century motet in free, lightly imitative style with occasional cantus firmus elements. *See* MOTET, §III, 3(i).

Lied ohne Worte (Ger.). *See* SONG WITHOUT WORDS.

Liège (Flem. Luik). City in Belgium. An independent episcopal principality within the jurisdiction of the Holy Roman Empire, it was annexed to France in 1795 and in 1815 to the Netherlands before becoming part of Belgium (1830). It was the centre of a vast diocese and of a principality that included the towns of Huy, Tongres, Leuven and Maastricht, and in the 19th century it became an industrial and commercial centre.

The offices instituted under Bishop Etienne (*c*850–920) included music, notably the antiphon *Magna vox*, from very early on considered the principality's hymn. Notger (bishop, 972–1008) encouraged music in the school of St Lambert's Cathedral and also in collegiate churches, convents and abbeys. The first choir schools were founded towards the end of the 13th century. At that of St Lambert, the model for the principality, from 1291, 12 *duodeni* (poor children) were instructed to read and sing the offices by day and night under the cantor, with a phonascus or succentor. 12 further singers, often clerics, were soon added so that polyphonic works could be sung. The average choir included six to eight choirmen, six children and a few instrumentalists, or a choirmaster, an organist, four choirmen and four children. Bursaries were set up in the 17th century to enable the most gifted *duodeni* to study abroad, mainly in Rome. The organ was introduced in 1212 and full-time instrumentalists as early as the 16th century; by the 18th the cathedral group comprised four violins, a cello and a double bass. The choir schools continued until 1797, when the French republican government closed down the churches.

The instrument makers Jan Verrijt and Daniel van der Diestelen were active in the 16th century. In the early 17th century and the 18th, André Séverin, Guillaume Robustelly and the Le Picard family built organs and Georges Palate and Jean-Joseph de Lannoy string instruments.

The tradition of theoretical writing and the system of choir schools, while guaranteeing continuous musical activity, tended to rigidify both discourse and musical practice, as can be seen in Jacques de Liège's *Speculum musicae* (beginning of 14th century) and in the repertory played. The Turin manuscript, for example (Biblioteca Reale, Vari 42), compiled in the abbey of St Jacques about 1320–40, contains only works of the Ars Antiqua. In the late 14th century and the early 15th, the reputation of musicians from Liège led to greater mobility on the part of singers and composers and an opening out to different repertories; the most gifted young musicians left Liège for Italy (among them Johannes Ciconia, Arnold and Hugo de Lantins, Johannes Lymburgia, Johannes de Sarto and Johannes Brassart) or the Holy Roman Empire.

With the destruction of the city by Charles the Bold in 1468 almost all musical and documentary records were lost, and at first musicians continued to emigrate. The bishoprics of Erard de la Marck (1505–38) and Georges d'Autriche (1544–57) brought stability, and Jean Guyot and Petit Jean de Latre breathed new life into their contemporaries and pupils: Gérard de Villers, Johannes Mangon, Johannes Claux, Pierre de Rocourt, Pierre de Xhénemont, Lambertus de Monte, Adamus de Ponta and Ludovicus Episcopius. Little secular music survives, but sacred music is preserved in numerous printed or manuscript anthologies (*D-AAm*, Chb I-III). This rebirth of musical activity sparked off new waves of emigration, mainly to the Holy Roman Empire (Antoine Goswin and Johannes de Fossa to Munich; Jean Guyot and Gérard Hayne to Vienna, Petit Jean de Latre to Utrecht; others to Spain to join the Capella Flamenca; fewer went to Italy, although there were still bursaries to finance advanced courses in Rome). Spa and Chaudfontaine, two popular watering-places, afforded musicians a supplement to their income.

The Counter-Reformation found fertile ground in the principality since so many musicians were employed at the choir schools, churches or convents. An echo of the new principles promulgated by the Council of Trent is found in the *Grand livre de choeur de la cathédrale Saint-Lambert*, a Liège anthology from the turn of the century (including works by Hodemont, Hayne, Remouchamps, Raymundi and Coolen). Instrumental music was also present in this movement, as in the *Liber fratrum cruciferorum leodiensium* (*B-Lu* 153), probably compiled for the organist Gérard Scronx in 1617. Sacred music was still the main output of local composers in the 17th century, as with Hodemont, Hayne, Pietkin and Lamalle, or organ music in the case of Chaumont and Babou. Still, however, the most brilliant composers did not stay in Liège, Henri Dumont making his career in Paris, Daniel Danielis in the Holy Roman Empire and France – a tendency that continued in the 18th century with André-Modeste Grétry and Antoine-Frédéric Gresnick. The 18th century was marked by the Hamal dynasty; Jean-Noël and Henri Hamal, like Grétry, Gresnick and Delange, travelled to Italy thanks to bursaries from the Fondation Darchis.

Music publishing came to Liège about 1630, apparently through Léonard Street; the output of printed material increased in the 18th century with François-Joseph Desoer, Jean-Etienne Philippart, the Latours and Benoit Andrez. Publishers also produced music journals: Andrez the *Echo ou Journal de musique françoise* (1758), Philippart *Le rossignol* (1765) and Bertrand *L'année musicale* (1771). Désiré Duguet, Isidore Gout and the Muraille family were publishers active in the 19th century. Victor Jaendel and André Bernard made string instruments up to the middle of the 20th century; Toussaint-Joseph Dumoulin, Victor Chèvremont, Jean-Lambert Hoeberecht and the Renson family built pianos.

In the 17th century, theatrical performances with music were given in the private rooms of educational institutions, including the city's principal hall, in the care of the Jesuits. In the 1750s Jean-Noël Hamal's burlesque operas in Walloon dialect were staged in the Hôtel de Ville. At the same time a theatre, La Baraque (also known as the Théâtre de la Douane), was opened on the Marché de la Batte for *opera buffa* and *opéra comique* given by itinerant companies. La Redoute opened its doors in 1762 and was the main stage for productions until 1805. The Société d'Emulation, founded in 1779, organized concerts mainly devoted to the music of local composers. The Société Philharmonique also gave concerts.

Musical life in Liège languished under French rule: the choir schools closed down and the bishop-princes were driven away. The Théâtre de la Douane was destroyed by fire in 1805 and replaced temporarily by a hall at the abbey of St Jacques which was apparently very successful. Under the Dutch, a music school was founded in 1821; this became the Ecole Royale de Musique de Liège in 1826. Daussoigne-Méhul was appointed director (1827–62) and an orchestra was set up comprising both teachers and students. In 1820, the Théâtre Royal de Liège was inaugurated. The theatre and the school, which became the Conservatoire Royale de Musique in 1831, constituted from then on the two centres of musical activity in Liège. The town developed a reputation based largely on its virtuoso violinists, who constituted a veritable school, founded by Léonard-Joseph Gaillard. It

produced a stream of young virtuosos including F.C.J. Dupont, Désiré Heynberg, Jacques Dupuis, Lambert Massart, Mathieu Crickboom, Léon Van Hout, Joseph Jacob and Eugène Ysaÿe. Auguste Rouma and the virtuoso and composer Henri Vieuxtemps were influential teachers. In 1839 the Société des Concerts du Conservatoire took over the running of the conservatoire orchestra, now the Orchestre Philharmonique de Liège et de la Communauté Française. The conservatoire was endowed at its foundation with a library that included some private collections (Léonard Terry, Joseph Debroux etc.).

The influence of César Franck, who left Liège for Paris in 1835, dominated the work of Liège composers, including Guillaume Lekeu and later Joseph Jongen and Armand Marsick. Désiré Pâque, Victor Vreuls, Jean Rogister, Albert Dupuis, Maurice Dambois, Fernand Quinet and Albert Huybrechts seemed unaffected by modern developments; it was only in the post-war period that a new impulse was given to composition. Pierre Froidebise, who used serial techniques, and André Souris, together with the Association pour le Progrès Intellectuel et Artistique de la Wallonie, influenced Henri Pousseur and Philippe Boesmans. In 1970 the Centre de Recherches Musicales de Wallonie was formed on Pousseur's initiative. Frederic Rzewski, professor of composition at the conservatoire, influenced a new generation of composers that included Claude Ledoux. The Ensemble Musique Nouvelle de Liège promotes new music. Modernity has also been fervently championed in jazz: Bobby Jaspar, Jacques Peltzer, Sadi and René Thomas achieved distinction in bebop, and Robert Jeanne, Félix Simatine, Steve Houben and Guy Cabay followed in their footsteps.

Since 1967 the Théâtre Royal de Liège has been the home of the Opéra Royal de Wallonie. Concert venues include the conservatoire concert hall (built 1887), the Palais de Congrès, the Palais des Sports (where large-scale opera performances are given), the Société d'Emulation, the Maison de la Culture and the Chapelle de Vertbois. Festivals and concert series have proliferated since 1945: the Concerts de Midi, the Festival des Nuits de Septembre, the Festival de la Guitare and the Festival du Jazz de Comblain-au-Pont. Musicology in Liège, established by Antoine Auda, was developed by Suzanne Clercx-Lejeune (University of Liège) and José Quitin (who in 1972 refounded the Société Liégoise de Musicologie, originally of 1909) and, later, Maurice Barthélemy, Anne-Marie Mathy-Bragard, Philippe Vendrix and Pascal Decroupet.

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PHILIPPE VENDRIX

Liégeois, Nicolas. *See* CHAMPION family, (2).

Liège Organbook [*B-Lu* 153]. *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iv).

Liegnitz (Ger.). Town, now Legnica in Poland. It was ruled for part of the 17th century by GEORG RUDOLPH.

Lienas, Juan de (*fl c*1617–54). Mexican composer. What little is known of his life comes from cursory ascriptions and statements in two large manuscript collections, the Carmen Codex at the Convento del Carmen in Villa Obregón, Mexico City, and the Newberry Choirbooks (*US-Cn* Case VM 2147 C36). Several manuscripts refer to him with the title 'Don', implying that Lienas was a Spanish nobleman or, more likely, a native American *cacique* of noble birth. Some references are derogatory, one calling him a 'galán tieso rollizo' (chubby, stuck-up fop), another the 'chiabato Lienas' (which Schleifer translated as 'billy-goat Lienas'). The same disgruntled scribe attributed compositions to Lienas with such flippant remarks as 'del cornudo Lienas' and 'del famoso cornudo', which some scholars have taken as indicating that Lienas was married.

Jesús Bal y Gay assumed that the Carmen Codex was from the Convento del Carmen in Mexico City. Schleifer (1973) suggested instead the Convento de Nuestra Señora de la Encarnación, the institution that once possessed the Newberry Choirbooks. Stevenson (1974), however, pointed out that the Carmen Codex includes parts for male voices (not present at the Encarnación convent), and that the Encarnación chapel was not constructed until 1639. He concludes that the Carmen Codex was probably written between 1617 and 1639 for the Convento del Carmen, and the Newberry Choirbooks at a slightly later period (*c*1639–54) for the Encarnación convent. Lienas's works in the two sources differ considerably in style. The Carmen Codex is steeped in the *stile antico*, whereas the Newberry Choirbooks explore polychoral sonorities for two or even three choirs, deployed antiphonally with

vigorous, rhythmic energy. Among Lienas's finest compositions are the polychoral *Credidi*, loosely based on a cantus firmus and unified through a recurring motif, and the mass for five voices *a cappella*.

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Misa super fa re ut fa sol la, 5vv, B

Magnificat, 10vv, *US-Cn*; Magnificat primi toni, 8vv, *Cn*; Magnificat tertii toni, 5vv, *Cn*; B

Requiem, 5vv, B

2 Lamentations, 4vv, *Cn*, B; 5vv, B

Coenantibus autem, 4vv, B; Credidi propter, 8vv, *Cn*; Dixit Dominus, 4vv, *Cn*, B; Dixit Dominus, 8vv, *Cn*; Domine ad adiuvandum, 8vv, *Cn*; Himnus in die Nativitatis, 6vv, *Cn*; In manus tuas, 4vv, *Cn*; Laudate pueri, 8vv, *Cn*; Miserere mihi Domine, 3vv/8vv, *Cn*; Nunc dimittis, 8vv, *Cn*; Salve nos Domine, 4vv, *Cn*; Salve regina, 4vv, *Cn*, B; Salve regina, 8vv, *Cn*; Te lucis ante terminum, 5vv, *Cn*; Tristis est anima mea, 8vv, *Cn*

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CRAIG H. RUSSELL

Lienau. German firm of music publishers. Emil Robert Lienau (*b* Neustadt, Holstein, 28 Dec 1838; *d* Neustadt, 22 July 1920) studied philosophy and music under Moscheles and Julius Rietz in Kiel and Leipzig. In 1863 he joined the publishing business of SCHLESINGER in Berlin, bought it in 1864 and continued it under the old firm name, adding 'Robert Lienau'; in 1875 he bought the Viennese firm of Haslinger. He retired from the business in 1898 and handed the management of the firms to his sons, first to Robert Heinrich Lienau (*b* Neustadt, 27 July 1866; *d* Berlin, 8 Nov 1949), and from 1907 to Friedrich Wilhelm Lienau (*b* Berlin, 6 Jan 1876; *d* Vienna, 15 Nov 1973) as well. In 1910, when the firm owned more than 25,000 titles, the brothers acquired the Viennese publishing firm of Rättig, and later also the Berlin firms of Krentzlin (1919), Wernthal (1925) and Köster (1928). Friedrich Wilhelm Lienau withdrew from the Berlin business in 1938 and directed sections of Haslinger in Vienna as an independent firm. The business in Berlin was managed by Robert Heinrich Lienau's children: Rosemarie from 1949 (*b* Berlin, 19 June 1903; *d* 19 Sept 1996) and Robert Lienau from 1958 (*b* Berlin, 1 May 1905). The firm was taken over by Maja Maria Reis and Cornelia Grossman on 31 December 1990 and administrated by Musikverlag Zimmermann.

The elder Robert Lienau carefully continued the classical tendency of the firm of Schlesinger (Beethoven, Weber, Chopin) with Bruckner's Eighth Symphony and expanded the catalogue considerably (from the purchase of Haslinger) with works by Schubert, Johann Strauss (father and son), Lanner and Ziehrer. His sons followed with Sibelius (opp.46–57), Juon and Jarnach, also including modern composers such as Hauer and Berg (opp.1–2). The firm specializes in neglected operas (Cimarosa, Donizetti), music for recorder and guitar, musicological literature and school music.

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RUDOLF ELVERS

Lienike. *See* LINIKE family.

Liepmannssohn, Leo (*b* Landsberg, 18 Feb 1840; *d* Berlin, May 1915). German antiquarian music dealer. At the time when Liepmannssohn joined A. Asher & Co. (one of the best-known retail and second-hand booksellers in Europe) as an apprentice, the trade included a relatively small amount of music. He was thus prompted to develop his own strong musical interests into an independent business, which he ultimately established at Paris as Liepmannssohn & Dufour in January 1866. By the summer of 1872, when he disposed of the concern, he had issued no fewer than 37 catalogues, all of which included a section of music, while ten were entirely devoted to this subject. After a brief partnership in A. Asher & Co. following his return to Berlin, Liepmannssohn opened his own business there in 1874. In 1903 he sold it to Otto Haas, who had joined him early in that year, and who continued to trade under the name of Liepmannssohn.

Besides its own famous series of stock catalogues (discussed in A. Rosenthal: 'Die Lagerkataloge des Musikantiquariats Leo Liepmannssohn (1866–1935)', *Festschrift Hans Schneider zum 60. Geburtstag*, ed. R. Elvers and E. Vögel (Munich, 1981), 193–216), the firm became widely known for more than 70 auction sales of music held between 1881 and 1934. Many notable collections of rare music and musical literature passed through its hands and the catalogues themselves are monuments of scholarship. Some, compiled by scholars such as Johannes Wolf and Georg Kinsky, have become reference works. The sales included the libraries of Spohr, Riemann, Commer, Eitner, André's heirs, J.E. Matthew and Wolffheim.

ALEC HYATT KING

Lier, Bertus van (*b* Utrecht, 10 Sept 1906; *d* Roden, 14 Feb 1972). Dutch composer. He took lessons in music theory at the Toonkunst Muziekschool in Utrecht from the age of eight. Later he studied the cello with Max Orobio de Castro and composition with Pijper at the Amsterdam Conservatory (1926–32), and conducting with Scherchen in Strasbourg (1933). During his school years van Lier had participated in performances of Euripides' *Bacchae* and the *Cyclops* and Sophocles' *Antigone*, and this had

two important consequences: his acquaintance with Pijper, who composed the incidental music for these performances, and his lifelong fascination with ancient Greek tragedy. In later years he was also active in the field of musicology: J.S. Bach, Schubert and Mozart were his favourite topics of research. From 1960 on he lectured at Groningen University, which awarded him an honorary degree in 1964.

His compositional style was, in the first period, strongly influenced by the polytonal structures of Pijper, though he did go on to employ tonal centres, as in the Third Symphony (1939). Textures built out of the superimposition of a number of melodic lines remain characteristic throughout his output of the later years. However, with his at times dense orchestration, the results can be a little overloaded, for example in the Bassoon Concerto (1950) and the *Sinfonia* (1954).

As a frequent conductor of Bach's *St Matthew Passion*, van Lier had noted that movement no.30 of the work contains a quotation from the *Song of Songs*. This led him to undertake extensive research on the text, finally resulting in the composition of his own *Het hooglied* ('The Holy Song') for soprano, tenor, bass, mixed chorus and chamber orchestra (1949). Along with the ballet music *Katharsis* (1945), it counts among his most successful and impressive works.

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MARIUS FLOTHUIS

Liera viol. *See* LYRA VIOL.

Liess, Andreas (*b* Klein Kniegnitz, Silesia [now Księginice Małe], 16 June 1903; *d* Weidling, nr Vienna, 21 May 1988). Austrian musicologist. After studying with Max Schneider at the University of Breslau (1922–5), he moved to Vienna, where he attended lectures in musicology by Adler, von Ficker and Wellesz (1925–8). He took the doctorate in 1928 with a dissertation on Debussy's harmony and continued his studies in Paris (1927–33). He made his living at first as a freelance journalist, but in 1952 he was appointed lecturer in music history at the Vienna Conservatory. He became reader in 1958 at the Vienna Music Academy (now Hochschule für Musik) and professor in 1972. His essential concern as a historian was to present music history in its broadest cultural-historical aspects. He did much for the understanding of French music in German-speaking countries.

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RUDOLF KLEIN

Lieto, Bartolomeo. *See* LIETO PANHORMITANO, BARTOLOMEO.

Lieto fine (It.: 'happy ending'). A term used to denote the happy conclusion of a drama or operatic libretto, a basic ingredient of the genre of opera, particularly during the first two centuries of its development. One aim in the choice and construction of operatic plots was to please the taste and political aspirations of the aristocratic patrons, but patronage and social considerations offer only a partial explanation for the procedure of the early librettists and composers: it was in tune with the optimistic view of society during the Enlightenment period. A large proportion of operas written after the 1820s project a tragic vision of life which extends from *Norma* via *Aida* and *Carmen* to *Madama Butterfly* and *Lulu*.

□

Lieto Panhormitano [Panormitano, Palermitano], **Bartolomeo** (*b* Palermo; *fl* Naples, 1558). Italian music theorist and ?composer. He was a priest and author of the *Dialogo*

quarto de musica (Naples, 1559/*R*), which instructs those unable to read mensural notation how to intabulate part-music for *viola a mano* (probably a vihuela) or lute. The work includes 14 tables, each showing the gamut, clefs, staves, accidentals and the corresponding ciphers for Italian lute tablature. The pitch of the lowest note in the bass part determines which table should be consulted, and the parts are then intabulated in the order soprano, bass, tenor and alto. The treatise also contains information on selecting a properly proportioned lute, placing frets and tuning. He wrote other treatises, now lost, including one on transposition and reading ligatures, and another on counterpoint. Although he referred to himself in the *Dialogo* as a noted composer of masses, motets, hymns and madrigals, no works by a composer of this name have survived.

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ARTHUR J. NESS

Lieurance, Thurlow (Weed) (*b* Oskaloosa, IA, 21 March 1878; *d* Boulder, CO, 9 Oct 1963). American composer. He studied the cornet and played in various bands around Neosho Falls, Kansas. His first compositions range from marches for band (lost) to the oratorio *Queen Esther* (1897). He served as a bandmaster during the Spanish-American War, then studied harmony and arranging at Cincinnati College of Music for a short period. After two seasons in the Castle Square Opera Company chorus Lieurance returned to Kansas in about 1901 as a singing and piano teacher. In 1903 he visited the Crow Reservation in Montana and thereby began a life-long fascination with the music and customs of Amerindians. He made many attempts to obtain a position with the US government for the purpose of collecting Amerindian music but his offers were consistently declined, though he may have worked as a collector with the Wanamaker expedition of 1908. His first field recordings date from 1911; the results of this and subsequent trips comprise a large and important collection of Amerindian music now in the Archive of Folk Culture at the Library of Congress. Between 1917 and 1926 he led a touring group on the Chautauqua circuit which presented his arrangements of Amerindian melodies. After appointment as a faculty member of the Municipal University of Wichita he continued to devote most of his energies to studying Amerindian culture and was one of several composers who attempted to develop an indigenous American music based on Amerindian materials. One of his large-scale compositions, *Minisa*, won a Presser award; the majority of his works are songs and piano pieces, many of which he arranged for other forces. His best-known work, the song *By the Waters of Minnetonka* (also known as *Moon Deer*), has enjoyed widespread and enduring popularity.

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Orch: Minisa, 1930; Sym. Sketches – Paris, France, 1931; Trails Southwest, 1932; The Conquistador, 1934; Colonial Exposition Sketches, lost; Medicine Dance; Water Moon Maiden
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DOUGLAS A. LEE

Lifar, Serge (*b* Kiev, 20 March/2 April 1905; *d* Lausanne, 15 Dec 1986). French dancer of Russian birth. *See* BALLET, §3(ii).

Ligabue, Ilva (*b* Reggio nell'Emilia, 23 May 1932). Italian soprano. Trained at the Scuola della Scala, Milan, she made her début there in 1953 as Marina in *I quattro rusteghi*. Engagements followed elsewhere in Italy and in Germany; she achieved a major success at Glyndebourne in 1958 as Alice (*Falstaff*) and returned as Fiordiligi and Donna Elvira. In 1961 she sang Bellini's Beatrice at La Scala and made her American début with the Chicago Lyric Opera as Margherita (*Mefistofele*). She also sang Alice at Covent Garden (1963) and appeared at the Vienna Staatsoper, in Buenos Aires and elsewhere. A lyric soprano of great tonal beauty and musical sensibility, she had a captivating stage presence. Her recordings include Alice with Solti and Bernstein, and Asteria in Boito's *Nerone*.

NOËL GOODWIN

Ligato. *See* LEGATO.

Ligature (i). A notational symbol that combines within itself two or more pitches and by its shape defines their rhythm. It is in fact a rhythmicized neume of two or more notes. Between the 12th century and the 16th the ligature had a variety of causes, meanings and uses. Several of its ambiguities arise from its attempt to serve both as a neume (denoting several notes to be sung to a single syllable) and as a part of the rhythmic system; others arise because it was often merely a calligraphical flourish with no meaning beyond that of the note values it represented.

Its rhythmic implications follow a system that is historically logical but somewhat complicated in practice. Once established, towards the end of the 13th century,

the system remained unchanged in principle but was used more and more selectively until by the 16th century only a single form of ligature was in common use. With the advent of type-set music the ligature eventually became extinct.

The earliest ligatures derive directly from the rising and falling two-note neumes of chant notation, the *pes* and the *clivis* (ex.1*a*). By the 12th century these had taken, in

Ex.1

(a) (b)

central French notation, the forms shown in ex.1*b*. How often these signs had any rhythmic implications in monophonic chant is still much discussed; but there seems to be general agreement that when they had rhythmic meaning they implied some kind of a drive towards the second note, which would become more accented and longer.

With the advent of modal notation for polyphony some time around 1200, the two signs in ex.1*b* became fundamental building-blocks of the system (*see* RHYTHMIC MODES and NOTATION, §III, 2). The number of notes in each neume and the combination of such neumes in *ordines* defined the rhythms in the modal system; in the majority of cases these two neume-shapes were to be interpreted as breve–long (as in ex.2).

Ex.2

(a) (b)

When the fully-fledged system of ligatures was described for the first time by Franco of Cologne (*c*1280) these two basic shapes retained their most common meanings, as in ex.2. Both shapes were described as being *cum proprietate* ('with propriety', i.e. with the first note in its standard form) and *cum perfectione* ('with perfection', i.e. with the last note in its standard form).

Alterations were made to these fundamental patterns by the addition or subtraction of stems, by turning notes round, or (for final notes only) by changing the shape of a ligature to an oblique form. Thus to turn round the last note of ex.2*a* as in ex.3*a* was to make it *sine perfectione*

Ex.3

(a) (b)

and to change its value from long to breve; the addition of a descending stem to that note would then restore its propriety, and therefore its original value (ex.3*b*).

Exx.3*b* and 2*b* are the two shapes fundamental to an understanding of ligatures. Any of the changes just mentioned had the effect of turning a long into a breve or equally – and this is perhaps the confusing point – turning a breve into a long. Thus to add a descending stem to the first note of ex.3*b* would have exactly the same effect as subtracting the descending stem from the first note of ex.2*b* – changing the value of that note from a breve to a long (ex.4). Similarly with final notes: the subtraction of

Ex.4

Ex.5

the stem from the second note of ex.3*b* changed it from a long to a breve. For a descending ligature, however, a different technique was used. Here, to avoid confusion with liquescent neumes, the ligature was altered by conversion to the oblique form (). In all other cases

Ex.6

Rising ligatures

First note Last note

cum proprietate

sine proprietate

Falling ligatures

cum proprietate

sine proprietate

Ex.7

(a) (b)

the oblique form was identical in meaning with the normal square form of ligature: it changed only the final note, and then only when the ligature descended to that note.

This system, deriving directly from the concepts of propriety and perfection in the basic ligature forms in exx.3*b* and 2*b*, has two important characteristics: the scheme in the rising form of ligature is different from that in the falling form; and it applies only to the first and last notes of ligatures. Ex.6 shows all the possibilities.

Two further features complete the system. A rising stem denotes the beginning of a ligature *cum opposita proprietate* ('with opposed propriety'): this is a ligature of two notes, each worth a semibreve (ex.7*a*). Whatever else may be happening in the ligature the two notes immediately following that rising stem are always semibreves (ex.7*b*). All other notes – that is to say, notes other than the first and last in a ligature and ones not covered by the *cum opposita proprietate* convention – have the value of a breve (ex.8), though a descending stem after any such

Ex.8

note can turn it into a long (ex.9).

Ex.9

It is perhaps worth adding two points to the above explanation. First, while exx.2–9 are all in black-full notation they apply equally in the void notation that became customary in the 15th century. Second, the values of notes in ligature are of course subject to the same modifications as any other notes when used within the mensural system (*see* NOTATION, §III, 3).

This system grew up in the notation of melismatic tenors in the motet repertory of the late 13th century (though it is as well to bear in mind that many early motets are written in modal notation, an earlier system that works rather differently). In the 14th century it was used particularly in the untexted lower voices of secular songs and in the more melismatic sections in sacred music. Here, and in later music, scribes seem to have avoided placing ligatures so that more than one syllable must be sung to the ligature; and indeed the few discussions of texting in the theorists of the 15th and 16th centuries specifically forbid the singing of more than one syllable to a ligature. Yet there are many cases where there is no alternative to breaking the ligature for texting; and this rule should therefore be taken only as the norm, not as of universal application. As early as the 13th century the conflicting meanings of a neume (to denote several pitches for a single syllable) and of a ligature (to denote a particular rhythmic configuration) can often be seen leading to notational confusion.

In the 15th century, ligatures became increasingly rare. Some theorists of the time suggested that a ligature should be written whenever possible, and that to do otherwise would be to insult the musician. But there is very little evidence of this precept being followed at all rigorously. On the other hand, that state of mind may go some way to explaining why there is relatively little agreement among 15th-century sources in terms of ligatures that appear spasmodically. Several scholars have attempted, for example, to trace relationships between manuscripts by charting the ligature variants; but while such variants have often been recorded in the critical commentaries to editions, the findings in terms of manuscript filiation have in general proved inconclusive.

By the end of the 15th century there was in any case considerably less opportunity to write ligatures. As the minim and the semiminim became the most common note values, fewer and fewer occasions arose where a ligature of breve and long note values (as in exx.8 and 9) could be used. The *cum opposita proprietate* ligature of two semibreves therefore became almost the only form to appear; it can be found even in the 17th century. But long before that the ligature was in most cases only a scribal flourish, a more elegant way of writing notes. That ligatures were included in many printed editions of the 16th century – and even, occasionally, of the 17th – is no more significant than the retention of printers' ligatures for normal letter-press typography.

For bibliography *see* NOTATION.

PETER WRIGHT

Ligature (ii). The metal band with two screws by which the reed of a clarinet or saxophone is secured to the mouthpiece. It replaces the earlier method of binding the reed with a waxed thread or twisted cord, still regarded as the correct method in Germany. The screw ligature was initially introduced by Iwan Müller in his *Gamme pour la nouvelle clarinette* (Bonn, *c*1812), along with his revolutionary 13-keyed clarinet. Metal ligatures with one screw were introduced during the late 19th and early 20th centuries. Modern ligatures are made in clear plastic; with material having a Velcro binding; and with a string or cord binding tightened by one or two screws.

ALBERT R. RICE

Ligeti, György (Sándor) (*b* Dicsőszentmárton [Diciosânmartin, now Tîrnăveni], Transylvania, 28 May 1923). Hungarian composer. After being exposed to two tyrannies in his youth, Nazi and Stalinist, he left Hungary following the 1956 Russian suppression of his country's independence and found himself, in western Europe, confronted by another stern ideology, that of the Darmstadt-Cologne avant garde. The effect was twofold. He was liberated to pursue long-cherished ideals of musical advance, but at the same time his critical, contrary spirit was sharpened. Unlike many of his young colleagues in the west, he was suspicious of system, rejoiced in the delightfulness and evocativeness of sound, and steadily reintroduced – though in quite new ways, guided by an exact ear – things that serial orthodoxy had refused, such as simple harmonies, ostinatos and palpable melodies. Just when this process of recuperation might have led him, in the early 1980s, to join the new dominant movement of postmodernist collage and retrospect, he found further stimulation and contradiction in non-European musical cultures, especially Caribbean, central African and East Asian. Always paradoxical, he found this music of the world enhancing his sense of himself as musically a Hungarian, and began to publish or republish many of the compositions he had written decades earlier.

1. YEARS IN HUNGARY. Ligeti was born into a Jewish family of some artistic distinction: his paternal grandfather had been a professional painter, and the violinist Leopold Auer ('Ligeti' being a Hungarianization of the surname) was a paternal great-uncle. Soon after his birth the family moved to the provincial centre of Kolozsvár, where he studied with Farkas at the conservatory (1941–3) and during the summers privately with Kadosa in Budapest. In 1944 he was called up into the labour corps, and not until September 1945 was he able to resume his studies, at the academy of music in Budapest, where his teachers included Farkas again, Veress and Járdányi. He graduated in 1949, and the next year returned as a teacher of harmony and counterpoint.

By this point he had already begun to make a mark as a composer. The cultural situation in Hungary, with Moscow setting the pace and Kodály a national monument, demanded a steady output of choral settings in folk style. Ligeti was able to use such opportunities in order to perfect his technique, and at the same time to write more adventurous music, especially in his songs and piano pieces of 1946–8. After that, between 1949 and 1953, came a period of despotism in Hungary, when musical innovation was as impossible as political dissent. Ligeti continued to produce the expected choral songs, and the unexpected, unwanted music that mostly went into his desk drawer: an example is his *Musica ricercata* (1951–3), a sequence of eleven piano pieces, of which the first uses only two pitch classes, the second three, and so on. In 1954 the totalitarian grip began to relax, and Ligeti responded with works more ambitious and challenging than anything he had composed hitherto: his First Quartet

and a pair of Weöres choruses. But he was limited by what he knew (principally Bartók among the 20th-century masters) and his dream was of a largely amorphous but complexly figured music that, as yet, he did not have the means to create. Information about the new electronic music being generated in Cologne, and a broadcast of Stockhausen's *Gesang der Jünglinge*, filled him with hope.

2. From 1956 to 'Le Grand Macabre'. On fleeing Budapest, in December 1956, he travelled to Vienna, and from there to Cologne, where for a year or so he spent a lot of time listening and learning new techniques. He was fascinated by Webern, in whom he found a model of manifest construction allied with extreme expressive effect, and he familiarized himself with the thinking of his Western contemporaries. He wrote the classic analysis of a piece from the apogee of total serialism (Boulez's *Structures 1a*), but he voiced too an awareness of the dangers and limitations of such means of organization. With Koenig as his mentor, he then worked on three electronic pieces, of which *Artikulation* is a comic pendant to *Gesang*, a piece in which synthetic sounds mimic vocal behaviour. In 1958 he taught for the first time at Darmstadt, whither he regularly returned during the next decade. He also worked on realizing his dream of unmeasured rhythm, fantastical complexity and sonic drama in *Apparitions* for orchestra (1958–9), in which – simultaneously with but independently of Xenakis, Penderecki and Stockhausen – he introduced orchestral clusters. In 1959 he returned to Vienna, but he was back in Cologne in June 1960 for the first performance of *Apparitions*. That event was the foundation of his international reputation; the next year he began giving annual courses at the academy of music in Stockholm.

Apparitions led him to a more homogeneous and static handling of orchestral clusters in *Atmosphères* (1961), which is almost a single cloud, drifting through different regions of colour, harmony and texture, whether in the form of sustained tones (remarkably for the period, there is only one percussion instrument: a piano whose strings are brushed towards the close) or of what he called 'micropolyphony', consisting of dense weaves of canons at the unison, in which the lines move at different speeds and are not separately identifiable. *Atmosphères* was soon performed around the world and more than once recorded; it was also widely imitated. Ligeti himself, however, was on to other things. He wrote one more cluster composition, *Volumina* (1961–2) – though even here there are essential differences, in that the piece is for a solo player (an organist) and graphically notated. His other works from immediately after *Atmosphères* were ironic sketches (*Die Zukunft der Musik*, in which he as mute 'lecturer' chalked up on a blackboard instructions to his audience; the *Poème symphonique* for a hundred clockwork metronomes running down at different speeds, and so creating micropolyphony of unparallelled complexity) and a more substantial comedy, *Aventures*, a wordless sequence of quasi-operatic situations for three singers and seven instrumentalists.

The completion of a second such work, *Nouvelles aventures* (1962–5), was interrupted by the composition of the large-scale Requiem (1963–5), in which similar kinds of extravagant vocal behaviour are used in the setting of the Dies irae while other sections are composed in choral-orchestral micropolyphony. In the finale, the Lacrimosa, the resulting hazy clusters are sometimes and suddenly replaced by the clear light of simple intervals, including octaves and tritones, and Ligeti pursued the possibilities of harmonic centres in *Lux aeterna* for unaccompanied voices (1966) and *Lontano* for orchestra (1967). This was not a return to conventional tonality – Ligeti preferred chords with no clear diatonic sense (such as a major second superimposed on a minor third) – but, together with the principle of canon, it allowed him access to the continuity of conventional tonal music. *Lontano* is partly a salute, across a gulf of elapsed time, to the late Romantic symphony.

In *Lontano*, as in *Atmosphères*, Ligeti made his music of long, slow gestures, but there was another basic element in his world, that of rapid mechanical activity. ('Clocks and clouds' he would call these two kinds of music in the title of a later work, borrowing a phrase from an essay by Karl Popper.) Asked to write a piece for harpsichord, he found how such frantic speed, if applied to iterated formulae, could produce an impression of gradual change, and the result was *Continuum* (1968). He was also concerned to explore an alternative case of clocks becoming clouds – the confusion of intonation when a large number of voices, as in the Requiem, are singing micropolyphony – and in *Ramifications* (1968–9) he produced a work for two bodies of strings playing similar music in different tuning systems, a quarter-tone apart.

In other works of this period, including the Second Quartet (1968), Ten Pieces for wind quintet (1968) and Chamber Concerto (1969–70), he used multi-movement form to present several different faces of his music in succession. There are clock movements and cloud movements, and often these movements of diverse kinds will be made to 'rhyme' by means of cross-reference: such a conception of musical form goes back to previous works in two movements, the Cello Concerto and *Apparitions*, and further to the two-movement, opposing-but-similar forms of Bartók. The Double Concerto for flute, oboe and orchestra (1972) is again an example of this paired-movement type, and again an essay in microtonal intonation, profiting from recent developments in woodwind technique.

The works of 1968–72 were thus works of synthesis and expansion – expansion to embrace microtones and also, in the orchestral *Melodien* (1971), well defined melodies that emerge from and fold back into more characteristically Ligetian textures of held chords and fast arpeggios. In part the greater range of his music at this time came from the greater range of his travels. In 1969–70 a Deutsche akademischer Austauschdienst scholarship took him to Berlin, and he divided his time between that city and Vienna until 1973; in 1972 he was visiting professor at Stanford University; and in 1973 he accepted a permanent appointment to the Musikhochschule in Hamburg, where he made his main home. While in California he had come across the music of Partch, Reich and Riley, and gained a commission from the San Francisco SO, which he fulfilled with *San Francisco Polyphony* (1973–4). This piece and *Clocks and Clouds* (1972–3) were relics of a failed operatic project, in that they used sketches he had made for an *Oedipus* which was aborted on the death of Göran Gentele, who had commissioned the work for the Swedish Royal Opera, had written the libretto, and was to have been the director.

The opera Ligeti went on to write for Stockholm was *Le Grand Macabre* (1974–7), based on a play by the

Belgian dramatist Michel de Ghelderode, and concerned, like the Requiem, with death and survival – the most meaningful subjects for a composer who had lived through World War II and had then been contributing to the debate about the death and survival of musical expression. The opera's central character – Nekrotzar, the *Grand Macabre* of the title – arrives on earth (or on a Ligetian revision of the earth, featuring a Breughelesque peasant, a pair of Monteverdian lovers and a court led by an inconsequential countertenor monarch) to announce the end. When the midnight hour is reached, however, he is the only one to die: the others go on into a life after death – a life not so different from the life they were living before, only perhaps more difficult in being less serious.

Composing *Le Grand Macabre* gave Ligeti the chance to bring together many of his discoveries (the still orchestral textures and luminous figurations of the Chamber Concerto and Double Concerto, the kind of comic-strip speed, precision and irony that had appeared in the Requiem, mechanical musical actions inherited from *Continuum*) and to try out new things, including the introduction to a decrepit world with ignoble instruments (in the prelude for motor horns), and the picturing of that world by reference to works and styles of the past. Some parts of the score consist of semi-quotation and collage, but the final passacaglia goes beyond retrospection to indicate how chains of quasi-diatonic chords might be fabricated so that their harmonic implications were continually estranged and subverted. Again as in the Requiem, the conclusion offers a glimpse of something new.

Following its première in Stockholm, *Le Grand Macabre* enjoyed an extraordinary number of productions for a modern opera, being seen in Hamburg (1978), Saarbrucken (1979), Bologna (1979), Nuremberg (1980), Paris (1981) and London (1982). The composer was most appreciative of the Bologna staging, on account of the designs by Roland Topor, but he grew dissatisfied with the work itself, and in 1996 gave the score a thorough overhaul in preparation for the 1997 Salzburg production.

3. After 'Le Grand Macabre'. If there were seeds for Ligeti's future output in his opera, there were intimations too in a work he wrote while the opera was in train: the set of three pieces for two pianos, *Monument – Selbstportrait – Bewegung* (1976). The 'self portrait' is an essay in repetitive patterning which pays homage to other practitioners of the art; the full title is 'Selbstportrait mit Reich und Riley (und Chopin ist auch dabei)'. Unlike Reich and Riley at this time, though, Ligeti was interested in making symmetry asymmetrical, and here he uses a technique of having keys held down silently, so that gaps will appear in the arpeggios that run across them. That technique was to appear again in one of the 1985 Etudes for solo piano, 'Touches bloquées'. More generally significant for the future is the algorithmic process of 'Monument', whereby the movement unfolds as if of itself, through the operation of carefully chosen rules. Ligeti's examination of Boulez's *Structures Ia* had not been profitless, but in his music the rules and their workings are laid out to view, and only become inaudible once the self-generation has reached a high level of complexity. There are parallels here with the drawings of M.C. Escher, which Ligeti had also come across during his time in California. As for 'Bewegung', it is a fluid version of 'Monument' (once again, these are a pair of similar opposites) and – though more disguised in this regard than the ending of the opera – a passacaglia, belonging to the formal type that appealed to Ligeti perhaps for its contrapuntal challenges and for its clear balance of repetition and change. Soon after the opera he wrote two more pieces of this kind, both for harpsichord: *Hungarian Rock* and *Passacaglia ungherese*.

These were, though, his last compositions for some years, while he struggled with a commissioned piano concerto and with the crisis in musical evolution. By the late 1970s the avant garde to which he had been attached, however sceptically, was no longer functioning as such: the time of shared ideals was over, and instead of being a challenge to established musical culture, the postwar generation had become the new establishment. Ligeti wanted to distance himself from that fate, but he was equally determined to avoid the postmodern flow back to the forms, styles and rhetoric of a century before. The work he eventually produced, after a long silence, was ostensibly a work of exactly that retrieving sort: the Horn Trio (1982), which pays homage to Brahms in its instrumentation and to Romantic music more widely in some of its structures and gestures. What is imitated, though, is often deliberately misinterpreted: on the most obvious level, Ligeti often asks the horn player to produce natural harmonics, and not only does this bring about – as in *Ramifications* and the Double Concerto – a play of different tunings but it also, in a more conventional context, gives an effect of oddity and misbehaviour. The Horn Trio maintains another feature of the old avant garde that younger postmodernists were abandoning: a sense of European culture as part of a global network. In particular, the music is invigorated by interactions between compound metres such as Ligeti had heard in recordings of Caribbean music, and the resulting syncopations are again very far from Brahms.

They are perhaps not so far, though, from the folk music of Hungary and the Balkans, as Ligeti seems to have recognized by returning, in 1983, to the medium that had most occupied him during his years in Budapest: the unaccompanied chorus. Of the two sets of choruses he wrote that year, the *Magyar etüdök* return also to his favourite Hungarian poet, Sándor Weöres, while the *Drei Phantasien* are settings of Hölderlin. Both works are far more sophisticated than anything he could have produced 30 or 40 years before – they are texturally complex and elaborately constructed – but their modal and rhythmic roots are in the Hungarian choral tradition.

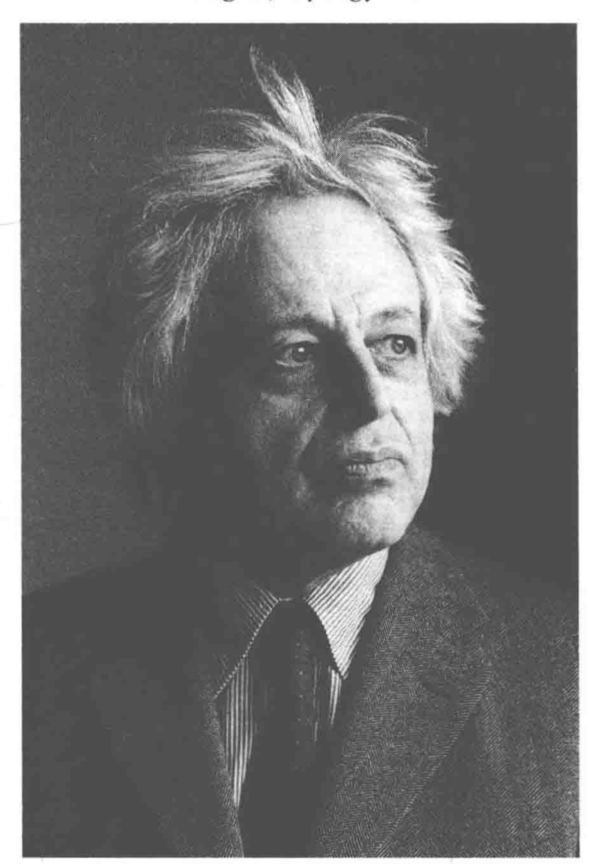
However, the hoped-for renewal was slow in coming, and there was another hiatus before, in 1985, the appearance of the first book of Etudes for piano and the beginning in earnest at last of the Piano Concerto. Prompts for these works seem to have come from three sources: Ligeti's widening acquaintance with non-European music (especially the Banda-Linda polyphony of the Central African Republic and the semi-commercial music of Latin America and the Caribbean), which encouraged his exploration of polymetre; the boost that his interest in iterative processes (already apparent in *Monument*) received from the new art of computer graphics, based on the Mandelbrot set; and his growing recognition that there were alternatives to the impasses of atonality (as practised by a worn-out avant garde) and tonality (as re-embraced by minimalists and postmodernists). Some of those alternatives lay in new scales and new tunings, and in the Piano Concerto he again used natural harmonics

on the horn (and other instruments). There were also new possibilities in dividing a totally chromatic texture between different modes, as he had done in *Atmosphères* by drawing out 'white-note' (diatonic) and 'black-note' (pentatonic) clusters. The effect of this procedure in the Etudes, where the modes are presented not as clusters but as melodies and ostinatos of supple and complex rhythm, is to suggest a direct continuation from Bartók or, more especially, Debussy – a connection confirmed by the poetry of the music and by some of the titles ('Fanfares', 'Arc-en-ciel').

The title of the sixth Etude, 'Automne à Varsovie', alludes to the Warsaw Autumn festival that had been one of the main showcases for contemporary music since the mid-1950s, to the hazardous political and economic condition of Poland in the early 1980s, and to the presence here, as in *Selbstportrait*, of Chopin, recalled in the almost continuous semiquaver arpeggiation. Against this the music moves mostly in descending chromatic scales, superimposed in up to four layers going at different speeds: at one point, for instance, there are scales whose notes occur at intervals of four, five and seven semiquavers (though with certain notes given double duration). As in the finale of the Horn Trio, the slowly descending chromatic scale evokes a common passacaglia bass of baroque laments, but now there is nothing above the bass other than smaller or larger versions of itself. The piece is, like Mandelbrot images, self-similar on different levels, and out of this oppressive sameness it creates a powerful effect of stalemate and ominousness.

For the composer, though, the 1985 Etudes were liberating. Not only did he go on to complete the Piano Concerto (1985–8), where similar processes of mechanized recollection appear in each of the five movements, but from there he continued into a second book of Etudes (1988–94) and a third (begun in 1995). While these later Etudes go further into the possibilities of musical algorithms, evocative imagery, frenetic activity, polymetre and abundant texture, at the same time Ligeti began to look further into new temperaments in his Violin Concerto (1989–93), which is again in five movements. As in the Piano Concerto, the brass sometimes play natural harmonics and there are instruments of uncertain intonation (ocarinas, slide whistles, recorder); in addition, one violin and one viola from the orchestra are tuned to harmonics on the double bass, and so make available the most delicate abrasions between equal temperament and natural resonance.

However, the concerto also reveals how music may be neither atonal nor tonal without the need of retunings. For example, its second movement, 'Aria, Hoquetus, Choral', is based on a melody which is diatonic but unable to settle into any stable key or metre, a melody of folkish style which recalls central Europe without finding a home. As the tripartite title suggests, the tune goes on to gain contrapuntal interruptions and harmonic reinterpretations (notably from a faltering ocarina quartet and a brass section also mouldering with mistuned harmonics); the movement is partly determined by repetitive process, but this relatively abstract kind of construction produces, in a characteristic way, concrete effects of resemblance to older music and of expressive force. The Sonata for solo viola is a further set of (six) movements in which memory and meaning are as if manufactured.



György Ligeti, 1982

While writing these major instrumental works of the 1980s and 1990s, Ligeti had in mind a second opera, which at first was to have been a setting of *The Tempest*, but which he later planned as a version of the Alice books of Lewis Carroll – subject matter well suited to his mathematical fantasy and to his appreciation of what is extreme but compact, absurd but humane, various but ordered. The variety of his own music makes it difficult to give an account of his style that would happily embrace, say, *Atmosphères* and the Viola Sonata. In terms of inquisitive, fundamental-seeking, exploratory process, though, and of reaction (usually surprising and contradictory) to the world around him, he has been always the same man.

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DRAMATIC

Aventures & Nouvelles aventures (Ligeti), stage version of vocal works, 1966

Le Grand Macabre (op, 2, M. Meschke and Ligeti, after M. de Ghelderode), 1974–7, Stockholm, Royal Opera, 12 April 1978; rev. 1996, Salzburg, 1997

ORCHESTRAL

Régi magyar társas táncok [Old Hungarian Parlour Dances], str, fl/cl ad lib, 1949

Baladă şi joc [Ballad and Dance], school orch, 1950

Concert Românesc, 1952

Apparitions, 1958–9

Atmosphères, 1961

Requiem, S, Mez, chorus, orch, 1963–5

Cello Concerto, 1966

Lontano, 1967

Ramifications, str, 1968–9

Melodien, 1971

Double Concerto, fl, ob, orch, 1972
Clocks and Clouds, female vv, orch, 1972–3
San Francisco Polyphony, 1973–4
Piano Concerto, 1985–8
Violin Concerto, 1989–93

ENSEMBLE

Fragment, 10 insts, 1961, rev. 1964
Aventures, 3vv, 7 insts, 1962, rev. 1963
Nouvelles aventures, 3vv, 7 insts, 1962–5
Chamber Concerto, 13 insts, 1969–70
Mysteries of the Macabre, arr. E. Howarth, coloratura S, ens, 1991

CHAMBER AND SOLO INSTRUMENTAL

Baladă şi joc [Ballad and Dance], 2 vns, 1950
2 Movements, str qt, 1950
Sonata, vc, 1948–53
6 Bagatelles, wind qnt, 1953 [arr. from Musica ricercata]
String Quartet no.1 'Métamorphoses nocturnes', 1953–4
10 Pieces, wind qnt, 1968
String Quartet no.2, 1968
Hyllning för Hilding Rosenbergs födelsedag (med besvärjandet av Bartóks anda), vn, vc, 1982
Trio, vn, hn, pf, 1982
Die grosse Schildkröten-Fanfare vom Südchinesischen Meer, tpt, 1985
Mysteries of the Macabre, arr. E. Howarth, tpt, pf/ens, 1988
Sonata, va, 1991–4

UNACCOMPANIED CHORAL

Idegen földön [Abroad] (B. Balassa, Hung. and Slovak trad.), women's vv, 1945–6
Betlehemi királyok [The Magi] (A. József), 1946
Bujdosó [Wandering] (Hung. trad.), 1946
Húsvét [Easter] (Hung. trad.), women's vv, 1946
Magány [Solitude] (S. Weöres), 1946
Magos kősziklának [By the Huge Rock] (Hung. trad.), 1946
Ha folyóvíz volnék [If I Could Flow Like the River] (canon a 4, Slovak trad.), 1947
Kállai kettős [Kálló Two-Step] (Hung. trad.), 1950
Lakodalmas [Weddding Dance] (Hung. trad.), 1950
Hortobágy (Hung. trad.), 1951
Haj, ífjúság! [Youth] (Hung. trad.), 1952
Pletykázó asszonyok [Gossip] (canon a 4, Weöres), 1952
Inaktelki nóták [Songs from Inaktelke] (Hung. trad.), 1953
Pápainé [Widow Pápai] (Hung. trad.), 1953
Mátraszentimrei dalok [Songs from Mátraszentimre] (4 songs, Hung. trad.), 1955
Éjszaka [Night], Reggel [Morning] (Weöres), 1955
Lux aeterna, 16 vv, 1966
3 Phantasien (F. Hölderlin), 16 vv, 1983
Magyar etüdök [Hung. Studies] (Weöres), 16 vv, 1983
Nonsense Madrigals, 6 men's vv, 1988–93

SONGS WITH PIANO

3 Songs (Weöres), S, pf, 1946–7; 4 lakodalmi tánc [4 Wedding Dances] (Hung. trad.), 3 female vv, pf, 1950; 5 Songs (J. Arany), S, pf, 1952; Der Sommer (Hölderlin), S, pf, 1989

PIANO SOLO

2 Capriccios, 1947
Invention, 1948
Musica ricercata, 11 pieces, 1951–3
3 bagatelles, 1961
Etudes, premier livre, 1985: no.1 Désordre, no.2 Cordes vides, no.3 Touches bloquées, no.4 Fanfares, no.5 Arc-en-ciel, no.6 Automne à Varsovie
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Etudes, troixième livre, 1995–: no.15 White on White, no.16 Pour Irina, no.17 A bout de souffle

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pf 4 hands: Induló [March], 1942; Polifón etüd, 1943; 3 lakodalmi tánc [3 Wedding Dances], 1950 [arr. from 4 lakodalmi tánc, female vv, pf, 1950]; Sonatina, 1950–51 [partly arr. from Musica ricercata]
org: Ricercare: Omaggio a Frescobaldi, 1953 [arr. from Musica ricercata]; Volumina, 1961–2, rev. 1966; 2 Studies: Harmonies, 1967, Coulée, 1969
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Rondeau, actor, tape 1976

JUVENILIA

works the composer deems unworthy of performance

Orch: Little Serenade, str, 1945, rev. 1947; Mifiso la sodo, small orch, 1948; Grande symphonie militaire op.69, 1951
Vocal with insts: Cant. no.1 'Et circa horam nonam' (Lat. liturgy), Mez, 2 choruses, insts, 1944–5; Cant. no.2 'Venit angelus' (Lat. liturgy), Mez, chorus, insts, 1945; Bölcsőtől a sírig [From the Cradle to the Grave] (Hung. trad.), S, Mez, ob, cl, str qt, 1948; Ifjúsági kantáta [Cant. for Youth] (P. Kuczka), 4 soloists, chorus, orch, 1948–9; Tavaszi virág [Spring Flower] (music for a puppet play, Z. Körmöczi), 7 soloists, ens, 1949; Román népdalok és táncok [Romanian Folk Songs and Dances], Mez, Bar, small orch, 1950
Unacc. choral: 3 Attila József Choruses, 1945; Burját-Mongol aratódal [Buriatic-Mongolian Harvest Song], 1945; Bicinia biciae (7 duos, József, trad., textless), S, Bar, chorus, 1945; Dereng már a hajnal [The Dawn's Already Rising] (B. Fodor), 1945; Nagy idök [Great Times] (Petőfi), 1948; Tél [Winter] (Weöres), 1950; Az asszony és a katona [The Woman and the Soldier] (Hung. trad.), 1951
Chbr: Due, vn, vc, 1945; Duo, vn, pf, 1946
Songs: 3 Attila József Songs, 1950; Petőfi bordala [Petőfi's Drinking Song] (Petőfi), 1950; Középlokon esik az esö [It's Raining in Középlok] (Hung. trad.), 1951
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PAUL GRIFFITHS

Light, Edward (*c*1747–*c*1832). English composer and inventor. He created seven plucked, fretted chordophones compounded from lute, lyre and harp structures. In 1798 he invented the harp-guitar, and later also invented a harp-lute-guitar. Between 1810 and 1813 he invented a harp-lute, which was patented in 1818, and at some time he invented an apollo lyre, with 12 strings. In 1815 a harp-lyre was advertised in the *Caledonian Mercury*, and in 1816 he patented a 'British' harp-lute and a dital harp. Extant examples of his work are sometimes labelled as being made for him by A. Barry (18 Frith Street, Soho) and Wheatstone & Co. The title-page of his undated *Collection of Psalms &c.* indicates that he was organist of Trinity Chapel, St George's, Hanover Square, and 'Lyrist to H.R.H. The Princess [Charlotte] of Wales'. His teaching activity required his presence in London, and instrument labels and title-pages show that at various times he lived at 16 Harley Street; 34 Queen Anne Street, Portland Chapel; 3 and 8 Foley Place; 43 Portland Place (where his partner ANGELO BENEDETTO VENTURA also lived) and 38 Berners Street.

He arranged, composed and published much of his own teaching material. Most of his published collections include parts for his inventions. These are mostly binary pieces or strophic works, simple in harmony and texture and of short duration, and reflect the short-term need for simple instruments and music as an alternative to the pedal harp and its music before the piano became widely available.

For an instrument by Light *see* HARP-LUTE (ii), FIG.2*B*.

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Vocal: The Ladies' Amusement, 1v, gui (1783); 6 English Songs, 1v, 1/2 vn, hpd, op.1 (*c*1800) [with 6 It. and Fr. songs]

Ensemble music: A Collection of Songs and Instrumental Pieces, harp-lute, pf (*c*1805); A Collection of Songs, arr. harp-lute, lyre, gui (*c*1810); A Collection of Psalms, Hymns, etc, arr. harp-lute, lyre (?1814)

Harp-lute solo: Preludes, Exercises and Recreations (*c*1810); National Airs, Songs, Waltzes, etc (*c*1810); Divertimentos, i (?1817)

THEORETICAL WORKS

The Art of Playing the Guitar (London, ?1785)

A First Book, or Master and Scholar's Assistant, Being a Treatise on, and Instructor for, Learning Music (London, 1794)

A Tutor, with a Tablature, for the Harp-Lute-Guitar (London, *c*1810)

New and Compleat Instructions for Playing on the Harp-Lute (London, ?1812)

A New and Complete Directory to the Art of Playing on the Patent British Lute-Harp (London, *c*1816)

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STEPHEN BONNER

Lightstone, Pauline. *See* DONALDA, PAULINE.

Ligne, Charles-Joseph(-François-Lamoral-Alexis), Prince **de** (*b* Brussels, 23 May 1735; *d* Vienna, 13 Dec 1814). Flemish writer. As the head of one of the most prominent aristocratic families in the southern Netherlands, he had a primarily military and diplomatic career in the service of Austria. His wit and his cheerful disposition won him the friendship of writers (including Voltaire, Rousseau, Casanova and Goethe) and of monarchs (Catherine II, Frederick II, Joseph II and Louis XVI). He expressed his ideas on the theatre in his *Lettres à Eugénie sur les spectacles* (1774, 2/1796). He himself wrote some 30 dramatic works, including masquerades performed in Brussels and *comédies mêlées d'ariettes et de vaudevilles* intended for society theatres (*Colette et Lucas*, 1779; *Le désenchantement des compagnons d'Ulysse*, 1796; *La noce interrompue*, 1796; *Le sultan du Congo, ou Mangogoul*, 1796). During the 1770s he was involved in the financial and artistic management of the Théâtre de la Monnaie in Brussels, which experienced a period of unprecedented brilliance at this time. His *opéra comique* in three acts, *Céphalide, ou Les autres mariages samnites*, was staged in 1777 with music by Ignaz Vitzthumb and Giovanni Cifolleli. Although Ligne does not seem to have had any musical training he was a well-informed music lover who, while retaining his admiration for Delalande and Rameau, recognized, and was a patron to, such composers as Grétry, Haydn, Mozart and Beethoven. A francophone Austrian and a close friend of Queen Marie-Antoinette, he played an outstanding part in Gluck's coming to Paris. He translated the libretto of *Iphigénie en Aulide* for the composer, and wrote him a *comédie mêlée d'ariettes* entitled *Diane et Endymion*, which Gluck was too ill to complete.

His son Charles-Antoine de Ligne (*b* Brussels, 25 Sept 1759; *d* Croix-au-Bois, Champagne, 14 Sept 1792) published three volumes entitled *Recueil de 6 airs français pour le clavecin ou piano-forte* (Vienna, n.d.).

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MANUEL COUVREUR

Ligne postiche [supplémentaire] (Fr.). *See* LEGER LINE.

Ligniville, (Pierre) Eugène (François), Marquis of, Prince of Conca (*b* nr Nancy, 1730; *d* Florence, 10 Dec 1788). Italian composer and music organizer of French birth. From a noble family of Lorraine, he studied at the university of Pont-à-Mousson but lived most of his mature life in Italy. From 1757 he was at Mantua, going to Bologna in July 1758 for the examination to enter the Accademia Filarmonica (test piece in *I-Bc*). In 1761 he moved to Florence (where the House of Lorraine ruled the grand duchy of Tuscany) as a court chamberlain and postmaster general. In 1768 Grand Duke Pietro Leopoldo made him director of the court music and he was thus able to have important musical works performed, including cantatas and oratorios by Handel (according to a letter to Martini dated 30 May 1772). On 2 April 1770 he received Mozart at the grand-ducal palace; Leopold Mozart, in a letter dated 3 April, called him 'the best contrapuntist in all Italy' and reported that 'he presented Wolfgang with the most difficult fugues and themes, which Wolfgang played and worked out as easily as one eats a piece of bread'. Under the direct influence of Ligniville's *Stabat mater* (Florence, 1768) Mozart composed his own five-part Kyrie K89/73*k* and copied out nine of its 30 canonic movements (KA238/A17). Martini wrote to Ligniville about this work on behalf of the Accademia Filarmonica: 'Your excellency makes flourish again in this century that study that had somewhat declined, by spreading through your *Stabat* the most singular and artful canons, which have been practised by the most celebrated masters of centuries gone by'. Ligniville also published two canonic settings of the *Salve regina* (Bologna, *c*1760–62; Florence, *c*1770). A three-part madrigal by him is in the Fitzwilliam Museum, Cambridge, and a *Dixit* for four voices and orchestra at the Bodleian Library, Oxford (Tenbury collection).

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FERRUCCIO TAMMARO

Lilburn, Douglas (Gordon) (*b* Wanganui, 2 Nov 1915). New Zealand composer. He studied music under J.C. Bradshaw at Canterbury University College (1935–6). In 1936 Percy Grainger awarded him the Grainger Prize for his tone poem *Forest*, which committed him to music rather than literature, for which he had decided gifts. At the RCM, London (1937–40), his teacher Vaughan Williams made a lifelong impression, through both his personality and his music. In 1940 he returned to New Zealand to discover he had won three out of four prizes awarded as part of the centennial celebrations with his *Drysdale Overture* (1937), *Festival Overture* (1939) and *Prodigal Country* (1939) for baritone, chorus and orchestra. From 1941 to 1947 he worked as a freelance composer and teacher in Christchurch and was composer-in-residence at the Cambridge Summer Music Schools (1946–9, 1951). Frederick Page invited him in 1947 to become part-time tutor in the newly formed music department at Victoria University of Wellington. Appointed lecturer in 1949, associate professor in 1963 and professor with a personal chair in music in 1970, he also founded the university's electronic music studio which he directed from 1966 to 1979. He trained a generation of young composers, some of whom have won international recognition. The University of Otago awarded him an honorary doctorate in 1969 and a Festschrift was published to commemorate his retirement from Victoria University. Other honours include the CANZ (Composers Association of New Zealand) citation for services to New Zealand music (1978) and the Order of New Zealand (1983).

Lilburn is a New Zealand composer with an authentic voice, an individual utterance and the power to evoke both a real and visionary landscape. He overcame the, at times, formidable difficulties of working on an outer fringe of European musical culture and forged from unpromising material (a negligible folk inheritance, a pastiche English church and pastoral tradition) a highly articulate, unmistakable personal style that has undergone metamorphosis through three principal periods. The first, rhapsodic and astringently Romantic, absorbed influences of Sibelius and Vaughan Williams and culminated in the Second Symphony (1951). The second traversed Bartók, Stravinsky, the Second Viennese School and contemporary Americans to end in the Third Symphony (1961). The third phase was devoted to electro-acoustic music.

Lilburn's early works include the Phantasy String Quartet, which won the Cobbett Prize (1939), and the overture *Aotearoa* (1940), first performed by Warwick Braithwaite at a New Zealand centenary matinée concert at His Majesty's Theatre, London. (*Aotearoa*, 'Land of the Long White Cloud', is the Maori name for New Zealand; the title was given by Braithwaite.) This work projects a shimmering impression of a sea-spumed coast with the pure light that floods Katherine Mansfield's short stories when she writes of the sea. Lilburn's gift for the nuances and character of landscape found further telling expression in *Landfall in Unknown Seas* (1942), for speaker and strings, a musical framework to Allen Curnow's poem, composed as a tercentenary celebration of Tasman's discovery of New Zealand.

Sensitive to the visual world as much as to words and music, Lilburn responded to the work of a group of young poets and painters active in Christchurch after his return to New Zealand. They included the poet Denis Glover and the artists Leo Bensemann and Rita Angus. Thenceforth a number of compositions were to have their origin in poems and paintings, and he gradually transmuted early influences into his own lyrical and tersely energetic style. Quick to appreciate individual performers' abilities and to improvise where a sparse musical context provided few opportunities, he wrote effective chamber works, such as the Chaconne for piano (1946) and the Violin Sonata (1950). *Diversions* (1947) was written for the visit of the Boyd Neel String Orchestra. His fine song cycle *Elegy* (1951), to poems of Alistair Campbell, portrays the

harsh, dramatic Clutha Valley of central Otago, a region with which he has a particular sympathy. The South Island back country permeates another cycle, *Sings Harry* (1953), in which Glover celebrated a solitary, idiosyncratic New Zealand character. Lilburn's work in the traditional media virtually came to an end in his Symphony no.3 (1961), a beautifully crafted, epigrammatic work in a single movement; the long melodic sweep has yielded to an explosive, disturbingly spiky style in a work of the utmost cohesion and unity.

Always a practical composer, Lilburn had a strong dramatic sense when writing for film and theatre, owing much in this respect to Ngaio Marsh and other producers. A sense of occasion is also to be found in his electro-acoustic works, which include music for the ballet, theatre and television, all fresh explorations of the sound sources of a uniquely Pacific world. In *The Return* (1965), for instance, he used Campbell's haunting poem, a merging of classical and Polynesian imagery. Behind *Three Inscapes* (1972) lie those same insights that throughout his career enabled him to project an essence of the New Zealand landscape.

Lilburn's forceful, generous personality made him an important advocate of composers' rights, as when, almost singlehandedly, he led a successful campaign in 1959 against the government's proposed regressive copyright legislation. Composition in New Zealand has a continuity, commitment and purpose it would signally have lacked but for him.

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(*selective list*)

Orch: Forest, ov., 1936; Drysdale Ov., 1937; Festival Ov., 1939; Aotearoa, ov., 1940; Allegro, str, 1942; Song of Islands, 1946; Diversions, str, 1947; Sym. no.1, 1949; Sym. no.2, 1951; Suite, 1955; A Birthday Offering, 1956; Sym. no.3, 1961

Vocal: Prodigal Country (A. Curnow, R. Hyde, W. Whitman), chorus, orch, 1939; Landfall in Unknown Seas (Curnow), spkr, str orch, 1942; Elegy, in memoriam Noel Newson (trad., R. Herrick, W. Blake, W. Shakespeare), 2vv, str, 1945; Elegy (A. Campbell), song cycle, 1v, pf, 1951; Sings Harry (D. Glover), song cycle, 1v, pf, 1953; 3 Poems of the Sea (trad.), nar, str, 1958; 3 Songs, Bar, va, 1958

Chbr: Phantasy Str Qt, 1939; Str Trio, 1945; Str Qt, e, 1946; Sonatina, cl, pf, 1948; Sonata, vn, pf, 1950; Duo, 2 vn, 1954; Brass Qt, 1957; Wind Qnt, 1957; 17 Pieces, gui, 1970

Pf: Chaconne, 1946; Sonatina no.1, 1946; Sonata, 1949; Sonatina no.2, 1962; 9 Short Pieces, 1966

El-ac: The Return (Campbell), 1965; Poem in Time of War, 1967; Summer Voices, 1969; 3 Inscapes, 1972; Carousel, 1976; Winterset, 1976; Of Time and Nostalgia, 1977; Triptych, 1977; Soundscape with Lake and River, 1979

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J.M. THOMSON

Lilien, Ignace (*b* Lemberg [now L'viv], 29 May 1897; *d* The Hague, 10 May 1964). Dutch composer and pianist. In 1914 he was forced by the outbreak of World War I to move to the Netherlands, where he settled in The Hague. He trained as an engineer at the Technical University in Delft, thereafter devoting his life both to his work as a chemical engineer and to music. He studied the piano with Theodor Pollak, counterpoint with Heinrich Ehrlich and orchestration with E. Suk. His second opera, *Great Catherine*, was opposed by the Nazis at its première in Wiesbaden. However, his art seems to have culminated in his Expressionist song cycles, mostly to his own words: *Fünf trunkene Lieder*, *Veronica* (1920), *Quatre chansons des mendiants* (1923), *Mietskaserne* (1932).

From 1928 Lilien lived in the Bohemian town of Reichenberg (now Liberec), where in 1935 he completed the symphonic poem *Là-bas* (after Baudelaire) and his 'Modern Times' Sonata for violin and piano. Its last movement became so popular that it was published separately as the *Rondo brésilien*. He returned to the Netherlands in 1939 and composed 30 songs on Dutch words, including *Maria Lecina*.

After World War II Lilien toured in South America, and he incorporated elements of South American folk music in such works as the symphonic poem *Les palmes dans le vent* (1955). The school cantata *A Negro Girl Goes to School*, dealing with the racial problems in the USA, is noteworthy among his late compositions.

WORKS
(*selective list*)

Ops: Beatrys (3, H. Teirlinck), 1922, Antwerp, 24 March 1928; Great Catherine (comic op, 3, G.B. Shaw), Wiesbaden, 1932

Vocal-orch: Nyuk tsin (orat), 1961

Orch: 4 syms.; Là-bas (sym. poem, after Baudelaire), 1935; 5 nocturnes, pf, orch, 1937; Conc., vn, pf, orch, 1954; Les palmes dans le vent, sym. poem, 1955; Conc. da camera, fl, str, 1962, rev. 1963

Songs: 5 trunkene Lieder (Lilien), 1v, pf, 1920; Veronica (Lilien), 1920; 4 chansons des mendiants (Lilien), 1923; Mietskaserne (Lilien), 1932; Maria Lecina; many other songs, some to South Amer. texts

Inst: Sonata 'Modern Times', vn, pf, 1935; Sonatine apollinique, 10 wind insts, 1939; Voyage au printemps, wind qt, 1950–52; 24 hiéroglyphes, pf, 1956

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FRANS VAN RUTH

Liliencron, Rochus Freiherr **(Wilhelm Traugott) von** (*b* Plön, Holstein, 8 Dec 1820; *d* Koblenz, 5 March 1912). German musicologist. He was educated at Plön and Lübeck before studying theology, law and philology at the universities of Kiel and Berlin, receiving the doctorate in 1846 for a dissertation entitled *Über Neidharts höfische*

Dorfpoesie. After a short period of Old Norse studies at Copenhagen and qualifying as a lecturer at the University of Bonn, he entered the diplomatic service during the first Schleswig-Holstein war (1848). He taught Old Norse language and literature at the University of Kiel in 1851 and philology from 1852 at Jena. From 1855 to 1858 he was at the court of the Duke Bernhard of Saxe-Meiningen, where he directed the court orchestra, supervised the library and was also privy-councillor. The newly founded historical commission of the Royal Bavarian Academy of Science commissioned him in 1858 to collect German folksongs of the Middle Ages. This work resulted in the publication of *Die historischen Volkslieder der Deutschen* (1865–9). Subsequently he settled in Munich as editor of the *Allgemeine deutsche Biographie* (with F.X. von Wegele), which was his life's work until 1907. He became prelate and prior of the monastery of the Order of St John in Schleswig in 1876 and continued his activity as a scholar and writer there before moving his family to Berlin in 1909 and Koblenz in 1911. His collection of folksongs arranged for male-voice choir, *Volksliederbuch für Männerchor* (1907), commissioned by Emperor Wilhelm II, was widely disseminated.

Liliencron was one of the pillars of German musicology. His importance rests mainly on his editorial, organizational and cultural-historical work. With his expertise in philology and literature and training in theology, he contributed much as editor of *ADB* (Leipzig, i–liii, 1875–1907). He was also president of the editorial commission of the *Denkmäler deutscher Tonkunst*, 45 volumes of which appeared under his supervision (1901–11). He received many awards in recognition of his work, including membership of the Munich Academy of Science (1869) and an honorary doctorate from the University of Kiel (1890).

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Die historischen Volkslieder der Deutschen vom 13. bis 16. Jahrhundert (Leipzig, 1865–9/*R*)
Deutsches Leben im Volkslied um 1530 (Berlin, 1885/*R*)
Die horazischen Metren in deutschen Kompositionen des XVI. Jahrhunderts (Leipzig, 1887); also in *VMw*, iii (1887), 26–91
Liturgisch-musikalische Geschichte der evangelischen Gottesdienste von 1523 bis 1700 (Schleswig, 1893/*R*)
Die Aufgaben des Chorgesanges im heutigen evangelischen Gottesdienste (Oppeln, 1895)
Chorordnung für die Sonn- und Festtage des evangelischen Kirchenjarhres (Gütersloh, 1900)
Frohe Jugendtage, Lebenserinnerungen, Kindern und Enkeln erzählt (Leipzig, 1902)
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GAYNOR G. JONES

Lili'uokalani, Queen of Hawaii [Kamaka'eha, Lydia Lili'u Loloku Walania; Kamaka'eha Pākī, Lydia; Dominis, Mrs John O.; Dominis, Lydia K.; Dominis, Lili'u K.] (*b* Honolulu, 2 Sept 1838; *d* Honolulu, 11 Nov 1917). Hawaiian composer. She sang, played the piano, organ and various plucked string instruments, and was a choir director at Kawaiaha'o Church. Lili'uokalani reigned from 1891 to 1893, but was deposed by a group of Hawaiian residents with American ties during an economic depression.

She began her musical training at the Chiefs' Children's School (1842–8), becoming a skilled sight-reader. In her autobiography she commented that she was the first Hawaiian to become proficient in writing with Western musical notation. Her first published work, in 1867, was the hymnlike *He mele lāhui Hawai'i*, used until 1876 as the Hawaiian national anthem. Her *Nani nā pua Ko'olau* ('The Flower of Ko'olau') was one of the first Hawaiian songs to have been published on the American mainland (1869). She continued publishing in the USA, where her songs became popular (in 1898 she claimed to have written hundreds of songs, about a quarter of them printed). She was familiar with both Hawaiian and western European music and made an effort to synthesize the two. A number of her songs are of the *hīmeni* type (secular texts with both melodic style and verse-chorus form indebted to Anglo-American hymnody), and are sophisticated in harmony and appealing in melody. Her poignant love song *Aloha 'oe* ('Farewell to thee', 1877/8) exemplifies these characteristics. She also wrote down and may have composed Hawaiian solo and dance chants.

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A.K. Stillman: 'Published Hawaiian Songbooks', *Notes*, xiiv (1987–8), 221–39
B. Smith and D. Gillett: , *eds.The Queen's Songbook, Her Majesty Queen Lili'uokalani* (Honolulu, 1999)

□

Lilius [Gigli]. Family of musicians of Italian origin, active in Poland. Their family relationships with one another are mostly unknown.

(1) **Wincenty** [Vincentius] **Lilius** [Gigli, Vincenzo] (*b* Rome; *d* ?Warsaw, *c*1640). Composer. In the 1590s he was active at the archducal court at Graz, then in King Zygmunt III's chapel at Kraków and Warsaw from about 1600 until his death. He edited a collection of polychoral motets, *Melodiae sacrae* (Kraków, 1604[2]), containing works for five to eight and 12 voices by members of the royal chapel, among them a 12-part motet of his own,*Congratulamini mihi omnes*.

(2) **Szymon** [Simon] **Lilius** [Liliusz, Lilio, Lelia] (*d* ?Warsaw, after 1652). Organist and organ builder. He was connected with the court and active in Warsaw before 1622, when he settled at nearby Kazimierz Dolny. He built, among others, the famous organ in this town.

(3) **Franciszek** [Franciscus] **Lilius** (*d* ?Gromnik, nr Tarnów, Aug or Sept 1657). Composer, son of (1) Wincenty Lilius. He was for a time active as a musician and composer in King Zygmunt III's chapel in Warsaw.

In 1625 he was in Rome as a pupil of Frescobaldi, and from 1630 to 1657 he was director of music at Kraków Cathedral. About 1636 he took holy orders and in later years received a number of benefices. He left Kraków in 1655, when during the war with Sweden the enemy threatened the city: he went to Tarnów or, more probably, to Gromnik and died in one of these places. For 25 years he was the leading musician in Kraków. His output consists mainly of few-voiced concertatos and polychoral works for eight to 20 voices; most are known only from inventories. He also composed a number of *a cappella* works in the *prima pratica* style that were chiefly for male voices and thus intended for the Cappella Rorantistarum at Kraków Cathedral. The works in concerto style were very popular and, although not printed, were also performed in Wrocław, Gdańsk and as far afield as Lüneburg. All these works follow the style of the Roman school, but the polychoral music shows features characteristic of the Venetian school, for instance the occasional use of contrasted sections, passages for solo voice or a few voices and the participation of instruments.

WORKS

Thematic Catalogue: Franciszek Lilius Missa brevissima, ZHMP, xxxi (1989), xxv–lii

4 songs, 4vv, in Nabożne piésni [Religious songs], ed. B. Derej (Kraków, 1645/*R*)

14 masses (8 inc.), *PL-Kk*, *GD*, incl. Missa brevissima, ed. in ZHMP, xxxi (1989)

10 motets: Confitebor tibi, Domine, 4vv, *Kk*; Dextera Domini, formerly *UA-Kan*, extant only in pre-war transcr. by A. Chybiński: Domine rex Deus, 5vv, *PL-Kk*; Exaltabit cor meum, 3vv, bc, *D-Bsb*; Haec dies, 2vv, bc, formerly *PL-GD*, ed. Z.M. Szweykowski, *Muzyka w dawnym Krakowie* (Kraków, 1964); Jubilate Deo, 5vv, 2 vn, va, 2 trbn, bn, bc, formerly *UA-Kan*, ed. in WDMP, xl (2/1963); Laudate Dominum, 2vv, bc, *D-Bsb*, ed. in A. and Z. Szweykowski (1997) appx; Muteta super Nicolai Solemnia, 6vv, 3 vn, 3 trbn, bc, *Bsb*; Recordare Domine, 4vv, *PL-Kk*; Tua Jesu dilectio, 2vv, bc, formerly *GD*, ed. in WDMP, lvi (1965)

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Z.M. Szweykowski: 'Franciszek Lilius i jego twórczość na tle wczesnego baroku w Polsce' [Franciszek Lilius and his music in the context of the early Baroque period in Poland], *Muzyka*, v/1 (1960), 78–94; vii/4 (1962), 51–67

T. Jasiński: 'De conceptione BVM Franciszka Liliusa: do problemów notacji i rytmiki wielogłosowości XVII wieku' [Franciszek Lilius's *De conceptione BVM*: problems of notation and rhythm in 17th-century polyphony], *Roczniki teologiczno-kanoniczne*, xxxiv (1987), 194–206

D. Popinignis: 'Dwie niekompletne msze Franciszka Liliusa zachowane w bibliotece gdańskiej PAN' [Two incomplete masses by Franciszek Lilius in the PAN library at Gdańsk],*Muzyka*, xxxvii/1 (1992), 59–66

A. and Z. Szweykowski: *Włosi w kapeli królewskiej polskich Wazów* [Italians in the royal chapel of the Polish Vasa Kings] (Kraków, 1997)

ZYGMUNT M. SZWEYKOWSKI

Liljefors, Ingemar (Kristian) (*b* Göteborg, 13 Dec 1906; *d* Stockholm, 14 Oct 1981). Swedish composer and pianist, son of Ruben Liljefors. He studied at the Swedish Royal Academy of Music (1923–7, 1929–31) and in Munich (1927–9); in 1933 he passed the organists' examination. He taught the piano (1938–43) and then harmony at the Stockholm Musikhögskolan. In 1933 he participated in the founding of the Fylkingen concert society, which he chaired until 1946; from 1947 to 1963 he was chairman of the Society of Swedish Composers. He was assistant music critic of the *Stockholms-tidningen* (1941–54). His early compositions combined Swedish folk elements with Stravinskian rhythm; later Liljefors made moderate use of new techniques in music of meditative and lyrical expressiveness.

WORKS
(*selective list*)

Orch: Suite, op.2, 1935; Rhapsody, op.5, pf, orch, 1936; Berget, op.6, tone poem, 1937; Pf Conc., op.11, 1940; Sym., op.15, 1943; Lyric Suite, op.18, small orch, 1942; 2 divertimentos, opp.21, 23, str, 1945, 1946; Pf Concertino, op.22, 1949; Vn Conc., 1956–7; Sinfonietta, op.30, 1961; 2 Intermezzos, str, 1965; Divertimento no.3, 1968

Inst: 2 pf trios, op.12, 1940, op.29, n.d.; Sonatine, C, pf, 1954; Sonatine, D, vn, pf, 1954; Trio, vn, va, pf, 1961; Str Qt, 1963; Sonatin no.2, pf, 1964; Sonatin no.3, 1965; Sonatin, vn, 1968

Vocal: En tijdh-spegel, chorus, orch, 1959; Till musiken (cant., B. Bergman), S, SATB, fl, gui, 2 vn, vc, db ad lib, 1965; songs

Principal publisher: Föreningen Svenska Tonsättare

WRITINGS

Harmonilärans grunder, med ackordanalys enligt funktionsteorin (Stockholm, 1937)

Harmonisk analys enligt funktionsteorin (Stockholm, 1951)

Romantisk harmonik ur pedagogisk synvinkel (Stockholm, 1967)

Harmonik och sats: Schubert till Ravel (Stockholm, 1976)

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Å. Brandel: 'Kring trettitalisterna' [On the musicians of the 1930s], *Musikrevy*, xiv (1959), 267–71

ROLF HAGLUND

Liljefors, Ruben (Mattias) (*b* Uppsala, 30 Sept 1871; *d* Uppsala, 4 March 1936). Swedish composer and conductor. In the years 1895–6 and 1897–9 he studied composition with Jadassohn in Leipzig and with Draeseke and Reger in Dresden, and conducting with Kutzschbach. He was conductor of the Göteborgs Filharmoniska Sällskap (1902–11) and was then active principally in Gävle as a music teacher at the graduate school and conductor of the Gävleborgs Orkesterförening (1912–31). He was the editor of *Upländsk folkmusik* (Stockholm, 1929). His works reveal him to be a technically skilled composer rooted in the Scandinavian tradition (particularly Sjögren and Grieg) and in certain respects also influenced by Brahms and Reger; his choral works and solo songs were especially admired.

WORKS
(*selective list*)

Orch: Pf Conc., 1899; Sym., E♭, 1906; Concert Ov., 1908; Romans, vn, orch

Vocal: Blomsterfursten [The Flower King], chorus, orch, 1907; Bohuslän, cant., chorus, orch, 1908; pieces for male chorus, songs

Inst: Pf Sonata, f (1938); Vn Sonata, e

Principal publishers: Gehrman, Raabe & Plothow

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K. Håkanson: 'Ruben Liljefors', *Ur nutidens musikliv*, iii (1922), 65

AXEL HELMER

Lill, John (Richard) (*b* London, 17 March 1944). English pianist. He studied at the RCM (1955–64) and privately with Kempff at Positano. A respectable career, with débuts at the Royal Festival Hall (1963, in Beethoven's 'Emperor' Concerto) and at Carnegie Hall, New York, in 1969, was given considerable impetus after he was joint winner of the 1970 Tchaikovsky Competition in Moscow; since then he has appeared with orchestras and in recital throughout the world, and on television. His commanding physical power and technique in the Chopin, Liszt, Rachmaninoff and Prokofiev works that form part of his large repertory are not always complemented by an

equivalent care for atmosphere and tone-colour; however, particularly in Beethoven, the vigour and large scale of his playing are often greatly impressive. His recordings include the complete concertos and sonatas of Beethoven, the concertos of Brahms and the complete sonatas of Prokofiev. He is a frequent jury member for national and international competitions, and was made an OBE in 1978.

MAX LOPPERT/R

Lille. Town in northern France, formerly the capital of Flanders. The foundation charter of the collegiate church of St Pierre (1066) provided for the maintenance of a *maître de chapelle* and a school for choirboys. Several 13th-century manuscripts record the activities of the trouvères of Lille; they include songs by Pierre li Borgnes, Maroie de Dregnau, Jehan Fremaus and Li Tresoriers de Lille. In 1306 an organ was built in St Pierre. During the famous 'Feast of the Pheasant' in 1454, on the occasion of a projected crusade against the Turks, motets and songs by Du Fay and Binchois were performed. Four songs and a *Missa 'O admirabilis'* have preserved the names of two 15th-century composers: Francus de Insula (i.e. from Lille) and Simon de Insula. In the 16th century the choir school attached to the collegiate church was evidently held in high repute, for Emperor Charles V asked the chapter to send him choirboys for his own chapel (1543).

In 1667, Lille was conquered by Louis XIV, and operas and ballets began to be performed in the town. The composer Pascal Collasse was granted a privilege in 1690 to have an opera house built, but in 1696 it was burnt down after a performance of Charpentier's *Médée*. A new house was opened two years later; in a single year (1720) more than ten operas were performed (by Lully, Collasse, Charpentier, Destouches, Campra etc). At this time the company comprised six actors, four actresses, 12 singers and dancers of both sexes and an orchestra of 13 (the composer Mondonville was first violinist between 1734 and 1737). Grétry, staying in Lille in 1783, stated that the orchestra could compare favourably with that of the Théâtre Italien in Paris. In the same period several musical societies flourished: the Concerts d'Amateurs, Concerts de M.M. les Abonnés, Concerts Spirituels, etc. In 1787, the Lille-born architect Lequeux built a new opera house, which burnt down in 1903. In 1800 the Société du Concert (founded 1798) gave the first performance in France of Haydn's *Creation*. The following year a singing school was founded for 12 boys and 12 girls; in 1816 it became a music school, a branch of the Paris Conservatoire. The Lille public first heard Berlioz's Requiem in 1838, when Habeneck conducted a performance of the Lacrymosa. On 14 June 1846, under the direction of Berlioz, the orchestras of Lille, Douai and Valenciennes (150 performers) gave his *Chant des chemins de fer*, a cantata composed on the occasion of the inauguration of the Northern Railways. Composers born in Lille in the 19th century include Lalo, Emile Mathieu and Grovlez.

The best-known French operas of the later 19th century were performed in Lille soon after their Paris premières: Gounod's *Faust* (1860), Bizet's *Carmen* (1878) and Lalo's *Le roi d'Ys* (1889). In the 1880s Wagner extracts were played by the Société des Concerts Populaires; later, complete performances of *Lohengrin* (1892), *Die fliegende Holländer* (1893) and *Tannhäuser* (1897) were given. Among operatic premières in Lille have been Henri Büsser's *Vénus d'Ille* (1964), Eugène Bozza's *La duchesse de Langeais* (1967) and Tony Aubin's *Goya* (1974). In 1981 Opéra du Nord was formed, with its Grand Opéra based in Lille, but five years later the company closed down for financial reasons although the Atelier Lyrique at Tourcoing, founded by J.C. Malgloire, remained active.

The church of St Pierre was destroyed during the Revolution; the new cathedral, Notre Dame de la Treille, has a plainchant school. Organ recitals are given in the churches of St Maurice, St Etienne (a Romantic organ, enlarged by Cavaillé-Coll in 1887 and restored in 1995) and Sts Pierre et Paul (an organ built by Muller in 1958). The Théâtre de l'Opéra (opened 1919; cap. 1300) is used for recitals, concerts and opera, and the Théâtre Sébastopol (*c*1905; cap. 1250) for operetta and variety shows. The Orchestre National de Lille, founded by Jean-Claude Casadesus in 1976, has its own hall, the Auditorium du Nouveau Siècle (cap. 1940). Several chamber ensembles have originated at the Conservatoire National de Région, one of the most important provincial academies of music. A music and dance festival has taken place every autumn since 1971.

GEORGES DOTTIN

Lillo, Giuseppe (*b* Galatina, Lecce, 26 Feb 1814; *d* Naples, 4 Feb 1863). Italian composer. He was first taught by his father, the conductor Giosuè Lillo; he completed his studies at the Naples Conservatory, where his teachers included Furno (harmony and counterpoint), Francesco Lanza (piano) and Zingarelli (composition). He made a successful début with a mass for four voices and orchestra. In 1834 his first opera, *La moglie per 24 ore, ossia L'ammalato di buona salute*, was also a success. He then composed mainly for the theatre, winning much popularity with the Naples public; this first period culminated with *L'osteria di Andujar* (1840), his most celebrated work. Various failures followed, and he began teaching the piano. From about 1840 he was joint music director at the S Carlo with Giacomo Cordella. During a visit to Paris in 1847–8 he received support from Spontini. He held posts at the Naples Conservatory, including professor of harmony from 1859.

Lillo's theatrical works show him to be a product of Neapolitan *opera buffa* in the 1800s and a faithful follower of Rossini, with a rich melodic vein in which the vocal virtuosity is always subjected to expressive aims; his piano music, which seems outdated, is of less significance.

WORKS

OPERAS

first performed in Naples unless otherwise stated

oss – opera semiseria

La moglie per 24 ore, ossia L'ammalato di buona salute (ob, 2, A. Passaro), Real Collegio di Musica, carn. 1834
Il gioiello (oss, 2, L. Tarantini), Nuovo, aut. 1835
Odda di Bernaver (os, 2, G.E. Bidera), S Carlo, 28 Feb 1837
Rosmunda in Ravenna (tragedia lirica, 2, L.A. Paladini), Venice, Fenice, 26 Dec 1837
Alisa di Rieux (oss, 3, G. Rossi), Rome, Argentina, spr. 1838
La modista (oss, 2), Florence, Pergola, 9 May 1839
Il conte di Chalais (os, 2, S. Cammarano after Lockroy), S Carlo, Oct 1839
Le disgrazie di un bel giovane, ossia Il zio e il nipote (opera giocosa, 2, Tarantini), Florence, Pergola, spr. 1840
Le nozze campestri (dramma per musica, 1, G. Schmidt), Naples, S Carlo, 30 May 1840, *I-Mc*, collab. G. Cordella, G. Puzone and S. Sarmiento
L'osteria di Andujar (opera comica, 3, Tarantini), Fondo, 30 Sept 1840

Cristina di Svezia (tragedia lirica, 3, Cammarano), S Carlo, 21 Jan 1841
Lara (tragedia lirica, 2, Tarantini), S Carlo, carn. 1842
Il cavaliere di S Giorgio, ossia Il mulatto (oss, 2, J. Ferretti), Turin, Carignano, aut. 1846
Caterina Howard (opera tragica, 4, G. Giachetti), S Carlo, 26 Sept 1849
La Delfina (oss, 2, M. d'Arienzo), Nuovo, March 1850
La gioventù di Shakespeare, ossia Il sogno d'una notte estiva (commedia lirica, 3, G.S. Giannini), Nuovo, 29 Dec 1851
Ser Babbeo (oss, 3, L.E. Bardare), Nuovo, 8 May 1853
Il figlio della schiava (dramma lirico, 3, Giannini), Fondo, 9 July 1853

OTHER WORKS

Sacred choral works, incl. Mass, 4vv, orch (1834); syms., other orch works; Str Qt; Qt, pf, fl, vn, vc; Pf Trio; pf solo works, incl. variation sets on opera themes

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DEUMM (F. Bussi); *ES* (G. Saponaro); *FétisB; FlorimoN; RicordiE; SchmidlD*
L.A. Villanis: *L'arte del pianoforte in Italia da Clementi a Sgambati* (Turin, 1907)
S. Martinotti: *Ottocento strumentale italiano* (Bologna, 1972)

FRANCESCO BUSSI

Lilly [Lillie], **John** (bap. Croydon, Cambs., 28 Jan 1612; *d* London, 25 Oct 1678). English theorbo and division viol player, music copyist and composer. Probably the son of Henry Lilly, vicar of Croydon, his early career was centred in Cambridge. He is perhaps the 'Mr Lilly' who assisted in the performance of William Johnson's 'Valetudinarium' at Queens' College on 6 February 1638. In 1645 and 1647 his two daughters were baptized at St Michael's in the city. His viol playing is praised in a poem 'To Mr Lilly, Musick-Master in Cambridge' in Nicholas Hookes's collection *Amanda* (1653). At the Restoration he joined the King's Private Musick as a theorbo player, and remained active in court service until his death. He was patronized by the North family and taught Roger North the theorbo. He was also a friend of the composer John Jenkins. He was active in the Westminster Corporation of Music from at least 1664, but lived in Baldwins Gardens, Holborn. 25 solos for lyra viol by Lilly are known, some published by John Playford (RISM 1651[6], 1652[7], 1661[4], 1669[6]), the others in manuscript (*A-ETgoëss*, *GB-Cu*, *Lbl*, *Mp* and *Ob*). Numerous manuscripts in his hand have been identified, among them sets of parts written for Christopher, 1st Baron Hatton, probably copied in the 1630s, and, in his later years, others for Edward Lowe, professor of music at Oxford and organist of the Chapel Royal.

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D. Pinto: 'The Music of the Hattons', *RMARC*, no.23 (1990), 79–108
P.J. Willetts: 'John Lilly: a Redating', *Chelys*, xxi (1992), 27–38
J.P. Wainwright: 'The Christ Church Viol-Consort Manuscripts Reconsidered', *John Jenkins and his Time: Studies in English Consort Music*, ed. A. Ashbee and P. Holman (Oxford, 1996), 189–241
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ANDREW ASHBEE

Lilt. Originally a verb meaning to sing in a low clear voice and usually implying sweetness of tone and a light cheerful manner, or to sing a song without words. Scottish literary sources suggest that 'lilting' was a mostly feminine activity; in *The Flowers of the Forest* Scott wrote: 'I've heard them lilting at the ewes milking, *Lasses* a-lilting before dawn of day'; Robert Fergusson, in *Poems*, wrote: 'Nae mair . . . shepherds . . . wi' blytheness skip, Or lasses lilt and sing'. James Hogg, in *The Jacobite Relics of Scotland*, seemed to associate lilting with sadness ('A lilt o' dool and sorrow') though he may simply have been using the term in another sense, as a noun, to mean any wordless melody. This may be the sense in which the term is used in the Skene MS (*GB-En* Adv.5.2.15, *c*1630) where six short pieces for lute are labelled 'lilts'.

The term is equally applicable to the singing of dance melodies, and in Ireland lilting competitions frequently form part of Fleadh Cheoil (music festival) programmes, in which competitors sing dance tunes in as spirited and interesting a manner as possible, using vocables only. The Scottish equivalent, however, is termed 'diddling'.

15th- and 16th-century usage hinted at pastoral associations. Richard de Holand's *Buke of the Howlat* (1450) includes the 'lilt-pipe' in a list of musical instruments, perhaps suggesting a shepherd's pipe such as the stock-and-horn, cognate with the Dutch *lullepijp*, a bagpipe or shepherd's pipe. A. Hume (*Hymns*, 1594) writes more specifically in this respect: 'The beastes . . . which soberly they hameward drive, With pipe and lilting horn'.

In the Shetland Islands the term lilt is used as a noun to denote an important and desirable affective quality in the performance of dance tunes on the fiddle or other melody instrument. To perform a tune with a good lilt is to 'make one feel like dancing' by imparting a singing yet light and dancing rhythmic flow to a melody, a suitable degree of variation in the infra-rhythmic structure ('notes inégales') of the phrases being all important (see P. Cooke: *The Fiddle Tradition of the Shetland Isles*, Cambridge, 1986, p.98).

FRANCIS COLLINSON/PETER COOKE

Lim, Liza (*b* Perth, 30 Aug 1966). Australian composer. Despite her relative youth, Lim has one of the highest European profiles of any Australian composer. Her works have been given first performances by ensembles such as the Arditti Quartet, Ensemble Modern and Ensemble Intercontemporain. Born to Chinese parents, she received her early schooling mainly in Brunei, but has lived in Australia since 1978, studying at the Victorian College of the Arts and Melbourne University, and later in Amsterdam with Ton de Leeuw. She has received several Australian Council fellowships, as well as an inaugural Young Australian Creative Fellowship in 1996.

Her earliest works, many of which are now withdrawn, are clearly influenced by Ferneyhough's music of the late 1960s (e.g. his *Sonatas* for string quartet): rhythmically intricate and carefully crafted, they are essentially miniaturist, to the point of risking short-windedness. A confident grasp of broader formal design becomes evident in her first major work, *Garden of Earthly Desire*, and is reinforced in the ambitious chamber opera *The Oresteia*. This work, which Lim describes as a sequence of 'shamanistic possessions', rather than a conventional drama, provides the first major evidence of a lasting fascination with ritual, as well as a taste for abrasive sonorities, both vocal (rasping throat sounds) and instrumental (e.g. overblowing, multiphonics and high bow pressure). Coupled with a constant use of glissandos and microtonal ornamentation, a kind of theatre close to

Xenakis is created, though there is also some affinity with Partch.

In the mid-1990s, two new preoccupations emerged. One is a fascination with ancient non-Western languages and meditative practices, as in the impressive choral *Sri Vidya*; and with non-Western instruments, notably the koto, the tablature of which she learned before writing *Burning House*. However, there is no sense of a return to Lim's Asian origins: the music remains emphatically Western, and the treatment of the instrument is by no means traditional. The other is her involvement in a series of site-specific multimedia works, the music of which is not, for the most part, notated. One example is *Bar-do'i-thos-grol*, which comprises seven two-hour performances spread over seven days.

WORKS

Op: The Oresteia (memory theatre, Lim, B. Kosky, Aeschylus, Sappho, T. Harrison), 1991–3

Inst: Pompes funèbres, str qt, 1988; Garden of Earthly Desire, fl + pic, ob, cl, mand, gui, hp, vn, vc, db, perc, 1988–9; Amulet, va, 1992; Diabolical Birds, pic, b cl, pf, vib, vn, vc, 1992; Hell, str qt, 1992; Koto, fl + pic, ob d'amore, flugelhorn, va, koto, 2 vc, perc, 1993; Cathedral, orch, 1994; Street of Crocodiles, fl, ob, a sax, a trbn, cimb + cymbal, str trio, str qt, 1995; Gothic, 8 str, 1995–6; The Alchemical Wedding, large chbr orch, 1996; INGUZ (fertility), cl, vc, 1996; The Heart's Ear, fl, cl, str qt, 1997; PERTH (initiation), fl, perc, 1997

Vocal: Voodoo Child (Sappho), S, pic, cl, trbn, perc, pf, vn, vc, 1989; Li Shang Yin (Li Shang Yin), S, chbr orch, 1993; Sri Vidya: Utterances of Adoration (Sanskrit), 48vv, orch, 1994–5; Burning House (Izumi Shikibu), 1v, koto (1 pfmr), 1995

Installations: Afterward: From a Tower (a translation), 4vv, 1994; Bar-do'i-thos-grol (Tibetan Book of the Dead), 3vv, 3 players, 1994–5; The Cauldron: Fusion of the 5 Elements, 6vv + insts, 1996

Principal publisher: Ricordi

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L. Lim with B. Kosky and S. Lascica: 'The Oresteia', *Sounds Australian*, no.38 (1993), 19–23

A. Ford: 'No beginning and no end . . .', *Composer to Composer* (Sydney, 1993), 158–62

J. Jenkins and R. Linz: 'The Oresteia; Bar-do'i-thos-grol (Tibetan Book of the Dead)', *Arias: Recent Australian Music Theatre* (Melbourne, 1997), 135–7

C. Milliken: 'Liza Lim', *MusikTexte*, no.71 (1997), 39–40

RICHARD TOOP

Lima. Capital of Peru. Called 'City of the Kings', it was founded in 1535 by Francisco Pizarro, who laid the cornerstone of the cathedral. By 1540 he had employed at least six professional lay musicians and the same number of dancing-masters, who organized the dances for religious and secular celebrations. While Gonzalo Pizarro was in power (1546–8, during the civil wars) he founded a *capilla de músicos* whose members were considered excellent ('lindos oficiales') by the chronicler Garcilaso.

In Peru as in Mexico, the Amerindians took immediately to the music of the friars sent to evangelize them. Pedro de la Gasca (1492–1565), Peru's first lawgiver, summoned representatives of all three mendicant orders to Lima in 1549 and told them to learn Quechua, set up schools and teach the Amerindians such 'good things' as how to sing according to the rules of art and how to sol-fa ('dezir el sol, fa, mi, re'). A ruling of the Third Lima Council (1583) required systematic music instruction at every Amerindian mission. By 1622 Bernabé Cobo could cite the music of Santiago del Cercado, a settlement (founded 1571) of converted Amerindians annexed to the city and administered by the Jesuits, as equal to that heard in most Spanish cathedrals. In 1622 the parish church owned two organs, four sets of shawms, two trumpets, viols of various sizes and other instruments for feast-day use. Throughout the 17th century this orchestra was one of the most sought after in the city. Some of the city's most important instrumentalists were Amerindian musicians trained by the Jesuits. There were Amerindian instrument makers (*violeros*) and dancing-masters living outside the Cercado in 1613.

The first polyphony printed in the New World was a Quechua four-part *chanzoneta* in sprightly march time, *Hanacpachap cussicuinin* (Juan Pérez Bocanegra, *Ritual formulario*, Lima, 1631, pp.708–9; copies in the Biblioteca Nacional de Perú and *US-Wc*). The earliest extant New World opera was mounted in the vice-regal palace at Lima (19 October 1701): Tomás de Torrejón y Velasco's setting of Pedro Calderón de la Barca's *La púrpura de la rosa*.

Lima Cathedral, the seat of an archbishop from 1549, had a distinguished succession of *maestros de capilla* during the viceregal epoch (to 1821). Domingo Álvarez signed the first Lima Council constitutions (1552). The succentor Cristóbal de Molina (*fl* 1534–64), teacher of Pizarro's mestizo daughter Francisca, arrived in Peru already 'known in Italy and France'. The cathedral organist and *maestro de capilla* during the period 1612–14, Estacio de la Serna, had been royal chapel organist at Lisbon; he and his successors throughout the 17th and 18th centuries left music which is generally of excellent technical quality. As at Mexico City, the Lima *maestro de capilla* ran a cathedral choir school, directed singers and instrumentalists, maintained a choral library and composed new music for the chief annual festivals. There was also continuous musical activity at the vice-regal court, documented from the mid-16th century. Notable among the viceroys were the Conde de Lemos (1667–72), in whose retinue were Tomás de Torrejón y Velasco and Lucas Ruiz de Ribayaz, and the Marqués de Castell dos Rius (1707–10), with Roque Ceruti and a group of French instrumentalists in his service. The monasteries of nuns, in particular during the 17th century the Encarnación and Concepción monasteries, offered music of a high standard.

Lima exceeded even Mexico City in its lavish support of drama. The plays presented by contracted troupes from 1613, especially the Calderonian *autos sacramentales* (from 1670 to the turn of the century), nearly always included solo songs, vocal ensembles, instrumental music and accompanied dances. With Ceruti and Bartolomé Mazza (*c*1725–99) the Lima lyric stage began to be dominated by emigrant Italian composers; Mazza composed nearly all the extant Lima stage music for two decades. His company was famous and notorious for its singing actresses. The first documented public opera performance in Lima, called 'coliseo de comedias', was *Las variedades de Proteo* in 1762.

In the popular music of the colonial period diverse musical traditions co-existed, of Spanish, indigenous and African origin. African drum dances were noted by the authorities from 1549. Gathered in fraternities with Catholic names, the various African ethnic groups (*naciones*) organized dances for the procession in the week after Corpus Christi. By 1748 Africans brought to Lima from the coasts of Guinea and Senegal and from the Congo numbered some 10,000, and in 1791 their music formed the subject of an article in *Mercurio Peruano*

(xlviii–xlix). Dances created in Lima spread by trading routes through what are now Peru, Bolivia, Chile and Argentina, notably the *zamacueca* (also called *mozamala*, *cueca*, *zamba*, *chilena* and *marinera*). The tradition of Limeña popular music has continued in the 20th century with the various kinds of music known as *musica criolla*.

The Peruvian national anthem, composed by the Lima native José Bernardo Alcedo, was first performed in the Lima Teatro on 24 September 1821. Alcedo, Manuel de la Cruz Panizo (1839–89) and several other contemporary local composers were of partly African descent. Among Peruvian composers active in Lima in the early republican period Pedro Abril Tirado (1780–1856) stands out. However, concert and operatic life continued to be controlled mainly by European emigrants including Francesco Paolo Francia (1834–1904), Anton Neumane [Neumann] (1818–71), Carlo Enrico Pasta (1817–98), Claudio Rebagliatti (1833–1909) and his brother Reynaldo. Claudio directed the most important of the numerous philharmonic societies established in the 19th century; active from 1866 to 1870, it presented his *28 de julio en Lima* (1868), a programmatic work incorporating typical airs of the city. The present Sociedad Filarmónica, founded in 1907, provides annual concert seasons and maintains various orchestras and chamber groups.

Until 1850 when the Teatro Variedades was opened, a monopoly on theatre had been imposed since colonial times by the Hospital de S Andrés, which owned the old coliseum; then known as the Teatro Principal, it was rebuilt several times on the same site. A new building was opened in 1874 with *Il trovatore*, and destroyed by fire in 1883. The new Teatro Principal seating 1400 was inaugurated in 1889 with the zarzuela *El hermano Baltasar*; it was replaced by the Teatro Municipal, opened in 1909 (from 1929 called Teatro Segura). In 1878 the Teatro Politeama opened with *Il trovatore* and in 1886 the Teatro Olimpico (later called Teatro Forero, now the Municipal) with the operetta *La mascotte*. The first native of Lima to compose an opera on a national subject was José María Valle Riestra (1859–1925), whose *Ollanta* was repeated 12 times after its première at the Principal in 1900.

The Orquesta Sinfónica Nacional gave its first concert in 1938 with 70 members in the Teatro Municipal under Theo Buchwald. He was succeeded by Hans-Günther Mommer (1960–63), Armando Sánchez Málaga (1963–4), Luis Herrara de la Fuente (1964–6), José Belaúnde Moreyra (1966–9), Carmen Moral, Leopoldo la Rosa Urbani (1970–74), Luis A. Meza and José Carlos Santos. Two orchestras have been called Orquesta Filarmónica de Lima, one active from 1980 to 1984 and another conducted from 1994 by Miguel Hart-Bedoya. In 1961 the Coro Nacional was founded.

The Academia Nacional de Música Alzedo, founded in 1929, was renamed the Conservatorio Nacional de Música in 1946 and the Escuela Nacional de Música in 1972. In 1994 it restored the name Conservatorio Nacional de Música and became an autonomous institution. Its directors have included the composers Carlos Sánchez Málaga, José Malsio, Enrique Iturriaga, Celso Garrido-Lecca and Edgar Valcárcel. The director in 1995 was Nelly Suares de Velit.

The chief collection of pre-Hispanic Peruvian musical instruments is housed at the Museo de Antropología y Arqueología. The largest collection of colonial music manuscripts belongs to the Archivo Histórico Arzobispal. Since 1985 the Pontifícia Universidad Católica has housed the Archivio de Música Tradicional Andina which collects audiovisual material in music and dance. The Biblioteca Nacional and the conservatory have important collections of Peruvian music. S Marcos University, founded in 1551, is the oldest on the continent.

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ROBERT STEVENSON, J. CARLOS ESTENSSORO

Lima, Braz Francisco de [Bras Francisco de, Biaggio Francesco] (*b* Lisbon, ?3 May 1752; *d* Lisbon, 25 Sept 1813). Portuguese composer. On 15 January 1761 he entered the Conservatorio di S Onofrio a Capuana at Naples, along with his elder brother Jerónimo Francisco de Lima. He then distinguished himself in his studies at the Seminário da Patriarcal in Lisbon, and on 19 March 1785 his oratorio *Il trionfo di Davidde* was performed at the royal palace at Ajuda (score in *P-La*). From 1785 he also composed sacred works, some of which are in the Lisbon Cathedral archives. He eventually abandoned music in favour of a business career.

For bibliography *see* LIMA, JERÓNIMO FRANCISCO DE.

ROBERT STEVENSON

Lima, Cândido de (Oliveira) (*b* Vila de Punhe, nr Viana do Castelo, 22 Aug 1939). Portuguese composer. He studied music at the conservatories of Braga, Lisbon (piano, 1967) and Oporto (composition, 1970), and philosophy in Braga (1968–73). He attended summer courses in Darmstadt (1970–72) and international music courses in various European cities. He studied at the University of Paris, obtaining the master's degree (1976), the Diploma of Further Studies (1978) and a doctorate (1983), the last two under the supervision of Xenakis. He also studied with Xenakis at the Institute of Aesthetics and Science of the Arts of the Sorbonne, took a doctorate in aesthetics at the Sorbonne and periodically attended the IRCAM and CEMAMu (Paris).

In 1970 he was appointed professor of composition at Oporto University, a position he held until 1986, when he became professor of composition and musical aesthetics at the Escola Superior de Música in Oporto. He has

had an important role in the development of courses, seminars, conferences and radio and television production, and as a critic and essayist. In 1973 he founded the Grupo Música Nova, which he directs and in which he plays the piano. With them he has given many premières of works by both Portuguese and foreign composers, at home and abroad. Lima is above all a thinker. His music is of a distinctly experimental nature, dominated, in his own words, by the desire to express 'the ephemeral and the eternal, the gods' gift of translating everything into music'. He is the author of books on the subjects of aesthetics and musical education.

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Vocal: Dança do vento (A.L. Vieira), 5 equal vv, pf, org, 1962; 4 poemas impressionistas (S. da Gama, F. Pessoa), 1v, pf, 1963–4; Desfraldando (Pessoa), 1v, pf, 1965; Magnificat (Pessoa, A. de Campos), 1v, wind insts, perc, 1965; Começar a haver meia-noite (Pessoa), 1v, pf, 1965; Impressões do crepúsculo (Pauis) (Pessoa), 1v, vn, pf, 1967; 15 canções para a juventude (popular, A. Portela and others), 1v, pf, 1967; Mare-a-mare, 1v, fl, cl, hn, bn, va, vc, pf, tape, 1978–80; Sol-oeils (Pessoa and others), 12/24vv, 1978–9

Orch: 7 canções estáticas, vn, orch, 1966–71; Epitáfio, 1970–71; Oceanos cósmicos, orch, tape, 1975–9; Toiles I, str, 1977–8; É-toiles, 1977–8 [arr. of Toiles I]; A-mèr-es, orch, tape, 1978–9; Momentos-memórias II, Portuguese gui, gui, hpd, str, 1985; Homena, 1989

Chbr: 3 estudos para jovens, pf, pf 4 hands, 1960–64; Momentos-memórias I, pf, perc, 1964–85; Canzoni liriche, vn/fl, pf, 1968; Miniaturas (fl, ob, vn)/(vn, gui), 1969; Projecções, mime, spkr, hmn, pf, lighting, 1969–79; Enigma I e II, perc, 1974; Oscillations, chbr ens, 1975–6; Sang-ge, 3 bn, 1976; Coros e danças medievais, band, perc, 1978; Autómatos da Areia, tape, pf, perc, 1978–85; Ryt(hm)os, 14 insts, 1982–3; Improvisações, 1982–9; Cantica I, cl, sax, perc, 1984; Nô, chbr ens, 1986–7; Canções de Ur, chbr ens, tape, 1987; Cantica–cantica, 2 insts, tape, 1987; Octophonon, 4 cl, 1989; Para dois poemas: impromptu, vn, pf, tape, 1989; Nanghe, fl, vn, vc, pf, tape, 1990; Il tempo dell'acqua, b cl, db, 1991; Bleu-rouge (Regards), chbr ens, multimedia, tape, 1992; Tapisserie I (Croquis), chbr ens, 1992; Tapisserie II (Masques), chbr ens, 1993; Momentos-memórias III, chbr ens, 1994; Vozes à luz (à memória), str qt, 1996

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ADRIANA LATINO

Lima, Jerónimo Francisco de (*b* Lisbon, 30 Sept 1743; *d* Lisbon, 19 Feb 1822). Portuguese composer. He studied at the Seminário da Patriarcal in Lisbon, and from 1761 to 1767 at the Conservatorio di S Onofrio a Capuana in Naples, together with João de Sousa Carvalho. On his return to Lisbon he was appointed organist and *mestre* at the Seminário da Patriarcal and began to write in a variety of genres, including serenatas and *drammi per musica da cantarsi* written for court or private performance. Among them was *Le nozze d'Ercole e d'Ebe*, given in 1785 at the Spanish Ambassador's palace in Lisbon to celebrate a double wedding between the Spanish and Portuguese royal families. In 1787 he was in the service of the English writer William Beckford during the latter's stay in Sintra, near Lisbon, and his music is favourably mentioned by Beckford, who, however, was not pleased with the £200 bill that Lima presented on his departure. He was also composing much sacred music and replaced Carvalho as *primeiro mestre de capela* of the Seminário in 1798. Lima's two three-act *drammi giocosi* were first performed during Carnival at the court's winter palace at Salvaterra de Magos: *Lo spirito di contradizione* in 1772, and *La vera costanza* in 1785. *Lo spirito di contradizione*, which was revived at the Teatro de S Carlos in Lisbon in 1985, reveals in its accompanied recitatives and rich orchestration the possible influence of Jommelli, the favourite composer of the Lisbon court.

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all in MS in P-La, unless otherwise indicated

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Gli orti esperidi (serenata, P. Metastasio), Lisbon, Ajuda Palace, 5 April 1779

Enea in Tracia (dramma per musica, 1, Martinelli), Lisbon, Ajuda Palace, 17 Dec 1781

Teseo (dramma per musica da cantarsi, 1, Martinelli), Lisbon, Queluz Palace, 21 Aug 1783

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La vera costanza (dg, 3), Lisbon, Salvaterra, carn. 1785

Le nozze d'Ercole e d'Ebe (dramma per musica da cantarsi, 2), Lisbon, residence of Count F. Nuñez, 13 April 1785

O templo da gloria, 1802, only lib extant

La Galatea (cant.), 5vv, insts

Dixit Dominus, 8vv, *P-EVc*

Magnificat, 4vv, bc, *VV*

Numerous sacred works, *Lf* (see Pereira Leal)

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MANUEL CARLOS DE BRITO

Lima, João de Souza. *See* SOUZA LIMA, JOÃO DE.

Lima, Paulo Costa (*b* Salvador, 26 Sept 1954). Brazilian composer, teacher and writer. From 1969 to 1973 he took his undergraduate studies in composition, theory and analysis, and cello at the school of music of the Federal University of Bahia (UFBa). He then studied composition at the University of Illinois at Urbana-Champaign (BA 1977), where his main teachers were Herber Brün and Ben Johnston. At the same institution he received his MSc in music education (1978), studying with Charles Leonard and Richard Cowell. In 1995 he began to study for a doctoral degree in education at UFBa and a doctorate in arts at the University of São Paulo. Since 1979 he has been teaching theory and composition at the UFBa School of Music. He was director of the school of music of UFBa (1988–92) and vice-rector for continuing education at UFBa (1996–8).

Lima is considered one of the most talented composers of his generation. Between 1976 and 1997 he produced 53 compositions, mostly for solo instruments and various chamber combinations, and also a few choral and orchestral works, and two electronic pieces, all in eclectic

styles in which local folk and popular inspiration are combined (at times in a humorous fashion) with modern, experimental techniques. His music has been widely performed in Brazil, Argentina, Venezuela, Europe and the USA. He has received numerous commissions and fellowships, and won various composition prizes. He has also written prolifically on analytical issues, the compositional process, and music and psychoanalysis.

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GERARD BÉHAGUE

Limbe. Mongolian side-blown flute. The *limbe* is traditionally played by males in Eastern Mongol groups (*see* MONGOL MUSIC), including Central Khalkhas in Mongolia, using the technique of circular breathing (*bitüü am'sgal*). An older regional name for side- and end-blown flutes is *bishgüür*. The *limbe* (classical Mongolian *lingbu*, Tibetan *gling-bu*) consists of a tube with a stopped upper end which may have from six to twelve holes cut into its side. In the latter case, these comprise a mouth-hole, a hole covered by a thin membrane to increase carrying power, six finger-holes (*nüh*) and four sound exit holes (two on the upper side and two in a parallel position below), which may be covered by any suitable material to give the instrument a deeper pitch. It is traditionally made from either reed or metal; contemporary instruments may be made from plastic. Ligatures hold the two halves of reed instruments firmly together.

Eastern Mongols distinguish 'male' (*er*) and 'female' (*em*) *limbe*: the male is wide-bored, short and blown hard; the female narrower, longer and blown softly. Traditionally the instrument is used while herding, to encourage mother camels to accept their calves and, along with the *morin* HUUR ('horse-head fiddle'), to accompany *urtyn duu* ('long-song'). During the communist period (1921–92) a tuner (*höglögch*), facilitating a European scale when twisted, was added between the body and the endpiece. In contemporary Mongolia, the *limbe* is played by males and is used in folk music ensembles.

The *limbe* is imitated by passing air through the nose, called *hamraar limbedeh* ('to play *limbe* by the nose'), or vocally, called *amaar limbedeh* ('to play *limbe* by the mouth').

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CAROLE PEGG

Limbrick, Simon (*b* London, 8 Feb 1958). English percussionist and composer. He studied at the RCM with Michael Skinner, Janos Keszic and Alan Cumberland (1976–9), and subsequently studied the tabla with Latif Ahmed Khan. In 1990 he completed his MA in electroacoustic composition at City University in London. Limbrick performs regularly as solo percussionist with the Nash Ensemble. He was a founder member of the cult systems orchestra The Lost Jockey, collaborated with the choreographer Rosemary Lee on a large-scale community dance work at Fort Dunlop, Birmingham, and together with the Dutch composer Harry de Wit has written several film scores. He has also composed for Mary Wiegold's Songbook, Roger Heaton and Ensemble Bash, and was composer-in-residence at London's Blackheath Concert Halls between 1995 and 1996. Various compositions have been written especially for Limbrick, including works by Javier Alvarez, Brian Elias, Vic Hoyland and Andrew Poppy. He has also given the world premières of Frederic Rzewski's *Lost and Found*, Claude Vivier's *Cinq Chansons* and James Dillon's *Ti-Re-Ti-Ke-Dha*. Many of his own compositions have been influenced strongly by Indian and African music.

JAMES HOLLAND

Limenius (*fl* 128 BCE). Athenian composer of paeans and prosodia. An inscription found at Delphi which can be dated precisely to 128 BCE contains a lengthy composition, embodying both of these forms, provided with instrumental notation. A separate but related inscription testifies that it was performed in the same year. Two introductory lines identify it as a 'paean and prosodion to the god [Apollo] which was composed and provided with kithara accompaniment by Limenius of Athens, son of Thoenus'. A second inscription, perhaps made ten years earlier, contains a paean and hyporcheme (*huporchēma*) to Apollo in vocal notation. The name of the composer is effaced and only the ostensible adjective 'Athenian' remains. It has, however, recently been proposed (see Bélis) that this second inscription was composed by a certain Athenaeus and that the two paeans are contemporary. In any event, the two works are now commonly known as the Delphic Hymns.

A separate inscription from Delphi identifies Limenius as a performer on the kithara. As a professional musician taking part in the Pythaïs (the *theōria*, or liturgical embassy, to the cult centre of Pythian Apollo at Delphi), he was required to belong to one of the guilds of the Artists of Dionysus. Limenius's membership was based on his professional status as a kitharist, and he himself wrote of the sacred 'swarm of artists' ('hesmos ... technitōn') in his paean (20f), which gives an unusually detailed impression of the place of music in the liturgy. A similar phrase occurs in the companion piece (16f).

Limenius's paean and *prosodion* were composed in honour of the Artists of Dionysus (*see* TECHNITAI), who performed it at the Pythian Festival of 128 BCE. Elpinikos and Cleon, already encountered as leaders of the boys' choir at the games of 138 BCE, are named in the festival decree, as is a certain Philion. The paean itself extends to 33 lines of cretic and paeonic rhythm, after which the prosodion begins a new rhythmic pattern. The three large sections of the paean – providing an invocation, a narrative of several deeds of Apollo, and a final prayer to Apollo, Artemis and Leto – are subdivided into smaller sections that modulate back and forth between Lydian and Hypolydian *tonoi*. The tone of the text is elevated, as would be expected of a paean, and musical allusions abound. At one point (if the reconstruction of the text is correct), the images employed for the aulos and the

kithara in the previous paean are reversed: now it is the kithara that provides the 'coiling mele', while the aulos produces a honeyed song with a sweet voice. The final section of the paean tells of the slaying of Tityus by Apollo and the unsuccessful attack on Delphi by the Gauls, both of which recall the very end of the first Delphic hymn. The *prosodion* provides a closing prayer, in which the Greek gods Apollo, Artemis and Leto are appropriated for the protection of the Roman Empire. The correspondence between accentual and melodic pitch in this paean – as in some other late Greek musical compositions – probably reflects an archaicizing tradition.

See also HYMN, §I.

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For recordings *see* GREECE, §I (bibliography).

WARREN ANDERSON/THOMAS J. MATHIESEN

Limma [leimma] (Gk.: 'remainder'). In ancient Greek music theory the interval that remains when two whole-tone intervals are subtracted from a perfect 4th. The whole tone is the difference between a perfect 5th and a perfect 4th. The limma is also the difference between three octaves and five perfect 5ths, in other words, the diatonic semitone. Several ancient writers defined the limma, among them Ptolemy (*Harmonics*, i.10), Theon of Smyrna (*On Mathematics Useful for the Understanding of Plato*, ed. E. Hiller, Leipzig, 1878/*R*, 66–70), who relied on Adrastus, Gaudentius (*Harmonic Introduction*, ed. C. von Jan, *Musici scriptores graeci*, Leipzig, 1895/*R*, 342.7ff) and Boethius (*De institutione musica*, ii.28). Another, generic name for the limma in ancient Greek music was diesis ('passing through'), although it was used to refer to a variety of smaller intervals as well (*see* DIESIS (ii)).

In the Pythagorean theory of ratios and proportions the limma is represented by 256:243, the difference between a perfect 4th (4:3) and two whole tones (9:8 + 9:8 = 81:64). By referring to the excess of a 4th over two whole tones as a remainder and not as a semitone, the term 'limma' reveals its Pythagorean as opposed to its Aristoxenian nature. Aristoxenian music theory divides the octave into exactly six whole tones, the 5th equalling three and a half whole tones and the 4th two and a half. 'Limma' may also indicate the Greek musico-theoretical procedure of continuous subtraction (*antanairēsis*): an octave (2:1) minus a 5th (3:2) produces a 4th; a 5th minus a 4th produces a whole tone (an interval that Nichomachus also called a limma: *Manual of Harmonics*, ed. Jan, *op. cit.*, 250.11); a 4th minus two whole tones produces the limma; the whole tone minus the limma produces the *apotomē* ('cutting off') or large semitone (2187:2048); the *apotomē* minus the limma produces the Pythagorean comma (531,441:524,288), the interval by which six whole tones exceed an octave (the whole tone minus two limmas also produces the comma, as Boethius noted in *De institutione musica*, iii.6–7).

Aristides Quintilianus (*On Music*, i.18) also defined the shortest rest as one limma.

ANDRÉ BARBERA

Limonaire. French family of mechanical organ makers. Coming originally from the Basque region, Antoine Limonaire started making pianos in Paris in 1840. His sons, Eugène and Camille, made fairground attractions in Paris until around 1880 when they began making mechanical organs. They concentrated on small- to medium-sized, well-voiced, prompt-acting organs for the fairground and the dance hall (*see* FAIRGROUND ORGAN), calling their largest models 'Orchestrophones'. Their organs became renowned for their characteristically 'Parisian' sound. For a short while (1898–9) they operated a factory in London. Limonaire-Frères bought the GAVIOLI business in 1912, including the Waldkirch factory where Gavioli were making organs for the German market. The brothers ceased to make fairground and dancehall organs in 1918, but continued the production of automatic café pianos until the business finally shut in 1930.

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ARTHUR W.J.G. ORD-HUME

Lin, Cho-Liang (*b* Hsin-Chu, Taiwan, 29 Jan 1960). American violinist of Chinese extraction. He played in his first concert at the age of seven and in 1972 won the Taiwan National Youth Competition, enabling him to study with Robert Pikler at the Sydney Conservatorium until 1975. He was a pupil of Dorothy DeLay at the Juilliard School, New York (1975–8), and in 1977 won first prize in the Queen Sophia International Competition in Madrid. He made his US début in 1979 at the Mostly Mozart Festival and in 1981, through the influence of Isaac Stern, undertook an extensive tour of mainland China and East Asia. He has since achieved an international reputation as a soloist and chamber musician (in a trio with the pianist Yefim Bronfman and the cellist Gary Hoffman) and is also on the faculty of the Juilliard School. Outstanding among his many recordings are the violin concertos of Sibelius, Stravinsky and Prokofiev. His elegant playing is based on perfect intonation, an impeccable technique and a strong feeling for the architecture of the music. He plays a Guarneri del Gesù violin 'The Duke of Camposelice', dated 1734.

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MARGARET CAMPBELL

Linarol, Francesco [Francesco Lirer; Francesco de Machettis; Franciscus Bergomensis] (*b* ?Bergamo, *c*1520; *d* Venice, 1577). Italian viol maker. Little is known about his life. He made the earliest extant Venetian viol, a tenor dating from about 1540 (now in the Kunsthistorisches Museum, Vienna). In 1576 he was mentioned on the death certificate of a daughter. He was one of the most important figures in the Venetian school of viol making

of the 16th century. His son Ventura (*b* 1539/40) built a number of viols and violins to a high level of craftsmanship and is known to have been an occasional player of violin and violone at S Marco between 1586 and 1607. Ventura's son Giovanni (*fl c*1620) continued the family instrument-making business.

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GIULIO ONGARO

Linceo. *See* COLONNA, FABIO.

Lincer, William (*b* Brooklyn, 6 April 1907; *d* New York City, 31 July 1997). American violinist and viola player. He began his violin studies at the age of five and two years later he gave his first recital in Aeolian Hall in New York City. He continued his studies at the Institute of Musical Art, where his teachers included Leopold Lichtenberg, Samuel Gardner, and Erica Morini. Upon graduation, he formed the Lincer Quartet, pursued postgraduate courses at Harvard University, and gave numerous lectures on music appreciation throughout the country. For seven years, as viola player with the Jacques Gordon String Quartet, he toured extensively throughout the USA and Canada. In 1938, on the occasion of this ensemble's première of a string quartet by Frank Bridge, he was awarded the Elizabeth Sprague Coolidge Individual Gold Medal for Chamber Music. In 1942, Lincer became principal viola with the Cleveland Orchestra, and a year later principal viola of the New York PO, a position he retained until his retirement at the end of the 1972 season. With the orchestra he gave the US or New York premières of many works, including viola concertos by Bloch, Hohvaness, Klenner, Rivier and Starer. Although Lincer began to teach the viola in 1927, he did not become associated with a music school until 1960, teaching first at the Manhattan Schools of Music (1960–69) and then at the Juilliard School, where he served as professor of viola and chamber music until shortly before his death. When he was a teenager, Lincer suffered a severe hand injury and was told his performing days were at an end. He did not accept this verdict and was able to retain his hand through knowledge gained from extensive research in physiology. In later years he put this knowledge to work in his unique style of viola pedagogy. The William Lincer Foundation, established in 1999, sponsors an annual composer competition designed to enlarge the repertory for the viola.

AMEDEE DARYL WILLIAMS

Linck, Johannes (*b* Züllichau [now Sulechów], Silesia, 1561; *d* Görlitz, 20 July 1603). Silesian Kantor and poet. He succeeded Wolfgang Rauch as Kantor at the Lutheran school and church in Linz, upper Austria, on 8 July 1586, and although repeatedly censured for bad behaviour towards the students, he retained this post until 1600, when Leonhard Prenner became his successor. On 12 September 1602 Linck left Linz for Görlitz, where he taught from 24 October 1602 until his death. He was crowned *poeta laureatus* in 1602. He is known for his collection of spring poems *Eacina sive carminum vernorum praecidanea* (Görlitz, 1603) and for many Latin poems either on music or on composers or persons connected with music. The *Deliciae poetarum germanorum huius superiorisque aevi illustrium*, iii (Frankfurt, 1612, 1092ff) contains two poems by him entitled *De musica* (1 ed. in Wessely, *MF*, 1954). In addition he wrote an elegy on the death of the Silesian poet Georg Calaminus (1547–95), a poem in praise of the composer Valentin Haussmann for the latter's *Neue Teutsche Weltliche Lieder* (Nuremberg, 1592) and another praising the composer Andreas Raselius for his *Teutsche Sprüche auss den Sontäglichen Evangeliis* (Nuremberg, 1594).

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OTHMAR WESSELY/WALTER KREYSZIG

Lincke, Joseph (*b* Trachenburgh, 8 June 1783; *d* Vienna, 26 March 1837). Silesian cellist and composer. He was taught the violin by his father and the cello by Oswald. Orphaned at the age of ten, he supported himself by copying music until he was appointed violinist in the Dominican monastery at Breslau at the age of 12. There he continued to study the cello, and eventually became first cellist at the theatre at Breslau, where Weber was then Kapellmeister. In 1808 he went to Vienna and was invited by Ignaz Schuppanzigh to join Count Razumovsky's private string quartet (1808–16, reformed 1823); he consequently played many of Beethoven's works under the direct guidance of the composer, including the two cello sonatas op.102, which were written for him, and the Piano Trio op.97. Lincke seems to have been particularly successful in interpreting Beethoven's music and was on intimate terms with the composer. He also took part in Schuppanzigh's public concerts and in 1816 became chamber musician to Countess Erdödy at Pancovecz, near Zagreb. In 1818 he returned to Vienna as solo cellist at the Theater an der Wien, and he became solo cellist at the Kärntnertortheater; from 1831 he played in the Hofoper orchestra. Although Lincke's tone was considered weak in large ensembles, his expressive playing was much loved by Viennese audiences. His compositions included a concerto, variations and caprices, but no copies are known to survive.

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C.F. POHL/SUZANNE WIJSMAN

Lincke, (Carl Emil) Paul (*b* Berlin, 7 Nov 1866; *d* Clausthal-Zellerfeld, Harz, 3 Sept 1946). German composer and conductor. He studied with Rudolf Kleinow in Wittenberge (1880–84) and learnt to play the bassoon, horn and percussion. He played in dance orchestras in Berlin and was occasional conductor and house composer at variety theatres. He enjoyed success with popular songs including

Wenn die Blätter leise rauschen, *Ach Schaffner, lieber Schaffner* and *Die Gigerlkönigin*, and from 1893 to 1897 was conductor and resident composer at the main variety theatre in Berlin, the Apollo. After a period as conductor at the Folies-Bergère, Paris (1897–9), his revue-operetta *Frau Luna* made his name and also his fortune through his own publishing company, Apollo-Verlag. It was followed by further stage scores and orchestral pieces. Orchestral items such as the 'Glühwürmchen-Idyll' from *Lysistrata* (1902) achieved wide international popularity, while songs such as the march from *Berliner Luft* (1904) established him as a symbol of Berlin as Offenbach was of Paris or Johann Strauss of Vienna.

In the 1920s and 30s *Frau Luna*, *Im Reiche des Indra* and *Lysistrata*, originally written as items on variety programmes, were revised and expanded to incorporate hit numbers from *Berliner Luft* and other shows. Particularly through *Frau Luna* in this extended form, Lincke's music retained its local popularity, in due course being exploited by the Nazis. Lincke was made a freeman of Berlin in 1941 and named professor in 1942. Though his music seeks to achieve no great dramatic characterization, it is skilfully constructed and full of lilting, often rousing melodies.

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(*selective list*)

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ANDREW LAMB

Lincoln, Harry B(arnard) (*b* Fergus Falls, MN, 6 March 1922). American musicologist. He graduated from Macalester College in 1946 and took the PhD at Northwestern University in 1951 with a dissertation on Annibale Zoilo. He was on the faculty at SUNY, Binghamton until his retirement in 1992. Lincoln has edited and written about Italian secular music of the 16th and early 17th centuries. His edition of the madrigal collection *L'amorosa Ero* makes available in a practical modern transcription a group of pieces by some of the major madrigal composers of the late 16th century; since all of these pieces used the same text and mode they provide an interesting comparison of the ways in which different composers approached text setting in madrigals. Lincoln is also one of the principal exponents of the application of computer technology to musical research, particularly to thematic indexing.

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PAULA MORGAN

Lincoln, Henry Cephas (*b* ?1789; *d* ?1864). English organ builder. He joined his father John Lincoln (*fl* 1789–1820) about 1810 following an apprenticeship with Flight & Robson. For much of his career H.C. Lincoln's 'manufactory' was at 196 High Holborn, London; he did little significant work after 1845, though he was still working on the Buckingham Palace Ballroom organ in 1855.

Lincoln's published lists (*c*1824 and 1843) indicate a considerable output of new organs throughout Britain and abroad. He held the royal warrant from about 1819, probably as a result of building 'a very superb organ' of 28 stops for the Brighton Pavilion (1818). His work included new organs for fashionable churches in London and Brighton, and during the early 1840s he made his contribution to the new 'German system', working with H.J. GAUNTLETT on at least four organs, including the vast instrument for St Olave, Tooley Street, Southwark (1844), with its 27-stop Great based on a 32′ bourdon. It proved to be beyond Lincoln's resources and was completed by Hill in 1846.

Lincoln's best work dates from the final phase of the English long-compass organ. His three-manual instrument, built originally for St John's Chapel, Bedford Row, London (1821), survives at Thaxted, Essex. The fine Regency case contains an instrument which (despite its dilapidated condition) gives a fair impression of Lincoln's work, with its clear-toned (metal) flutes, imitative reeds and gentle diapasons.

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NICHOLAS THISTLETHWAITE

Lincoln Center for the Performing Arts. New York arts complex opened during the 1960s. *See* NEW YORK, §3.

Lincolniensis. *See* GROSSETESTE, ROBERT.

Lincoln's Inn. One of the London Inns of Court. *See* LONDON (i), §III.

Lincoln's Inn Fields Theatre. London theatre opened in 1661. *See* LONDON (i), §V, 1.

Lind [Lind-Goldschmidt], **Jenny** [Johanna Maria] (*b* Stockholm, 6 Oct 1820; *d* Wynds Point, Herefordshire, 2 Nov 1887). Swedish soprano. She was nicknamed 'the Swedish nightingale'. In 1830 she was enrolled at the Royal Opera School, Stockholm. She made her début in 1838 as Agathe in *Der Freischütz*; later that year she sang Pamina and Euryanthe. She appeared in *La vestale*, *Robert le diable* (1839), *Don Giovanni* (as Donna Anna), *Lucia di Lammermoor* (1840) and *La straniera*, and as Norma, which she sang for the first time in 1841. Her voice began to show signs of fatigue, the middle register being particularly worn, and she went to Paris to consult the younger Manuel Garcia, who imposed a period of rest before taking her as a pupil. When she returned to Stockholm, appearing in *Norma* in October 1842, an improvement in her voice and technique was immediately apparent. The middle register remained veiled in tone and relatively weak for the rest of her career, but the notes from *c''* to *a''* had become marvellously strong and flexible, and her range extended to *g'''*.

Lind's new roles included Valentine (*Les Huguenots*), Ninetta (*La gazza ladra*), Countess Almaviva, and Amina (*La sonnambula*), which she sang for the first time in 1843. During the next season she added *Il turco in Italia*, Gluck's *Armide* and *Anna Bolena* to her repertory. In 1844 she went to Germany, making her début in Berlin in *Norma* and in 1845 singing Vielka in Meyerbeer's *Ein Feldlager in Schlesien*, written for her but created by Leopoldine Tuczek-Ehrenburg. Returning to Stockholm, she sang Marie (*La fille du régiment*) for the first time.

Lind made her Viennese début at the Theater an der Wien in April 1846 as Norma. She then toured extensively in Germany, taking part, with Mendelssohn, in the Lower Rhine Festival at Aachen during May and June, when she sang in Haydn's *Creation* and Handel's *Alexander's Feast*. She also appeared at Munich, Stuttgart, Karlsruhe, Mannheim and Nuremberg. Returning in January 1847 to Vienna, she scored an immense success as Marie. Her triumphant London début was at Her Majesty's in May of the same year, when she sang (in Italian) Alice in *Robert le diable* before Queen Victoria and Prince Albert, followed by *La sonnambula* (see illustration) and *La fille du régiment* with even greater success. She also created Amalia in *I masnadieri* (22 July) and sang Susanna. Having decided to give up the theatre, she sang in Sweden during the winter, making her last Stockholm appearance as Norma in April 1848. She then sang for a second season at Her Majesty's followed by an extensive tour of Great Britain. In December she sang Mendelssohn's *Elijah* at the Exeter Hall, London. Persuaded to give six extra farewell performances at Her Majesty's, she made her final stage appearance there as Alice on 10 May 1849. In 1850 she embarked on an eight-month concert tour throughout the USA, visiting 93 cities. She continued to sing in concerts and oratorios, both in Germany and in England, where she lived from 1858 until her death. In 1883, the year of her last public performance, she became professor of singing at the RCM.



Jenny Lind as Amina in Bellini's 'La sonnambula', Act 1 scene i

Lind's stage reputation was based largely on four operas, *La sonnambula*, *Robert le diable*, *La fille du régiment* and *Norma*. Her interpretation of Norma failed because of her temperamental inability to realize the character fully; thus Amina, Alice and Marie were probably her most satisfying operatic achievements (though her own preference was for Julia in *La vestale*).

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ELIZABETH FORBES

Lindberg, Armas. *See* LAUNIS, ARMAS.

Lindberg, Christian (*b* Danderyd, 15 Feb 1958). Swedish trombonist. His training was at the Swedish Royal

Academy of Music in Stockholm, with Sven-Erik Eriksson (1976–84), at the RCM, London, with John Iveson (1979–80) and with Ralph Sauer and Roger Bobo in Los Angeles (1983). He played with the Stockholm Opera Orchestra for the 1977–8 season and since then has pursued a spectacular career exclusively as a soloist, with over 100 concerts a year in major venues. He made his début in 1984 playing the Tomasi Trombone Concerto with the Swedish RSO under Jukka-Pekka Saraste. He has given the premières of over 50 works for trombone and orchestra, including de Frumerie's Trombone Concerto (1986), Sandström's *Motor Bike Concerto* (1989), Xenakis's *Troorkh* and Hillborg's Trombone Concerto (1993), Takemitsu's *Fantasma/Cantos II* and Sandström's *Don Quijote* (1994), and Pärt's *An den Wassern* and Muldowney's Trombone Concerto (1996). He has also collaborated with Berio on a Trombone Concerto, of which he gave the première in the Zürich Tonhalle and at the Sydney Opera House in 1999. He nevertheless does not eschew the traditional concertos by Michael Haydn, Leopold Mozart, Albrechtsberger and David, all of which he has edited for Edition Tarrodi. His playing is characterized by perfectly centred attacks in all registers at all dynamics and a charismatic intensity of delivery, as can be heard in over 30 recordings. Lindberg was given the honorary title of Prince Consort Professor by the RCM in 1994, and was appointed a professor at the Swedish Royal Academy of Music in 1996.

EDWARD H. TARR

Lindberg, (Johan) Jakob (*b* Djursholm, 16 Oct 1952). Swedish lutenist and guitarist. He studied the guitar and the lute with Jörgen Rörby from 1967 to 1971, before reading music at Stockholm University. From 1972 to 1976 he attended the RCM in London, studying with Diana Poulton (whom he succeeded as professor of lute in 1979) and the guitarist Carlos Bonnell. He made his solo début at the Wigmore Hall in 1978. A leading exponent of both Renaissance and Baroque music, Lindberg feels a special affinity with the works of Dowland and Weiss. He is noted as a song accompanist and as a soloist and continuo player with leading Baroque orchestras. In 1985 he formed the Dowland Consort, specializing in music of the Elizabethan and Jacobean periods. His recordings include the complete music for lute and strings of Vivaldi and Haydn, and the complete solo lute works of Bach and Dowland. He is the dedicatee of Richard Popplewell's *Variations on Brigg Fair* for solo lute (1988). He owns one of the few surviving lutes by Sixtus Rauwolf (Augsburg, *c*1595).

STEPHEN HAYNES

Lindberg, Magnus (*b* Helsinki, 27 June 1958). Finnish composer. He studied composition with Rautavaara and Heininen at the Sibelius Academy (1977–81), and during the same period worked at the Stockholm electronic music studio and attended Donatoni's courses in Siena, and in 1980 and 1982 those of Lachenmann and Ferneyhough in Darmstadt. He has studied with Globokar and in Paris has worked with Grisey, and on several occasions in IRCAM. In Finland in 1977 he was, with Kaija Saariaho, Esa-Pekka Salonen and others, one of the founding members of the society Korvat auki (Ears Open), devoted to the study and performance of contemporary music neglected by established institutions.

Lindberg is a freelance composer, working to commissions and under the auspices of a state scholarship. He has taught composition at summer courses such as those arranged by the chamber orchestra Avanti! in Porvoo, Finland, since 1987, and courses at the Centre Acanthes in Avignon (1992), Darmstadt (1996), at the IRCAM Summer Academy in Paris (1997), in Santiago de Compostela (1997) and at the Royal College of Music in Stockholm, where he was Acting Professor (1996–7). He has planned programmes for the Helsinki Biennale, the Meltdown Festival in London and the Helsinki Festival. In 1997 he was the principal featured composer at both the Ars Musica festival in Brussels and the Musica festival in Strasbourg. In Strasbourg he also performed as a pianist and conducted the Finnish Radio SO. He has also conducted the Avanti!, Ictus and ASKO ensembles, and has performed in the experimental Toimii (It Works) ensemble of Helsinki since 1980. Commissions have come from varied ensembles and institutions, including the London Sinfonietta, the Tapiola Choir, radio stations of a number of countries, IRCAM, the Svenska Rikskonserter, the Los Angeles PO and the Orchestre de Paris. His concertante work *Kraft* won the 1986 UNESCO Rostrum of Composers, the 1987 Nordic Council and the 1988 Koussevitzky International Critics Award.

At the outset Lindberg was captivated by serialism and other organizational methods he discovered in the music of Stockhausen, Babbitt and others, and his early works, before *Zona* (1983, rev. 1990), were often based on complex formal schemes which controlled rhythm, pitch and register. He has since widened his horizons to include such different worlds as those of Berio, Zimmermann, Varèse, Stravinsky, Sibelius, Purcell, French spectral music, elements of minimalism, free jazz, progressive rock and ethnic music of East Asia. He takes care, however, to meld these different ingredients into a highly individual unity of style and expression that avoids any sense of postmodern stylistic shifting.

While works like *Kraft* (1985) and *UR* (1986) were concerned above all with rhythm and rough sonority, abrupt contrasts and weighty sound masses, subsequent works such as *Twine* (1988) for piano and the orchestral trilogy made up of *Kinetics* (1989), *Marea* (1990) and *Joy* (1990) were based on harmonic considerations, combining the similarity relationships of pitch class set theory and the principles of SPECTRAL MUSIC. *Corrente* (1992) marks a shifting of interest from gestural writing to a more goal-oriented formal thinking. Characteristic of Lindberg's music, from especially this piece onwards, is a sense of continuity and direction, an ultimate end, that controls a work's development from beginning to end according to a carefully designed plan, as his orchestral works *Aura* (1994), *Arena* (1995) and *Feria* (1997) elegantly bear witness. At the same time, contrapuntal considerations became more important and reached their peak in *Engine* (1996), composed using a rule-based computational environment ('Patchwork', developed by Mikael Laurson). Lindberg is one of the few contemporary composers who writes genuinely fast music; this property and its consequence, instrumental virtuosity, greatly contribute to make his music exciting and easily accessible.

He has also been interested in a kind of instrumental *musique concrète* (*Action-Situation-Signification*, 1982), an experiment necessary for the conception of *Kraft*, and he often integrates live electronics in his pieces (e.g. *UR*, *Joy* and *Related Rocks*, 1997). One field he has left almost completely untouched is vocal music, but he has pointed

out that his growing interest in counterpoint may be an attempt to come closer to vocal writing. Lindberg's style, in which melody and harmony are very well balanced without losing any of their innate richness, approaches a kind of classicism, as critics have remarked. This may be one of the reasons behind Lindberg's great success and growing reputation as 'the most exciting composer of his generation' (*Financial Times*, 1997).

WORKS

ORCHESTRAL

Donor, 1975; Drama, 1981; Sculpture II, 1981; Tendenza, 21 players, 1982; Ritratto, 18 players, 1983; Kraft, cl, perc, pf, solo vc, elecs, orch, 1985; Kinetics, 1989; Joy, 23 players, elecs, 1990; Marea, 1990; Pf Conc., 1991, rev. 1994; Corrente, 16 players, 1992; Corrente II, 1992; Coyote Blues, 14 players, 1993; Aura, 1994; Away, cl, perc, pf, str, 1994; Zungenstimmen, large brass ens, 1994; Arena, 1995; Arena 2, 16 players, 1996; Engine, 16 players, Feria, 1997; Fresco, 1998; Cantigas, 1999; Vc Conc., 1999; Gran Duo, 2000

CHAMBER, VOCAL, TAPE

Music for 2 Pianos, 1976; 3 Pieces, h, vn, va, vc, 1976; Etwas zarter, tape, 1977; Klavierstück, pf, 1977; Arabesques, fl, ob, cl, bn, hn, 1978; Espressione I, vc, 1978 [arr. 2 vc by A. Karttunen, 1997]; Jag vill breda vingar ut (G. Björling), Mez, pf, 1978; Ohne Ausdruck, tape, 1978; Untitled, vocalise, 20vv mixed chorus, 1978; 3 Short Pieces, pf, 1978; Layers, unspecified, 1979; Play I, 2 pf, 1979; Quintetto dell'estate, fl, cl, vn, vc, pf, 1979; Sonatas, vn, pf, 1979; Espressione II, vn, 1980; ... de Tartuffe, je crois, pf, str qt, 1981; Linea d'ombra, fl, a sax/cl, gui, perc, 1981; Action-Situation-Signification, cl, pf, perc, vc, tape, 1982; Ablauf, cl, bass drums, 1983, rev. 1988; Ground, hpd, 1983; Zona, vc, a fl, b cl, perc, hp, vn, db, 1983; rev. 1990; Metal Work, accdn, perc, 1984; Projekt Faust, nar, cl, 2 bass drums, vc, 1984; Stroke, vc, 1984; Faust (J. Siltanen), tape, 1986; UR, cl, pf, vn, vc, db, elecs, 1986; Twine, pf, 1988; Jeux d'anches, accdn, 1990; Moto, vc, pf, 1990; Steamboat Bill Jr., cl, vc, 1990; Decorrente, cl, gui, vib, pf, vc, 1992; Cl Qnt, cl, str qt, 1992; Duo concertante, cl, vc, ens, 1990, rev. 1992; Songs from North and South (e.e. cummings, trad. Indian), children's chorus, 1993; Kiri, cl, vc, gui, perc, elecs, 1993; Related Rocks, 2 pf, 2 perc, elecs, 1997

Principal publishers: Boosey & Hawkes, Chester, Hansen

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A. Häyrynen: 'Musique et modernité en Finlande', *Musica: festival international des musiques d'aujourd'hui Strasbourg* (Strasbourg, 1997), 33–40

ILKKA ORAMO

Lindberg, Oskar (Fredrik) (*b* Gagnef, Dalarna, 23 Feb 1887; *d* Stockholm, 10 April 1955). Swedish composer, church musician and teacher. He served as organist in Gagnef from the age of 14 and studied at the Swedish Royal Academy of Music, where he graduated as a church musician (1906) and a music teacher (1908), and where he studied composition with Ellberg and Hallén. Subsequently he conducted at Sondershausen and made other journeys abroad. He was organist at the Trefaldighetskyrka, Stockholm (1906–14), and at the Engelbrektskyrka (1914–55). At the same time he taught music in Stockholm high schools and harmony at the conservatory (from 1919, as professor from 1936). In 1926 he was made a member of the Swedish Royal Academy of Music, of which he was a board member (1937–9 and 1945–55).

Lindberg came from a family with deep roots in Dalarna: several of his ancestors had been peasant violinists, and he himself was steeped in folk music, from which he took many of his themes. He became prominent in the Young Swedes group (*c*1910–20; other members were Rangström and Atterberg) and developed a rich late Romantic orchestral style, where the influences of Rachmaninoff and Sibelius were balanced with those of folk music, most successfully in his slightly impressionist nature scenes. The compilation of the 1939 hymnbook was largely his work and it contained 14 hymns of his own composition.

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(*selective list*)

Opera: Fredlös, 1936–42; Stockholm, 1943
Orch: Sym., F, op.16, 1909; Ov., E♭, 1909; Ov., b, 1911; Från de stora skogarna, sym. poem, 1918; Vår, ov., D, 1924; Per spelman, han spelte, op.32, rhapsody, 1930; 4 other sym. poems, 5 suites
Choral: Requiem, op.21, 1920–22; 5 large choral orch works and 11 cantatas
Org: Sonata, op.23, 1924; several chorale preludes
Other works: songs with orch/pf/org, chbr music, pf pieces

Principal publisher: Nordiska Musikförlaget

HANS ÅSTRAND

Lindblad, Adolf Fredrik (*b* Skenninge, 1 Feb 1801; *d* Löfvingsborg, nr Linköping, 23 Aug 1878). Swedish composer. He was adopted as a child by a merchant who gave him his name and tried to teach him his trade; however he showed an early interest in music, played the flute and piano and composed. In Hamburg (1818–19) he came into contact with the contemporary German culture led by Goethe, Jean Paul, Tieck and Beethoven, who became his idol. Through his future wife he met P.D.A. Atterbom, the leading Swedish Romantic poet and teacher at Uppsala University, in 1822. While studying music at Uppsala (1823–5) he was welcomed into the group of older artists and humanists including the professor and composer Erik Gustaf Geijer. From 1825 to 1827 he travelled in Germany and went to Paris. He studied for a time with Zelter in Berlin, where he became a close friend of Zelter's young pupil, Mendelssohn (their correspondence, 1825–47, is in the Mendelssohn archives of *D-Bsb*; other letters in *S-Sk*).

Back in Sweden, Lindblad directed a music and piano school from 1827 to 1861 using the Logier method. His pupils included Crown Prince Oscar I and his son Prince Gustaf, Ludvig Norman and other Swedish composers. His opera *Frondörerna* ('The Rebels'), performed in 1835, was less successful than Lindblad had expected, but his Symphony in C met with great acclaim at a Leipzig Gewandhaus concert in 1839. The symphony and other instrumental works as well as several volumes of his songs were printed by German publishers. Jenny Lind, who had lived with Lindblad's family when young and can be considered his pupil, sang his songs all over the world. Lindblad's strong attachment to her was expressed in his 1845 collection of songs, which gave rise to a controversy in the press. He was criticized for the harmonic boldness of the songs, an element foreign to Swedish taste at the

time. The battle ended with a laudatory article by Ludwig Spohr in Kassel, but wounded by this publicity and the poor reception of his instrumental works, Lindblad withdrew into a small, close-knit circle of fellow musicians and writers for the rest of his life, and wrote only chamber music and the kind of song that appealed to contemporary Swedish taste. He was elected a member of the Swedish Royal Academy of Music in 1831.

Lindblad's chief historical significance lies in his 215 songs (a complete edition was published in nine volumes by Hirsch, Stockholm, between 1878 and 1890), which began a new tradition in Swedish lieder; he also wrote the texts for about a third of them. He had published *Der Nordensaal*, a collection of 12 folksong arrangements, in Berlin as early as 1826. His own songs were often modelled on Swedish folk melodies, especially his simple and concentrated settings of the poems of his friend, Atterbom. Genuine folk ballads and later pastiches of these also inspired two dramatic songs, *Bröllopsfärden* ('The Wedding Journey', *c*1830) and *Den skeppsbrutna* ('Shipwrecked', *c*1840). In a number of colourful narrative songs, such as *Sotargossen* ('The Chimney-sweep'), *Krigsinvaliden* ('The War Veteran') and the popular *Skjutsgossen på hemväg* ('The Driver on his way home'), he painted a realistic and humorous picture of daily life in town and country. The songs are often strophic or built on a pattern of two contrasting stanzas which return more or less varied. A good example of strophic variations is the self-revealing *Nattviolen* ('The Night Violet', *c*1860), in which the recitative develops into ecstatic melody. The finest of all are his nature songs, including *En sommardag* ('A Summer's Day'), *Aftonen* ('Evening'), *I dalen* ('In the Valley'), *Måntro, jo jo* ('Perhaps, oh yes!') or *Nära* ('Nearby'); a few have German texts: *Am Aarensee*, *Der schlummernde Amor* (Claudius) and eight Heine songs (*c*1860), among them *Morgens steh ich auf und frage* and *Still ist die Nacht*. The opera *Frondörerna* and the Symphony in C show an uncommon talent for orchestration. Among his other works, mostly in manuscript (*S-Skma*), are a Symphony in D, two string quintets, seven string quartets, a trio for piano, violin and viola, a sonata and short pieces for piano, and two works for soloists, chorus and piano, *Om vinterkväll* ('In the Winter Evening') and *Drömmarne* ('The Dreams', which was also orchestrated).

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L. Norman: 'Adolf Fredrik Lindblad som instrumentalkompositör', *Svensk musiktidning*, iii (1883), 178

'Adolf Fredrik Lindblads kompositioner', *Svensk musiktidning*, xxi (1901), 34–6

L. Dahlgren, ed.: *Brev till Adolf Fredrik Lindblad fran Mendelssohn* (Stockholm, 1913) [letters from Mendelssohn and others]

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F.H. Törnblom: 'Adolf Fredrik Lindblad som operakompositör', *STMf*, xvii (1935), 108–24

F.H. Törnblom: 'Adolf Fredrik Lindblad och Jenny Lind', *STMf*, xxiii (1941), 43–55

K. Linder: *Den unge Adolf Fredrik Lindblad (1801–27)* (diss., U. of Uppsala, 1973)

M. Tegen: 'Adolf Fredrik Lindblad', *Musiken i Sverige*, iii, ed. L. Jonsson and M. Tegen (Stockholm, 1992), 329–40

KERSTIN LINDER

Lindblad, Otto Jonas (*b* Karlstorp, Småland, 31 March 1809; *d* Norra Mellby, Skåne, 26 Jan 1864). Swedish composer, choral director and violinist. During his ten years as a pupil at Växjö Cathedral School he devoted much time to playing the violin and singing in male-voice trios and quartets. In 1829 he entered Lund University, where he studied humanities while earning a living as a private teacher. He received his essential musical training from Mathias Lundholm, Ole Bull's teacher, who lived in Lund from 1832 to 1836. In 1836 Lindblad played in the orchestra of the Heuser opera company and toured with part of it as orchestra leader. He also directed the Lund University Male Chorus (founded 1831) for more than ten years, soon making it famous abroad and stimulating the organization of similar choruses in Copenhagen and Christiania. In 1841 Lindblad took part in the music festival in Hamburg as an honorary guest. There he also had a few composition lessons from K.-A. Krebs. In 1846 he made a long tour through Sweden with his male quartet, which was received with great enthusiasm. His musical activities and long illnesses had prolonged his studies, but in 1844 he eventually graduated as *filosofie magister*. He received some money from the university for his work with the student chorus and earned more through musical soirées at which he and his friends gave a small concert and then played for dancing. But his economic situation was so bad that he became a parish clerk in Norra Mellby, 40 miles north of Lund. From 1847 to his death he was leader of the congregational singing in the two parish churches, both without an organ, and he was one of the first in the country to organize a parish church choir. He was elected a member of the Swedish Royal Academy of Music in Stockholm in 1857. Monuments to him have been erected in Lund and in Sösdala near Norra Mellby.

Lindblad's compositions are nearly all vocal. His solo songs with piano accompaniment do not attain the level of his many male-voice *a cappella* songs; one of these, *Ur svenska hjärtans djup* ('From the depths of Swedish hearts'), to a text by C.W.A. Strandberg, is the hymn for the King of Sweden. The lyrical *Orfeus sjöng* (C.A. Hagberg's translation of Shakespeare's 'Orpheus with his lute') and *Till skogs en liten fågel flög* ('A small bird flew towards the forest'), on a theme resembling that of the second movement of Beethoven's Piano Sonata op.13, are also often sung. Lindblad's setting of Sätherberg's *Vintern rasat ut* ('Winter raged out') is among the best-known Swedish spring songs, while *Ångbåtssång* ('Steamship song'), to Lindblad's own words, is a memory of the close contacts between the universities of Lund and Copenhagen. The Lund University library has a collection of Lindblad's manuscripts and printed compositions as well as his autobiography and letters.

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B. Möller: *Lundensisk studentsång under ett sekel* [A century of student singing at Lund] (Lund, 1931)

L. Jonsson: *Ljusets riddarvakt: 1800 talets studentsang utövad som offentlig samhällskonst* [The knightly guard of light: student songs of the 1800s as official communal art form] (diss., U. of Uppsala, 1990)

FOLKE BOHLIN

Linde, (Anders) Bo (Leif) (*b* Gävle, 1 Jan 1933; *d* Gävle, 2 Oct 1970). Swedish composer. After theory lessons with Bengtsson he studied composition with Larsson and the piano with Wibergh at the Stockholm Academy of Music

(1948–52). In 1953–4 he studied conducting in Vienna and travelled in Italy and Spain. He taught music theory at the Stockholm Borgarskola (1957–60) and then lived in Gävle as a composer and music critic. Linde was associated with a group of young composers characterized as '50-talisterna' ('belonging to the 1950s'), a group which looked back to the 1930s, particularly to Larsson, and to composers such as Britten and Shostakovich. He wrote with great facility and technical skill, notably in the vocal pieces.

WORKS
(*selective list*)

Orch: Sinfonia fantastica, op.1, 1951; Preludio e finale, op.16, str, 1955; Vn Conc., op.18, 1957; Sinfonia, op.23, 1960; Conc. for Orch, 1962; Vc Conc., op.29, 1965

Chbr: Str Qt, op.9, 1953; Vn Sonata, op.10, 1953; Divertimento, op.25, fl, vc, pf, 1962; Str Trio, op.37, 1968; Sonata a 3, op.38, pf trio, 1968

Choral: Symfoni i ord, op.33, 1966

Songs: 4 ballader, op.6; 2 naiva sånger, op.20; Sånger om våren, op.40; 4 allvarliga sånger

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S. Jacobsson: 'Bo Linde', *Tonfallet* (1983), no.12, 5–16
K. Wedin: 'Tankar om Bo Linde', *Musikrevy*, xxxviii (1983), 8–10

HANS ÅSTRAND

Linde, Hans-Martin (*b* Werne, nr Dortmund, 24 May 1930). Swiss recorder player, flautist, conductor and composer of German birth. He studied the flute with Gustav Scheck and conducting with Konrad Lechner at the Staatliche Hochschule für Musik, Freiburg (1947–51), then became solo flautist of the Cappella Coloniensis of WDR at Cologne. A chance meeting with August Wenzinger in Cologne led to his appointment to the Schola Cantorum at Basle in 1957 and his joining the Schola Cantorum Basiliensis. He directs the vocal ensemble and in 1971 became joint director of the concert group. His high international reputation as a recorder player and flautist (he plays modern and Baroque flutes), is founded on an impeccable virtuoso technique and a scholarly sense of style. Linde tours widely and his extensive and important recordings include flute concertos by Leclair, Mozart, Stamitz and Dittersdorf, and recorder concertos by Sammartini, Vivaldi and Naudot. With his own Linde-Consort, augmented as required, he has recorded works ranging from early English consort music to Baroque orchestral and choral works. He has appeared as a guest conductor with several orchestras in Europe and the USA, and has conducted a number of 18th-century operas, including Keiser's *Tomyris* (1988, Ludwigshafen) and Vivaldi's *Griselda* (1989, Lugwigshafen). His compositions include a concerto for recorder and strings (1993), and he has written *Kleine Anleitung zum Verzieren alter Musik* (1958), and *Handbuch des Blockflötenspiels* (1962/*R*; Eng. trans. 1981). (J.M. Thomson: *Recorder Profiles* (London, 1972), 43–6)

J.M. THOMSON

Lindegren, Johan (*b* Ullared, 7 Jan 1842; *d* Stockholm, 8 June 1908). Swedish organist, teacher, composer and scholar. He attended the Swedish Royal Academy of Music from 1860 to 1865, studying composition with the elder Behrens, the piano with van Boom and the violin with Randel. From 1861 he was répétiteur of the Stockholm Opera as well as a singer with the opera chorus, and from 1876 he taught counterpoint at the conservatory; he became a music teacher at the Jacobshögskolan in 1881 and director of the choir of Stockholm Cathedral (Storkyrka) in 1884. In addition to his official duties he was increasingly active from the 1870s as a private teacher of counterpoint and composition. As a musicologist his chief interest was in church music; he edited the journal *Tidning för kyrkomusik* (1881–2), took part in the preparation of the music for the Swedish church handbook (1895) and published an edition (1905, 2/1906) and a study (1907) of Swedish chorales.

Lindegren was known during his lifetime mainly as a contrapuntist and teacher, and his pupils included a number of notable Swedish composers, among them Beckman, Alfvén, Melchers, Bäck, Håkanson and Wiklund. One of the best of his own compositions is the string quintet (*c*1870); in his piano works, such as the *Fuga uti fri stil* (1866) and the canon *Stor sonat* in B minor op.2 (1869), he combined his contrapuntal mastery with idiomatic, virtuoso writing for the instrument. In 1903 he was elected a member of the Swedish Royal Academy of Music.

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H. Alfvén: 'Min lärare Johan Lindegren', *Musikmänniskor*, ed. F.H. Törnblom (Uppsala, 1943), 121–31
H. Alfvén: 'Johan Lindegren', *Första satsen: ungdomsminnen* (Stockholm, 1946), 193–207

ROBERT LAYTON

Lindelheim, Joanna Maria ['The Baroness'] (*d* London, Dec 1724). German or Flemish soprano, active in England. According to Burney, she was trained in Italy and sang at many German courts before appearing in London concerts in 1703. She was a pupil of Haym, with whom she lived for some 20 years. She sang at the Queen's Theatre, Haymarket, in Jakob Greber's *Gli amori d'Ergasto* in 1705, and in 1706 at Drury Lane in Haym's arrangement of Giovanni Bononcini's *Camilla* as 'Mrs Joanna Maria'. Called 'The Baroness' in the *Camilla* score, she appeared under that title subsequently, in a Drury Lane revival of *Camilla* in 1707, and the pasticcios *Love's Triumph* and *Tomiri* and Haym's arrangement of Alessandro Scarlatti's *Pirro e Demetrio* at the Queen's Theatre in 1708. She became a singing teacher but continued to appear in concerts at least up to 1717.

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L. Lindgren: 'The Accomplishments of the Learned and Ingenious Nicola Francesco Haym (1678–1729)', *Studi musicali*, xiv (1987), 247–380

WINTON DEAN

Lindeman. Norwegian family of musicians.

(1) Ole Andreas Lindeman (*b* Surnadal, 17 Jan 1769; *d* Trondheim, 26 Feb 1857). Organist, composer and teacher. He attended the cathedral school in Trondheim and in 1788 went to study law in Copenhagen. However, his prevailing interest was in music, and he studied with I.G. Wernicke, who had been schooled in the tradition of Bach by his teacher J.P. Kirnberger. In 1799 Lindeman was appointed organist at the Vår Frue Kirke (church of Our Lady) in Trondheim, a post he held for the rest of his life. He edited the first book of Norwegian chorales, which was published in 1835 and officially authorized in 1838. With this book and his work as a music teacher, he had considerable influence on Norwegian church music in the 19th century. He composed a number of small

piano pieces, mainly dances in the *galant* style, and some songs. His son Fredrik Christian Lindeman (*b* Trondheim, 4 Dec 1803; *d* Trondheim, 29 July 1868) was organist at the Vår Frelsers Kirke while studying in Christiania (Oslo), and from 1857 to 1868 he was organist at the Vår Frue Kirke in Trondheim. Another son, Just Riddervold Lindeman (*b* Trondheim, 26 Sept 1822; *d* Trondheim, 21 Jan 1894), was organist of Trondheim Cathedral from 1858 until his death and composed organ works, piano pieces and songs.

(2) Ludvig Mathias Lindeman (*b* Trondheim, 28 Nov 1812; *d* Christiania, 23 May 1887). Organist, music scholar and composer, son of (1) Ole Andreas Lindeman. The most important musician of the family, he received his music education, largely within the tradition of Bach, from his father, for whom he deputized as organist from the age of 12. In 1833 he began studies of theology in Christiania, but he devoted himself to music from 1839, when he became organist of the Vår Frelsers Kirke, a position he retained for the rest of his life. His concert activity included a successful London journey in 1871, when he participated in the inauguration of the Albert Hall organ. He was very active as a collector of folksongs and editor of church music, and was also a cellist, playing from 1834 to 1840 in the theatre orchestra of Christiania; he held a teaching post at the theological seminary from 1849 to 1887. Also at Christiania, jointly with his son Peter Brynie, he founded an organ school in 1883, which grew to the status of conservatory by 1894.

The first product of Lindeman's interest in folk music, the *Norske fjeldmelodier harmonisk bearbeidede*, was published in 1841, but he only began to collect systematically when he received a public stipend in 1848. In the next several years he travelled extensively in the southern part of Norway, and between 1850 and 1885 he published several folksong collections, of which *Aeldre og nyere norske fjeldmelodier* in particular has been of fundamental and lasting importance for the study of Norwegian folk music. His most important achievement as a church musician was the chorale book, officially authorized by the Norwegian church in 1877 and used until its replacement in 1926. In addition to Lindeman's harmonizations of earlier melodies, the book includes a number of his own melodies, which have gradually found their way into Norwegian church singing. In the older tunes he made a number of rhythmic changes. Instead of going back to the old forms, he attempted to give new life to the melodies by such means as dotting certain accented notes, thereby strengthening the regular stress pattern. His other compositions, chiefly organ works, include two sets of chorale variations, three fugues on B–A–C–H and two collections of preludes, as well as church and ceremonial cantatas and piano pieces. Most of Lindeman's compositions reveal his admiration for the music of the Baroque era. They are stylistically quite different from the more Romantic works of his compatriots Halfdan Kjerulf and Edvard Grieg, who nevertheless were influenced by Lindeman's folk music collection.

EDITIONS

CHURCH MUSIC

Melodier til W.A. Wexels christelige psalmer (Christiania, 1840)
Martin Luthers aandelige sange (Christiania, 1859)
Norsk messebog (Christiania, 1870, 2/1885)
Melodier til Landstads Salmebog (Christiania, 3/1873)
Koralbog: indeholdende de i Landstads salmebog forekommende melodier (Christiania, 1878)

FOLK MUSIC

Norske fjeldmelodier harmonisk bearbeidede (Christiania, 1841)
Norske folkeviser udsatte for fire mandsstemmer (Christiania, 1850)
Aeldre og nyere norske fjeldmelodier: samlede og bearbeidede for pianoforte (Christiana, 1853–67/R)
Halvhundrede norske fjeldmelodier harmoniserede for mandsstemmer (Christiania, 1862)
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Kingo-Tona: fra Vang, Valdres, ed. O.M. Sandvik, *Norsk musikkgranskning årbok 1939* (Oslo, 1940)

(3) Peter Brynie Lindeman (*b* Christiania, 1 Feb 1858; *d* Oslo, 1 Jan 1930). Organist and editor, son of (2) Ludvig Mathias Lindeman. He studied music with his father and at the Stockholm Conservatory, and for many years directed the Christiania Conservatory, which he and his father had founded in 1883. From 1880 to 1923 he was an organist in Christiania, and he edited the journal *Musikbladet* from 1908 to 1921. He composed an oratorio and other vocal church music, chamber music, piano and organ works. His brother Kristian Theodor Madsen Lindeman (*b* Christiania, 8 March 1870; *d* Trondheim, 5 Nov 1934) was cathedral organist in Trondheim from 1894 until his death, and was a prolific composer, especially of choral works.

(4) Trygve Henrik Lindeman (*b* Christiania, 30 Nov 1896; *d* Oslo, 24 Oct 1979). Music teacher, son of (3) Peter Brynie Lindeman. He studied in Christiania, Copenhagen and Rome and in 1926 succeeded his father as director of the Oslo Conservatory, holding this post until 1969. His editions include several textbooks.

PEDAGOGICAL WORKS

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NILS GRINDE

Lindeman, Osmo (*b* Helsinki, 16 May 1929; *d* Helsinki, 15 Feb 1987). Finnish composer. He studied at the Sibelius Academy in Helsinki with Fougstedt (diploma 1959) and in Munich with Orff. As a lecturer in theoretical subjects at the Sibelius Academy (1961–84) he worked to develop the institution's tuition in electronic and computer music. He began composing in a freely tonal style (Symphony no.1, 1958), then proceeded to dodecaphony and web-like textures (Piano Concerto no.1, 1963; Symphony

no.2, 1964; Piano Concerto no.2, 1965) before moving to the use of aleatory techniques in the spirit of the Polish school (Concerto for chamber orchestra, 1967). A visit to Poland in 1968 led him to concentrate exclusively on electronic music and develop a studio at his home. In 1972 his *Ritual* won first prize in the Italian section of the ISCM. *Kinetic Forms* (1969) introduced stereophony into Finnish electronic music, and he used the same technical approach – a rapid digital sequencer – in his *Mechanical Music for Stereophonic Tape* and *Tropicana*. Although he did at times use concrete devices (such as the hum of voices in *Spectacle*, 1974), pure electronic sound and abstract constructions remained his ideal. His music for film won the Jussi award.

WORKS

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Chbr: Str Trio, 1958; Partita per percussione, 1966; Music, chbr orch, 1966; Conc., chbr orch, 1965

El-ac: Kinetic Forms, 1969; Mechanical Music for Stereophonic Tape, 1969; Tropicana, 1970; Midas, 1970; Ritual, 1972; Spectacle, 1974

Film music: Punainen viiva [The Red Line], 1959; Kaasua, komisario Palmu [Step on it, Inspector Palmu], 1962

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K. Aho and others: *Finnish Music* (Helsinki, 1996)

MIKKO HEINIÖ

Lindemann, Johannes (*b* Gotha, ?1550–55; *d* Gotha, after 1633). German composer, music editor and teacher. He was related to Luther. He was educated at the famous grammar schools of Schulpforta and Gotha and in 1568 he enrolled at Jena University. For many years he was Kantor at Gotha. On 1 January 1598, probably referring to his work in this post, he described himself as being in his 27th year as an employee of Duke Johann Casimir of Saxony, whose service he must thus have entered in 1572, the year in which the regency of Gotha had been transferred to the duke from the house of Saxe-Coburg. He evidently played an active part in the musical life of Gotha. He communicated with a number of other musicians, among them Philipp Avenarius, Melchior Franck and Bartholomäus Helder. As late as 1634 he was a member of the town council. His work as a musician and teacher enhanced the social standing of music in the area, to the undoubted benefit of several of his younger contemporaries, especially Michael Altenburg. He also did much to foster in Thuringia an interest in recent Italian music. He may have studied in Italy; certainly he had contacts there, in particular with Gastoldi. His most important work is *Amorum filii Dei decades duae … Zwantzig Weyhenachten Gesenglein … zum Theil unter … Madrigalia und Balletti* (Erfurt, 1594, 1596 and 1598), a three-volume anthology of contrafacta of five-part Italian secular pieces. Eight are by Gastoldi, and the Latin title of the collection may perhaps be seen as recalling Gastoldi's pieces *Amor, tu che congiungi* and *Filli vezzosa e lieta*. Lindemann's uncle, Cyriak Lindemann, probably knew Georg Fabricius, one of the leading hymnologists of the Reformation period, who studied in Italy for four years. Johannes Lindemann's particular significance as one of the first to marry the Italian madrigal with the chorale tradition of central Germany and Thuringia is thus brought into focus. An illustration is afforded by his chorale *In dir ist Freude*, a contrafactum of Gastoldi's *L'innamorate*; it became one of the best-known Protestant chorales. Nearly all of Lindemann's music is lost, though there are isolated hymns in the *Cantionale sacrum* (Gotha, 1646–8) and in the other Thuringian collections.

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G. KRAFT/CLYTUS GOTTWALD

Linden, Albert vander. *See* VANDER LINDEN, ALBERT.

Linden, Jaap ter (*b* Rotterdam, 10 April 1947). Dutch Baroque cellist, viol player and conductor. While studying the cello at the Royal Conservatory in The Hague, ter Linden began to play the viol. However, before settling to a career in music, he also pursued studies in psychology. Together with Ton Koopman, ter Linden founded the Baroque quartet Musica da Camera in 1966. Later he joined Musica Antiqua Köln and the English Concert, and in 1979 was a founder member of Ton Koopman's Amsterdam Baroque Orchestra as principal cellist, a position he held until 1998, making many important recordings with the orchestra. Ter Linden has also made numerous CDs of chamber music, notably with Wilbert Hazelzet, Andrew Manze and Lars Ulrik Mortensen, and has recorded the Bach cello suites. He is widely respected by his colleagues for his inspiring and selfless musicianship. Ter Linden has worked as guest conductor of the Portland Baroque Orchestra, the European Union Baroque Orchestra and the Amsterdam Nieuw Sinfonietta. He is professor of the Baroque cello and the viol at the Royal Conservatory in The Hague.

LUCY ROBINSON

Linder, Alf (*b* Hammarö, 28 July 1907; *d* Stockholm, 21 Dec 1983). Swedish organist. He studied at the Swedish Royal Academy of Music (1925–33, organ with Otto Olsson), in Leipzig (1938–9, with Günther Ramin and Johann Nepomuk David) and in Berlin (1940–42, with Fritz Heitmann and Hermann Grabner). After his début in 1933 in the Gustav Vasa church in Stockholm, he was appointed organist at the Oscarskyrkan, with its famous Marcussen organ, in 1943, remaining in the post until his death. He also taught at the Swedish Royal Academy from 1938 (becoming professor in 1958), served as organist at the Konserthus (1940–54) and toured widely at home and abroad. Linder was one of the first virtuoso Swedish organists and the first to perform all Bach's organ music and made many recordings, including the complete Buxtehude organ works (in 1944). He gave model performances of Reger's organ music. He was made a member of the Swedish Royal Academy of Music in 1954.

HANS ÅSTRAND

Lindgren, (Karl) Adolf (*b* Trosa, 14 March 1846; *d* Stockholm, 8 Feb 1905). Swedish music critic and historian. He studied philosophy and music theory at Uppsala from 1863, graduating in 1873, and from 1874 until his death was music critic to the newspaper *Aftonbladet*. With Vult von Steijern he founded the *Svensk musiktidning* (1881–1913), which became the most important music journal in Sweden, and was its editor until 1884. He wrote articles for numerous Scandinavian journals and newspapers and was music correspondent for several music journals in Germany. Lindgren's writings on music, of which the most important are the sections on music in the first edition of the encyclopedia *Nordisk familjebok* (1875–99), are discerning and competent. They are regarded as one of the bases for the development of Swedish musicology.

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(*selective list*)

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Svenske hofkapellmästare 1782–1882(Stockholm, 1882)
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'En tabulaturbok i Kalmar', *Ny illustrerad tidning*, xxix (1893), 400, 411, 417, 436
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S. Dahlstedt: *Fakta och förnuft* (diss., U. of Uppsala, 1986)

KATHLEEN DALE/AXEL HELMER

Lindgren, Pär (Jörgen) (*b* Göteborg, 16 Jan 1952). Swedish composer. With a background in rock music, he first trained as a guitar teacher at the Framnäs School of Music (1970–74), then studied composition with Bucht and Bodin at the Royal College of Music in Stockholm (1975–9). In 1980 he began to teach in the field of electro-acoustic music at the college and in 1998 became professor of composition there.

Electro-acoustic music was his main concern from the late 1970s but more recently a sophisticated, versatile and finely structured instrumental music has become increasingly prominent. He is frequently inspired by non-European music, as in *Oaijé* (first prize at the International Rostrum for Composers in Paris, 1996), the peculiar sound and line play of which was influenced by Arabic patterns. Visual ideas of form are sometimes converted into billowing patterns, as in *Fragments of a Circle*, conceived after Leonardo da Vinci's drawings of the movements of water, or in *Sea Cuts* and *Islands*, where the abstracted patterns have been taken from nature. Via algorithms and computer programmes he consistently seeks to realize his visions as audible music. His dream is of a translucently clear and flickering complex music which stands in a new relationship with tradition.

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ROLF HAGLUND

Lindlar, Heinrich (*b* Bergisch Gladbach, 6 Aug 1912). German musicologist and critic. He studied music in Cologne (1932–5) and musicology at the universities of Cologne, Bonn and Berlin with Schering and Bücken (1935–9). He took the doctorate at Cologne in 1939 with a dissertation on Pfitzner's songs with piano accompaniment. After war service and a period as a POW until 1949, he was a lecturer in the Cologne Tonkünstlerseminar (1949–57) and subsequently at the Cologne Musikhochschule (1957–87), where he specialized in new music. From 1949 he was also music critic for various daily newspapers and periodicals. In 1965 he was given an additional lectureship at the Musikhochschule in Freiburg, and in 1969 he was made head of the Rheinische Musikschule in Cologne, a position he held until 1976. Lindlar has consistently championed contemporary music, notably in his writings and in his work as editor of *Kontrapunkte* (1958–65) and the series Musik der Zeit (1952–60). He commissioned the first comprehensive studies of Webern, Fortner and Stockhausen. The Hungarian Academy of Arts and Sciences awarded him the Bartók medal in 1984.

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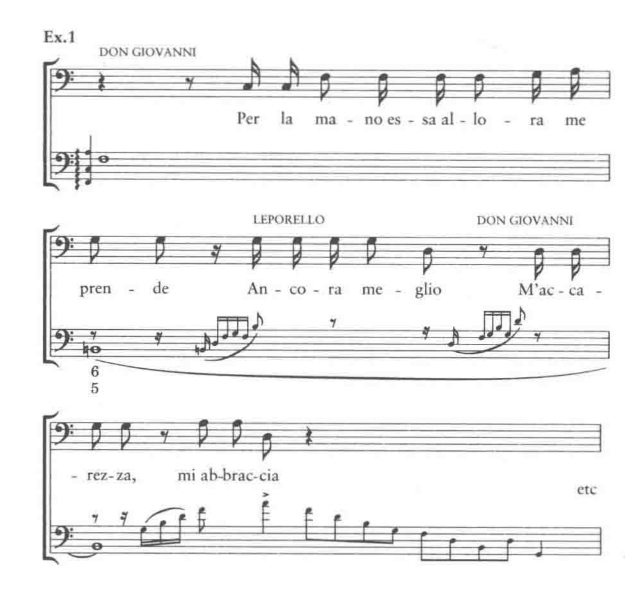
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HANSPETER KRELLMANN/DIETRICH KAEMPER

Lindley, Robert (*b* Rotherham, 4 March 1776; *d* London, 13 June 1855). English cellist. His father, a respected amateur, started teaching him the violin when he was five, and the cello four years later. By the time he was 16, he had made such progress that the younger Cervetto, hearing him play, undertook to give him free tuition. Almost immediately, Lindley was summoned to the Brighton Theatre to deputize for a soloist; his performance apparently caused a sensation and he was engaged by the theatre, where he frequently played before the Prince Regent. In 1794 Lindley succeeded John Sperati as principal cello at the Italian Opera in London and at all the major concerts. Dragonetti joined the Opera the same year and he and Lindley became working companions, sharing a desk at the Opera, the Philharmonic, the Ancient Concerts and provincial festivals for many years. At the Opera they were particularly well known for their accompaniments of *recitativo secco*, at a time (up to *c*1837) when keyboard instruments were absent from the continuo group. Rockstro recorded that 'the general style of their accompaniment was exceedingly simple, consisting only of plain chords, played *arpeggiando*; but occasionally the two old friends would launch out into passages as those shown in the following example; Dragonetti playing the large notes, and Lindley the small ones' (ex.1).



Lindley and Dragonetti also became famous in the 1820s and 30s for their exciting performances of Corelli's violin and trio sonatas in arrangements for cello(s) and double bass. In 1823 Lindley was appointed professor at the newly opened RAM; Charles Lucas was possibly his most distinguished pupil. From 1836 to 1839 Lindley and Nicolas Mori gave Classical Chamber Concerts at Willis's Rooms, in competition with Blagrove's Quartett Concerts. Lindley retired in 1851.

Lindley's technique appears to have been outstanding, and his tone remarkable for its fine quality and volume. B.H. Romberg, hearing him in London, told Salomon 'He is the devil', and departed for Germany; that he left in jealous rage is probably apocryphal. Edmund van der Straeten, however, quoted Vidal's comment: '[Lindley's] playing was cold, and in technique and style he remained far behind Romberg, Lamarre, Bohrer and Servais'. Lindley played an Italian cello long attributed to Giovanni Grancino; in 1884, however, the label was removed, and the original label, still in good condition underneath, assigns the instrument to Carlo Giuseppe Testore, 1690. Lindley's compositions, many of which were written for didactic purposes, are unremarkable; they include four cello concertos, duos for two cellos and for cello and violin, solos, a cello tutor and a piano piece, *Caprice bohème*.

His son William (*b* London, 18 Oct 1801; *d* Manchester, 12 Aug 1869) was also a cellist. A pupil of his father, he played in the orchestras at the King's Theatre, the Concerts of Ancient Music and the Philharmonic Society in the 1820s, sometimes appearing with Robert Lindley and Dragonetti in trio sonatas. He showed great promise, but his delicate health and extreme nervousness prevented him from gaining prominence as a soloist, and he eventually withdrew from public performance. Another son, Charles (*d* 1842), played the cello; Robert Lindley's daughter Eliza (1814–99) married the composer John Barnett.

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LYNDA MACGREGOR/CHRISTINA BASHFORD

Lindner, Friedrich (*b* Legnica, *c*1542; *d* Nuremberg, bur. 15 Sept 1597). German music editor, copyist, composer and writer on music. He became a choirboy at the Saxon electoral court at Dresden. On 29 September 1558, after

his voice had broken, he entered the Schulpforta Gymnasium near Naumburg an der Saale, with a scholarship from the Elector of Saxony, and he later studied at the University of Leipzig. When Jacob Meiland was building up the musical establishment at the Ansbach court in 1564–5, he engaged Lindner, whom he knew from Dresden and Leipzig, as a tenor. Over the next few years Lindner was kept busy as a copyist, sending hymnals and Passions that he had copied to various courts and cities: for example, he sent a Passion by Meiland to Eger (now Cheb) and took part in the performance of it at St Niklas there in Holy Week 1571. He succeeded Meiland as vice-Kapellmeister at Ansbach in 1573. The temporary dissolution of the musical establishment at Ansbach led him in the late autumn of 1574 to take up the post of Kantor at the church and grammar school of the Egidienkirche, Nuremberg, and he held it until his death.

On 29 June 1575 Lindner directed the music at the dedication of the University of Altdorf, for which he himself had written a five-part setting of the antiphon *Veni, Sancte Spiritus* (see below). In 1576 he sent to the Emperor Rudolf II a Mantuan choirbook and received 40 gulden for it. At about this time he also came into contact with the Hassler family; it is not improbable that he was one of Hans Leo Hassler's teachers and that he encouraged him to make his journey to Venice. When in 1588 twelve leading Nuremberg citizens founded a new Musicalische Krentzleins-Gesellschaft, a private musical society, they engaged Lindner as one of their four professional musicians, and he retained this appointment too until his death.

During a period of over 20 years – from 1573, just before he was appointed at Nuremberg, until about 1595 – Lindner wrote out some 25 large folio choirbooks, each of about 20 folios; 16 of them survived in Nuremberg libraries (ten in *D-Nla* and six in *Ngm*). They contain 426 works (see Rubsamen), predominantly in five and six parts and entirely in Latin. This comprehensive Lutheran repertory is unparalleled in the other south German sources of the period. Lassus is particularly well represented, with 118 works, and it is clear, as Sandberger (1927) pointed out, that Lindner was one of his principal champions and was responsible in no small measure for his popularity at the time in southern Germany. Other well-represented composers include Teodore Riccio (with 26 works), Blasius Ammon (21 works) and Giovanni Contino (19 works).

In 1585, as a result of his long-standing connections with Italy, Lindner began editing a series of nine collective volumes, dominated by Italian music, both sacred and secular, and printed at Nuremberg by Catharina Gerlach; the series ended with the printer's death in 1591 and the transfer of her business to the Kauffmann family. The volumes are: *Sacrae cantiones* (RISM 1585[1]), *Continuatio cantionum sacrarum* (1588[2]), *Gemma musicalis* (1588[21]), *Liber secundus Gemmae musicalis* (1589[8]), *Missae quinque quinis vocibus* (1590[1]), *Corollarium cantionum sacrarum* (1590[5]), *Tertius Gemmae musicalis liber* (1590[20]), *Magnificat* (1591[1]) and *Bicinia sacra ... in usum iuventutis scholasticae collecta* (1591[27]). The first eight of these anthologies are almost wholly devoted to works by Italian composers, many of whom, according to one preface (1590[20]), had themselves sent their works to Lindner. Nuremberg thus became one of the earliest and most important gateways through which Italian music of the *prima pratica*, and to some extent of the *seconda pratica*, passed into Germany. In the *Continuatio cantionum sacrarum* Lindner included two motets by Hassler, his first published works. The last volume (1591[27]) stands apart from the other eight. Intended for singing and playing in school and in the home, its contents comprise 12 textless 'ricercari sive fantasiae' (no doubt *solfeggi* or instrumental exercises) and 68 texted pieces, 32 of them by Lassus, which together with other Dutch and German compositions considerably outnumber those by Italians. The upper partbook also contained a short music primer and introduction to singing, but this book is missing from the only known copy (in *GB-Lbl*).

The above-mentioned *Veni, Sancte Spiritus* (in *D-Ngm*) is Lindner's only extant complete work. It is a cantus firmus structure, with the melody placed in even notes in the bass and the other parts weaving essentially non-imitative, flowing counterpoint above it. The five-part motet *Hodie Christus natus est* (formerly in *D-Bsb*) is lost; another motet (in *H-BA*) survives incomplete.

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FRANZ KRAUTWURST

Lindner Choirbooks. *See* SOURCES, MS, §IX, 21(iv).

Lindpaintner, Peter Josef von (*b* Koblenz, 8/9 Dec 1791; *d* Nonnenhorn, Lake Constance, 21 Aug 1856). German conductor and composer. As a small child, Lindpaintner, whose father was a tenor at the court of the Bishop-Elector of Trier, accompanied the court into exile in Augsburg after the French secularization of Trier. In 1806 the elector arranged for him to study composition with Peter Winter in Munich. Though Winter was an ineffective teacher, Lindpaintner made progress in composition, and his first opera, *Demophoon*, was successfully performed in Munich in 1811. The following year he became music director at the Isartortheater, and over the next six years produced another eight operas, of which the most successful were *Der blinde Gärtner* (?1813), *Die Sternkönigin* (1815), *Pervonte* (1816) and *Die Rosenmädchen* (1818). Schilling relates that he became complacent about his abilities during this period but that, having been convinced by an old friend that he had much more to learn, he resumed the study of composition, with the contrapuntist Joseph Graetz.

In 1819 Lindpaintner took up the post of Kapellmeister at Stuttgart, where he remained for the rest of his life. Here he established his reputation as one of the finest German conductors and continued to compose assiduously for the stage. A number of his operas were enthusiastically received, though few held the stage for long. *Der Bergkönig* (1825) and *Der Vampyr* (1828), which appeared in the same year as Marschner's more striking opera of the same name, responded to the burgeoning enthusiasm for supernatural subjects treated in the manner of Spohr and Weber, though they did not

achieve equal popularity. Schilling observed in 1837: 'Unfortunately their texts are mostly of too little dramatic worth to allow his operas to obtain the recognition by the wider musical public that their musical worth deserves'. His comic opera *Die Macht des Liedes* (1836) and his later grand operas *Die sicilianische Vesper* (1843) and *Lichtenstein* (1846) gained moderate acclaim. Some of his ballet music (*Aglaja*, *Zephyr und Rose* and *Zeila*) and incidental music, to works such as Schiller's *Der Lied von der Glocke*, achieved a more lasting success.

Lindpaintner also enjoyed a reputation as a composer of lieder, sacred music and instrumental works. His songs, particularly *Die Fahenwacht* and *Roland*, were widely popular; among his sacred music, which included cantatas, masses and psalms, the oratorio *Der Jüngling von Nain* held a high place. His concertos and concertinos were notably successful, especially the two concertante symphonies for five wind instruments and orchestra. Lindpaintner's mastery of instrumentation was widely acknowledged, and his reorchestration of Handel's *Judas Maccabeus* was seen as one of his finest works. Lindpaintner's achievements were acknowledged by the bestowal of the aristocratic 'von' in 1844, but in his later years his reputation as a composer declined. In 1854 Hans von Bülow castigated 'the supreme impropriety of the pretensions with which Kapellmeister Lindpaintner now represents himself as the old master of the departing epoch, forgetting that Spohr alone can bear this honour'.

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CLIVE BROWN

Lindroth, Scott (Allen) (*b* Cincinnati, 16 Jan 1958). American composer. After graduating from the Eastman School (BMus 1980), he studied at Yale University (MM 1982). In 1990 he was appointed to a teaching position at Duke University. He has received a Revson/New York PO Fellowship, the Prix de Rome (1985) and a Guggenheim Fellowship (1988). A meticulous craftsman, Lindroth often employs 'detailed rhythmic structures which operate at both … local and structural levels' (Lindroth). This rhythmic organization reflects the influence of Boulez, Messiaen, Nancarrow and Reich, also recalling Cage in its use of telephone numbers and chance processes to determine rhythmic patterns. Lindroth's melodic gestures reflect the influences of jazz, minimalism and postwar European modernism.

Lindroth's works from the late 1980s combine rigorous rhythmic structures with an increased expressivity. *Treatise on Tailors' Dummies* (1988) incorporates references to Brahms and Wagner, as well as to the 1930s popular song *Temptation*. Subsequent compositions borrow from Sousa marches (*Clash and Glitter*, 1989) and the string figurations of Corelli and Vivaldi (*Duo for Violins*, 1990). Characteristically, works begin with a diatonic cell, usually a jazzy motif, that alternately expands into a long, lyrical melody and explodes into a polyrhythmic mass. In *Stomp* (1988) the result is a cheerful miniature. *Big Band* (1994), written for the Chicago SO, combines the orchestral clatter of Messiaen with the jazz style of Stan Kenton's band. The opening triadic material of *Light* (1991, rev. 1993), while reminiscent of Górecki and Pärt, is followed by a polyrhythmic explosion that lies outside the expressive range of those composers' works.

WORKS

Orch: A Fire's Bright Song, 1981, rev. 1987; 2 Part Invention, 1986; Clash and Glitter, 1989; January Music, 1993; Big Band, 1994

Chbr and solo inst: 2 Pieces, a sax, ens, 1979; Chasing the Trane Out of Darmstadt, 1982; Pieces of Pf, 1982; Syntax, synclavier, 1985; Relations to Rigor I, 15 pfmrs, 1986; Stomp, fl, ob, cl, hn, trbn, pf, hp, vn, va, vc, 1988; Vn Duo, 1990; Whistle Stop, ob, 1990; Pf Duo, 1992; … mid the steep sky's commotion, brass qnt, 1993; 2 Qts, a sax, mar, perc, pf: no.1, 1993, no.2, 1994; Glide, fl, cl, bn, hn, vn, va, vc, perc, hp, 1996; Mar Duo, 1997; Str Qt, 1997

Vocal: Treatise on Tailors' Dummies, S, fl, t sax, b cl, bn, accdn, pf, perc, 1988; In the Middle of the Road, A, a fl, pf, 1989; Light, Mez, cl + b cl, vn, vc, xyl + glock, pf + cel, 1991, rev. 1993; The Dolphins, S, pf, 1995

El-ac: Relations to Rigor II, fl, b cl, vn, vc, mar, pf, tape, 1987; Terza Rima, ob, live elecs, 1995

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SCOTT WHEELER

Lindsay, Alex (*b* Invercargill, NZ, 28 May 1919; *d* Wellington, 5 Dec 1974). New Zealand violinist. He studied in London with W.H. Reed in the late 1930s and after two years' naval service returned to New Zealand and joined the New Zealand SO. He resigned during controversy over the orchestra's musical direction and in 1947 formed his own string orchestra, modelled on the Boyd Neel Orchestra. The orchestra continued for some 20 years and played a leading role in the country's music. Lindsay was in London again as a member of the LPO and LSO between 1963 and 1967, then returned to New Zealand and became leader of the New Zealand SO. His playing was much admired for its cantabile tone of great beauty.

FREDERICK PAGE/R

Lindsay Quartet. English string quartet. It was formed at the RAM in 1966 by Peter Cropper, Michael Adamson, Roger Bigley and Bernard Gregor-Smith, under the tutelage of Sidney Griller. Having won all the RAM prizes for quartet playing, in 1967 the ensemble was given a Leverhulme scholarship to Keele University, where it took the name of the founder, Lord Lindsay, and worked with Alexandre Moskowsky, formerly of the Hungarian Quartet. Research into Bartók's music continued with Vilmos Tátrai, Sándor Végh and Rudolf Kolisch; the players also studied the Classical and Romantic repertory with members of the Amadeus Quartet. In 1969 the group was a prizewinner at the international competition in Liège. In 1972 Ronald Birks took over from Adamson as second violinist. In 1974 a residency was taken up at Sheffield University and in 1979 at Manchester University. In 1981 the ensemble made the first of a number of tours of the USA and Canada. In 1984 it began yearly festivals in Sheffield and in 1987 started to bring some of those

programmes to London. Meanwhile in 1986 Bigley left, to be replaced as viola player by Robin Ireland. Since then the Lindsay Quartet has consolidated its position at the top of the profession in Britain. When it is on form, it is musically at least the equal of any ensemble in the world. Its performances of late Beethoven quartets or the Schubert C major Quintet (with Douglas Cummings as guest), both in the concert hall and in the recording studio, have confirmed Peter Cropper as the most idealistic quartet leader since Adolf Busch. Even its most fervent admirers, however, have to admit that on a bad day the group can seem overwhelmed by technical matters (especially problems of intonation) which lesser musicians take in their stride. In a restless search for spiritual refreshment, 'the Lindsays' have tackled a vast repertory when others might have settled for perfecting a smaller corpus of work. It follows that their huge range of recordings runs the gamut from the sublime (including much of their Beethoven cycle) to the mediocre. Apart from the Viennese Classics, they have given illuminating performances of Czech and Hungarian music; and they have given the premières of many works, notably Tippett's fourth and fifth quartets – the latter commissioned by them – and Jean Françaix's Clarinet Quintet. Their probing interpretations of all the Tippett quartets have been recorded. In the Mozart string quintets they have collaborated with Patrick Ireland (their viola player's father) and Louise Williams. The clarinettist Janet Hilton has also been a frequent guest, in concert and on record. They play on two Stradivarius violins, a Mori Costa viola and a Ruggieri cello.

TULLY POTTER

Lindy [lindy hop]. A lively and often acrobatic social dance of American origin that originated in the Savoy and other Harlem ballrooms and private clubs during the 1920s. Its association with the successful transatlantic flight of Charles Lindberg (1927) further increased its popularity. It became progressively more athletic in the late 1930s and 1940s when it was performed to the music of the swing bands; during this period the dance was also called the JITTERBUG. The exhibitionist nature of the dance was characterized by 'breakaway' sections, in which the dancers improvised their own steps; it was known for its 'air' steps (athletic stunts and movements performed in the air) and the 'geechie walk' (a strutting step performed with a shimmy). Examples of compositions that were suitable for lindy dancing include *Stomping at the Savoy*, by Benny Goodman, Edgar Sampson, and Chick Webb (performed by Chick Webb's Savoy Orchestra on a recording of 1934), *Sing, Sing, Sing* by Louis Prima (recorded by Benny Goodman and his orchestra in 1937), and Count Basie's *One O'clock Jump* (1937) and *Jumpin' at the Woodside* (1938). In the 1950s, the lindy served as the basis for some of the dances associated with rock and roll.

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PAULINE NORTON

Linea d'aiuto (It.). *See* LEGER LINE.

Linear. Characterized by conjunct motion in a given part; thus one of the chief characteristics of the musical texture commonly called 'contrapuntal'. The expression 'linear counterpoint', a literal translation of a term introduced by Ernst Kurth in his *Grundlagen des linearen Kontrapunkts* (Berne, 1917), is strictly speaking a tautology; however, it remains useful as a means of emphasizing the melodic or 'horizontal' aspect of counterpoint as opposed to the harmonic or 'vertical'.

JULIAN RUSHTON

Linear progression. *See* ZUG (i).

Linecke. *See* LINIKE family.

Lineff, Eugenie. *See* LINYOVA, YEVGENIYA.

Ling, Jan Nils (*b* Örebro, 12 April 1934). Swedish musicologist. He studied the piano at the Swedish Royal Academy of Music (1955–8), and musicology at Uppsala University with Moberg, Bengtsson and Emsheimer (1958–67), taking the doctorate at Uppsala in 1967 with a dissertation on the *nyckelharpa*. Concurrently he worked in Stockholm as a cataloguer in the Swedish Broadcasting Company's sound archive (1959–60), an assistant at the Swedish Centre for Folksong and Folk Music Research (1959–67), lecturer at the Museum of Music History (1961–7) and lecturer in ethnomusicology and organology at Uppsala University (1961–7). He also held posts as a lecturer in form and music history at the Örebro Institute for Music Education (1966–9) and at the Göteborg Conservatory (1967–70). He was head of the department of musicology at Göteborg University (1970–92), appointed lecturer in 1970 and professor in 1977; he later became the vice-chancellor of the university (1992–7). His main areas of research are music history, ethnomusicology and the sociology of music; his publications include articles on various aspects of these subjects (particularly in connection with Swedish music) and a book on Swedish folk music. In 1975 he became a member of the Swedish Royal Academy of Music, and in 1984 the Festschrift *Tvärspel: festskrift till Jan Ling* [Cross-play: Festschrift for Jan Ling], ed. Å. Blomström and others (Göteborg, 1984), was published to mark his 50th birthday.

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VESLEMÖY HEINTZ

Linger, Carl (*b* Berlin, March 1810; *d* Adelaide, 16 Feb 1862). Australian composer and conductor of German birth. The son of an engraver and amateur musician, he is said to have taught the piano at the age of 12, before studying composition with Karl Reissiger and Bernard Klein at Berlin University and the Institute for Church Music. He then studied in Venice and Milan before returning to Berlin, where his compositions first attracted attention. He left Hamburg on 23 March 1849 bound for South Australia; unable at first to find musical employment he bought 80 acres of farming land at Smithfield. Subsequent hardship forced him to seek employment in Adelaide in 1851 as a pianist and music teacher, but his career was more assured with his appointment in 1854 as leader of the orchestra of the choral society (founded in 1843), which he developed into a proficient group able to perform the first complete *Messiah* in Adelaide (1859). He founded the Adelaide Liedertafel in 1857, and was widely acclaimed at his death for his contributions to colonial cultural growth.

Linger's compositions dating from the Berlin years include sacred songs, two operas, two symphonies, lieder, motets and incidental music: some of these remain in manuscript. The works composed in Adelaide include three masses, settings of hymns and psalms and a concert overture (1856). But he is remembered only as the composer of the *Song of Australia* (C. Carleton) which won the Gawler Institute National Song competition (December 1859) and which, despite contenders from other states, has retained a lasting and affectionate place in South Australian music.

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ELIZABETH WOOD

Lingke, Georg Friedrich (*b* 1697; *d* in or nr Weissenfels, 1777). German musical amateur and music theorist. His place in music history rests in his authorship of treatises largely concerned with questions of harmonic practice. A nobleman with an estate, Nöbeditz, near Weissenfels, he held the position of councillor of mines for the Kingdom of Poland-Saxony. According to J.A. Hiller, author of the preface to Lingke's *Kurze Musiklehre*, he was one of those 'musical dilettantes who pondered musical truths and familiarized themselves with [music] theory, without being especially strong in musical performance'. Hiller said that Lingke played both lute and harpsichord. He knew the trumpet virtuoso J.E. Altenburg, whom he consulted on matters of musical practice. In 1742 he was elected the eighth member of Mizler's Societät der Musikalischen Wissenschaften, a corresponding society of music theorists and composers, including J.S. Bach, Handel and Telemann. Lingke was one of the few non-professional musicians permitted entry into that rather exclusive group.

Most of Lingke's work concerns elementary concepts of music theory, such as major and minor scales, their origins, and their relationships in a tonal hierarchy. Among his treatises, the *Uibungs-Wahrheiten* (*c*1750) remains the most informative. In addition to elementary theory, and a brief discussion of thoroughbass, Lingke made a number of interesting statements of importance to Baroque musical aesthetics concerning a theory of affections based on intervals and scales. Another part of the work discusses whether melody or harmony takes precedence in composition, a question popularized in the works of Rameau (on the side of harmony) and Mattheson (for melody); Lingke believed that neither harmony nor melody comes first, but rather both arise simultaneously in the act of composing. This simple, rational and practical viewpoint had apparently not occurred to any of his contemporaries.

THEORETICAL WORKS

Einige zum allgemeinen Nutzen deutlicher gemachte musikalische Erwegungs- und andere leichter eingerichtete Uibungs-Wahrheiten (Leipzig, *c*1750, 2/1760)
Vertheidigungsschreiben an den Herrn Verfasser der sieben Gespräche zwischen der Weisheit und Musik [J. Mattheson, 1751] (Frankfurt and Leipzig, 1753)
Die Sitze der musicalischen Haupt-Sätze in einer harten und weichen Tonart (Leipzig, 1766)
Kurze Musiklehre in welcher nicht allein die Verwandtschaft aller Tonleitern, sondern auch die jeder zukommenden harmonischen Sätze gezeigt, und mit praktischen Beyspielen erläutert werden (Leipzig, 1779)

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GEORGE J. BUELOW

Linguaphone. A term sometimes applied to any idiophone whose primary sounding agents consist of tongues or slats of metal or vegetable material attached at one end. *See* LAMELLOPHONE.

Liniensystem (Ger.). *See* STAFF.

Linike [Lienike, Linecke, Linicke, Linigke, Lünicke]. German family of musicians. They were active during the early 18th century, but their relationships remain obscure.

(1) **Ephraim Linike** (*b* 1665; *d* Berlin, bur. 24 Dec 1726). Violinist. He was appointed to the electoral chapel in Berlin in 1690. From 1701 to 1704 he served as royal chamber musician in Berlin, then in a similar capacity in the court at Schwedt. He returned to Berlin in 1711 and remained there until his death.

(2) **Christian Bernhard Linike** (*b* 3 June 1673; *d* Cöthen, bur. 3 Jan 1751). Cellist and chamber musician in Berlin until the dissolution of the court chapel in 1713. He was employed by Margrave Christian Ludwig of Brandenburg until 1716 when he joined the chapel of Prince Leopold at Cöthen. He remained active there for

the rest of his life, part of this time in company with J.S. Bach and the gamba player Christian Ferdinand Abel. C.B. Linike is reported to have written some small keyboard works (formerly in *D-Bsb*) and ten sonatas.

(3) **Johann Georg Linike** (*b c*1680; *d* Hamburg, after 1737). Composer and violinist. The most prolific and best-known member of the Linike family, according to Mattheson he was a student of Johann Theile in Berlin. He was active as a violinist as early as 1705, and was second violinist in the court chapel at Berlin by 1710. After that group was dissolved in 1713 he moved to the court of Weissenfels as director of music; it was from there that he maintained the correspondence with Mattheson printed in *Critica musica*. He visited London in 1721 and remained at least until winter 1724–5. After 1725 he became the first violinist in the opera orchestra at Hamburg under the direction of Reinhard Keiser. Linike's works show relatively conservative Baroque traits in the prevalence of imitative entries at the beginning of movements, a pervasive two-part texture, and a tendency towards consistent motivic extension within individual movements.

WORKS

Quando sperasti, cant., S, str, *D-Bsb*
Ov., 2 ob, 2 vn, va, vc, b, *S-Uu*
Moratorium, tpt, ob, fl, vn, b, 12 April 1737, *D-SWl*
Conc., hpd, vn, str, *ROu*
3 concs., fl, vn, va, bc, ?*SWl*

Sonatas: 5 for vn, ob, bc, *Dl*; 4 for 2 fl, bc, *ROu* (2 inc.); 5 for 2 fl, bc, *SWl* [2 ovs., 2 suites, 1 trio]; 1 for hpd, vn obbl, *DS*; 1 for fl/ob, bc, *ROu*; 2 for vn, bc, *SWl*; 2 for vn/ob, bc, *SWl*; 4 for fl, bc, *SWl*

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DOUGLAS A. LEE

Lining out. A method of performing a (metrical) psalm or hymn within Protestant nonconformist churches, in which the minister, elder or precentor reads or chants each line, or pair of lines, and the congregation responds by singing the same words. The congregational melody is not necessarily identical with that sung by the leader. The custom began in England about 1745 as an aid for the illiterate (*see* PSALMS, METRICAL, §III, 1(iv)) and was first laid down in the *Directory for the Publique Worship of God*, prepared by the Westminster Assembly of Divines in 1744 (which came into force the following January). Lining out had disappeared in England by 1800 but it is practised today by Gaelic-speaking congregations in the Highlands and Western Isles of Scotland, by urban congregations of Gaels in Glasgow and Edinburgh, and in some Baptist churches in the rural south-eastern USA. *See* OLD WAY OF SINGING.

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N. Temperley: 'Lining Out and Psalm Singing', *The Hymn*, xxxv (1984), 170–73

SALLY DRAGE

Linjama, Jouko (Sakari) (*b* Kirvu, 4 Feb 1934). Finnish composer and organist. He studied the organ with Enzio Forsblom and composition with Aarre Merikanto and Joonas Kokkonen at the Sibelius Academy, Helsinki (1954–60), and then with Gottfried Michael Koenig and Bernd Alois Zimmermann at the Staatliche Hochschule für Musik, Cologne. In 1963 he attended Stockhausen's new music courses in Cologne. He taught theory at the Sibelius Academy (1964–8) and in 1964 began working as a composer and organist in Tuusula, a suburb of Helsinki. He won first prizes in the Finnish Broadcasting Company competitions for choral compositions (1969, with *Missa de angelis*) and for songs (1973) as well as the Church music prize in 1977. Linjama is primarily a composer of church music: organ works and vocal music on religious texts form the major part of his output. Song and partsong cycles on secular texts also feature strongly, but instrumental music other than for organ is of less interest to him. Characteristic of his style are contrapuntal textures, triadic harmony, and melody influenced by plainchant, although some 12-note writing, cluster harmony and pitch fields also occur.

WORKS

CHORAL
(*selective list*)

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Unacc.: 7 Songs (A. Kivi), op.16, male vv, 1968–71; Min dag min kväll min natt [My Day, my Evening, my Night] (G. Björling), op.30, male vv, 1975; La sapienza (orat, L. da Vinci), op.40, 2 SATB, 1980; Partita (H. Maskulainen), op.42, SATB, 1979; Kirkkauden tiellä [On the Road to Splendour] (T. Pekkanen), op.44, T, SATB, 1980; Kalevala-sarja [Kalevala Suite], op.49, SATB, 1981; Cantate, annuntiate, op.61, SATB, 1984; 7 Nocturnos (Vuorela), op.69, male vv, 1986; Nijn quin Omenapw (motet, Bible, trans. Agricola), S, T, SATB, 1991

SOLO VOCAL

Canticum gradum, op.1, S, org, 1959; Gaude virgo gloriosa (L. Heikkilä), op.4, S, org, 1961; Millaista on [How it is] (orat, S. Beckett, trans. J. Mannerkorpi), op.7, Bar, 6 male vv, orch, 3 tape recorders, 1964, rev. 1968; Terra mariana (Heikkilä), op.10, S, org, 1968; 5 saamelaislaulua [5 Sami Songs] (A. Guttorm), op.18, S, a fl, pf, 1971; Maan ääri siintää loitto [The Margin of Earth, Distant, Fading] (Vuorela), op.32, S, pf, 1972–6; Vedet virtaavat vuorilla [The Waters are Flowing on the Mountains] (Vuorela), op.19, Bar, pf, 1972; Och mellan rymd och hav [And Midst Space and Sea] (Björling), op.35, S, pf, 1976–7; Linnut, ruohot, taivaat ja maa [Birds, Grasses, Heavens and Earth] (A.-M. Raittila), op.68, S, orch/cl, pf, 1986; Sinusta kaukana [Far from You] (Chinese poems, trans. P. Nieminen), T, pf, 1995; 7 Songs (Meri), T, pf, 1995; Luther-triptyykki [A Luther Triptych], T, wind qt, str qt, 1997

INSTRUMENTAL

Org: Sonatina supra b–a–c–h, op.3, 1961; Veni creator spiritus, sonata, op.9, 1968; Magnificat, op.13, 1970; Conc., op.15, 1970; Triptychon, op.17, 2 org, 1971; Partita, op.23, 1973; Pies cantiones (1582) per organo piccolo, op.33, 1976; Missa cum jubilo, op.31, 1977; Consolation, op.37, 1978; Toccatina, danza e contradanza per organo piccolo, op.50b, 1981; Organum supra b–a–c–h, op.52, 1982; Toccata in D, op.63, 1985; 3 liturgista lasimaalausta [3 Liturgical Stained Glasses], 1993
Other inst: 5 Metamorphosen für 5 Instrumente über 5 Canons op.15 von Anton Webern, op.5, vib, gui, cel, hpd, pf, 1963; La

migration d'oiseaux sauvages, op.36, orch, 1977; Str Qt no.1, op.39, 1978; Str Qt no.2, op.41, 1979; Conc., op.50a, org, mar, vib, 2 wind qts, 1981; Echo I, op.89, ob, org, 1991; Echo II, vc, pf, 1992; 9 minimuunnelmaa [9 Minivariations], fl, ob, cl, pf, 1993

Principal publisher: Finnish Broadcasting Co., Fazer, Sulasol

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M. Heiniö: 'Jouko Linjama', *Suomalaisia säveltäjiä* [Finnish composers], ed. E. Salmenhaara (Helsinki, 1994), 253–6

M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [A history of Finnish music], iv (Porvoo, 1995)

Jyrki Linjama: 'Jouko Linjaman säveltäjäprofiilista' [Composer profile], *Sävellys ja musiikinteoria*, vi/1 (1996), 20–32

ILKKA ORAMO

Linjama, Jyrki (*b* Jyväskylä, 23 April 1962). Finnish composer. He studied composition at the Sibelius Academy, Helsinki, with Rautavaara and Heininen (1979–89) and pursued further studies in The Hague (1987–8), in Budapest with Zolt Durkó (1989–91) and at the Hochschule der Künste in Berlin (1991–2), where his teacher was Szalonek. In 1992 he became lecturer in music theory at the University of Turku.

The post-serial approach of some of Linjama's early works soon took a more expressive direction. *Elegia* for strings (1987) and the First Violin Concerto (1989), built on a series of variations with a dominating virtuoso solo part, are neo-Expressionist in character, suggesting the spirit of Alban Berg. In recent works, such as *pas de deux* (1994), he has moved further away from serial techniques without renouncing the density of language characterized by dissonant harmony, short melodic phrases, complex rhythm and an ear for timbral variations. Fragile lyricism combined with violent outburst tends to create great tension in his orchestral works, whereas most of his chamber and vocal music is more sparse in character.

WORKS

Orch: Elegia, str, 1987; 2 vn concs., 1989, 1991; pas de deux, 1994

Chbr and solo inst: 5 bagatellia [5 Bagatelles], pf, 1981; Aufschwung, vc, pf, 1983, rev. 1991; Music for Fl and Hpd, 1984; 2 chansons, va, pf, 1984, rev. 1991; Metamorphoses, hpd, 1986; Hymni, accdn, cl, vn, 1990; Omaggio, vn, 1992; Sonatina, pf, 1995; Taivas on sininen ja valkoinen [Blue and White is the Sky above], vn, pf, 1996; Partita, gui, str qt, 1996; Consolation (Omaggio a Rilke), accdn, 1997; Johdanto, muunnelmia ja kehtolaulu [Introduction, Variations and Lullaby], kantele, 1997; Sonata, gui, 1997; Hildegardiana, org, 1998

Vocal: 3 varhaista laulua [3 Early Songs] (A.-M. Raittila), S, pf, 1982, rev. 1991; Legenda (trad. Indian, in Ger.), S, fl, 1986; Venetsialainen yölaulu [Venetian Night Song] (L. Nummi, It. folk poem), SATB, 1988; Kyrie, SSAA, 1989; Konsa kosijat (Kanteletar), SSA, 1994; Pääsiäismotetti [Easter Motet], SATB, org, 1995; Iltalaulu [Evening Song] (Kalevala), SSA, 1996; In hoc natali gaudio, 4 Piae Cantiones Motets, SATB, 1996; Juhlakantaatti [Festive Cant.] (Bible, in Finnish), 2S, SATB, org, 1997; 2 madrigaalia [2 madrigals], S, pf, 1998

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K. Korhonen: 'Buffeted by the Winds of Change: Young Composers of the 1990s', *Finnish Music Quarterly*, xi/2 (1995), 16–18

K. Korhonen: *Finnish Composers since the 1960s* (Jyväskylä, 1995)

M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [History of Finnish music], iv (Porvoo, 1995)

ILKKA ORAMO

Linke, Norbert (*b* Steinau, Silesia, 5 March 1933). German composer and musicologist. He studied composition at the Hamburg Musikhochschule with Klussmann, and German studies and musicology at Hamburg University (DPhil 1959). He taught at the Darmstadt Training College and became professor of music at the University-Polytechnic, Duisburg in 1976. He has also served as music critic for *Die Welt* (1964–72), as a member of the board of directors of GEMA (1972–6), and as chair of the Silesian music study group at the Institute for German Music in the East (from 1995). His awards include the Johann Wenzel Stamitz prize, Stuttgart (1977).

Linke first received recognition as a composer when his *Konkretionen II* for string quartet was performed at Darmstadt during the 1963 summer courses. In the work, he aimed to suspend the perception of time by means of a 'renunciation of any striving towards a goal or sense of direction', thus attaining a 'wider mobility' that 'makes possible a direct interaction between presentation in time and placing in space' (Dibelius). Later compositions added parodistic elements in the form of quasi-quotations. His stylistic versatility has ranged from strictly serial works (*Benn-Epitaph*), to more accessible creations (*Organ Pops*, 1970). Many of his works, such as *Steinauer Messe* (1972), *Diri Dana* (1974), *Retro* (1974–5) and *Jugendzeit* (1984), refer to his native Silesia and its neighbours, Poland and the Czech Republic. He has also made arrangements of Silesian folksongs.

WORKS
(*selective list*)

Orch: Strati, 1965–8; Divisioni, 1967; Pf Conc., 1971; Striccio, 1976–7

Choral: Canticum I '... und nahm Gestalt an' (E. Lasker-Schüler), 1962; Das Verlorene (J. Böhme), chorus, insts, 1964; Canticum II 'was sterblich war ... ' (N. Lenau), 1968; Steinauer Messe, 1972; Canticum III '... bedecke mit deinem Fittich' (F.G. Klopstock, Linke), 1973; Diri Dana, chorus, pf, insts, 1974; Denn ihr werdet Gott schauen, 1978

Solo vocal: Lyrical Sym. S, orch, 1961–8; Benn-Epitaph, Bar, 5 insts, 1966; Kontakt für Geeske, female v, 1972; Tschechische Lieder, 1975–6; ... und hätte der Liebe nicht, 1978; An die Mächtigen, 1979; Dort in anderm Lande, 1986–92

Chbr: Coloratura, 3 fl, 1963–4; Konkretionen II, str qt, 1963; Varim I, pf 4 hands, 1963; Konkretionen IV, brass trio, 1967; Profit tout clair, 9 insts/chbr orch; Fresco, hp, vc, 1970; Zeitplan, elecs (5 pfmrs), tape, 1972; Metamorphosen, pf qt, 1975; Pf Qt 'Metamorphosen über ein tschechisches Landarbeiter-Lied', 1975; Louika, capriccio, vn, pf, 1976; Jugendzeit, cl qnt, 1982; Balkanesca, 1984; Geist der Schwachheit/Geist der Stärke, 1991; Konkordanza, va, org, 1992; Str Qnt 'Einige Auskünfte über die Rätsel dieser Welt', 1993

Solo inst (for org, unless otherwise stated): Polyrhythmika 1–3, pf, 1961–8; Fantasia und Zortzico, cl, 1965; Rital, 1969; Piccotelli, pf, 1970; Choral suite, 1972; Zug-Stücke, pf, 1977; Hommage à . . . , 1981; Stücke, 1981; Beethoven-Studien, 1982; Elegien, 1982; Meditationen, 1982; Hommage à Schostakowitsch, 1984; Bach-Fragmente, 1985; Luther-Fragmente, 1985; Veni creator spiritus, 1988

Other works: Organ Pops; 1970; Retro (polnisches Liederspiel), 1974–5

Principal publishers: Breitkopf & Härtel, Bote & Bock, Gravis, Möseler

WRITINGS

Die Orchesterfuge in Spätromantik und Moderne (diss., U. of Hamburg, 1959)

Musik zwischen Konsum und Kult (Wiesbaden, 1973)

Zur Bewertung von Musik (Wiesbaden, 1974)

Philosophie der Musik (Regensburg, 1976)

Heilung durch Musik (Wilhelmshaven, 1977)

Johann Strauss/Sohn (Reinbeck, 1982/*R*)

Kein schöner Land (Niedernhausen, 1983/*R*)

Musik erobert die Welt (Vienna, 1987)

Es musste einem was einfallen (Tutzing, 1992)

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E.-M. Houben: 'Silesia cantat: Errinnerungen an die schlesische Heimat in Kompositionen von Norbert Linke', *Oberschlesisches Jb* (1991), 149

RUDOLF LÜCK/LOTHAR HOFFMANN-ERBRECHT

Linko, Ernst (*b* Tampere, 17 July 1889; *d* Helsinki, 28 Jan 1960). Finnish pianist and composer. He studied the piano at the Helsinki Music School with Sigrid Schnéevoigt and Karl Ekman (1909–11), and continued his studies in Berlin with Martin Krause, in St Petersburg with Leonid Nikolayev and in Paris with J. Battalla. He also studied composition with W. Klatte in Berlin. After his début in Helsinki in 1913 he performed in many European countries and the USA. From 1916 to 1959 he taught music at the Helsinki Music School (which became in 1924 the Helsinki Conservatory and in 1939 the Sibelius Academy); from 1936 he was its principal and he was a professor there for the last 20 years of his teaching career. He composed mainly for the piano, but also wrote some songs (both his wife and daughter were sopranos). His music was grounded in Romanticism, and he imitated Baroque and Classical styles but without the distance that would justify the term neo-classical.

WORKS
(*selective list*)

Pf concs.: d, 1916; E, 1920–22; A, 1931; D, 1957
Other orch: Symphonie chévaleresque, 1949
Chbr: Nocturne, vc, pf, 1919; Pf Trio, 1921; Str Qt, E♭, 1930
Pf: Sarja vanhaan tyyliin [Suite in Old Style], 1912; Suite miniature, 1915; Pf Sonata, 1916; 24 preludes, 1917; Prelude and Fugue, 1918; Variazioni & fuga all'antica sulla tema di Haendel, 1922; Hommage à Domenico Scarlatti, 1924; Pieni sarja vanhaan tyyliin [Little Suite in Old Style], 1925; Pieni kuvitelma [Little Fancy], 1925; 3 bagatelles, 1926; 3 danze moderne, 1926; Pf Sonata, f♯, 1927, Fantasy, f, 1930; Pf Sonata, G, 1930; 2 sonatinas, B, f♯, 1935
*c*45 songs, 1v, pf

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E. Salmenhaara: *Uuden musiikin kynnyksellä* [At the threshold of new music], Suomen musiikin historia [A history of Finnish music], iii (Porvoo, 1996)

ILKKA ORAMO

Linkola, Jukka (Tapio) (*b* Helsinki, 21 July 1955). Finnish pianist, composer and conductor. He studied the piano and music theory at the Sibelius Academy, Helsinki; he also played jazz, made arrangements and made his first forays into composing. From 1974 he worked as a rehearsal pianist and conductor for the Helsinki City Theatre. In 1976 he founded the Jukka Linkola Octet, which became one of the pillars of Finnish jazz, and in 1991 was appointed conductor of the big band UMO. He has conducted several other jazz ensembles.

He initially composed music for his octet and for big band, then widened his scope towards classical music, into which he incorporated jazz elements. Characteristic is *Crossings* (1983) for tenor saxophone and orchestra, in which the soloist's fluid improvisations meet massive orchestral soundscapes. After this period of fusion, which lasted until the late 1980s, he adopted a quasi neo-classical idiom, characterized by freely tonal melody, capricious rhythms, smoothly dissonant, often bitonal or parallel, harmony and attention to instrumental colour. His first large-scale stage work, the ballet *Ronja ryövärintytär* ('Ronia the Robber's Daughter', 1988), showed the influence of the ballet scores of Stravinsky, Prokofiev and Bartók; the style of his operas is more austere. He has received awards (such as the Jussi Award in 1987 and 1989 for two of his film scores), and has won first prize in competitions, including the Paris Opera Screen competition in 1993 (for the surrealistic TV opera *Angelika*, which also received the Cannes Midem Award in 1994), and the Concours International de Composition of Le Havre in 1994 (for *Structures*).

WORKS
(*selective list*)

Stage: Peter Pan (musical), 1985; Max and Moritz (musical), 1987; Ronja ryövärintytär [Ronia the Robber's Daughter] (ballet, 2, A. Lindgren), 1989; Angelika (TV op, I. Tiihonen), 1990; Elina (op, 3, P. Saaritsa), 1992; Antti Puuhaara (musical), 1994; Täyttyneiden toiveden maa [The Land of Fulfilled Hopes] (op, Linkola), 1998
Film: Lumikuningatar [The Snow Queen], 1986; Ihmiselon ihanuus ja kurjuus [The Glory and Misery of Human Life], 1988; Kaikki pelissä, 1994; Vita lögner [White Lies], 1994
Orch: Crossings, conc., t sax, orch, 1983; Suite from The Snow Queen, 1987; Tpt Conc. no.1, 1988; Suite from Ronia the Robber's Daughter, 1989; Land of the Four Winds, pf, orch, 1990; Panda, 1992; Tuba Conc., 1992; Tpt Conc. no.2, 1993; Suite from White Lies, 1994; Circles, 2 pf, orch, 1996; Euphonium Conc., 1996; Fl Conc., 1996; Conc., sax, sym. band, 1998
Chbr: Suite, brass qnt, 1985; Between Two Stages, Mez, vc, pf, 1988; Suite, perc ens, 1988; 3 Bagatelles, brass septet, 1989; Chalumeaux Suite, cl ens, 1990; Qnt, fl, 2 vn, va, vc, 1990; 2 Miniatures, pf trio, 1991; Short Stories, conc., brass ens, 1992; Canzonetta, va/tpt, pf, 1993; Autumn Conc., str qnt, brass qnt, 1996
Vocal: Just nu [Just Now] (L. Salmén), 1988; Främlingen [The Stranger] (Salmén), Mez, 2 Bar, chorus, 2 pf, 1989; Silta [The Bridge] (N. Rauhala), 1992; Voimakkaille [To the Strong Ones] (E. Södergran), 1992; Muisti [The Memory] (I. Tiihonen), 1993; Evoe!, male chorus, 2 pf, 1993
Jazz: Grand Mystery, 1985; Structures, 1987, rev. 1993; other pieces for big band and jazz ens

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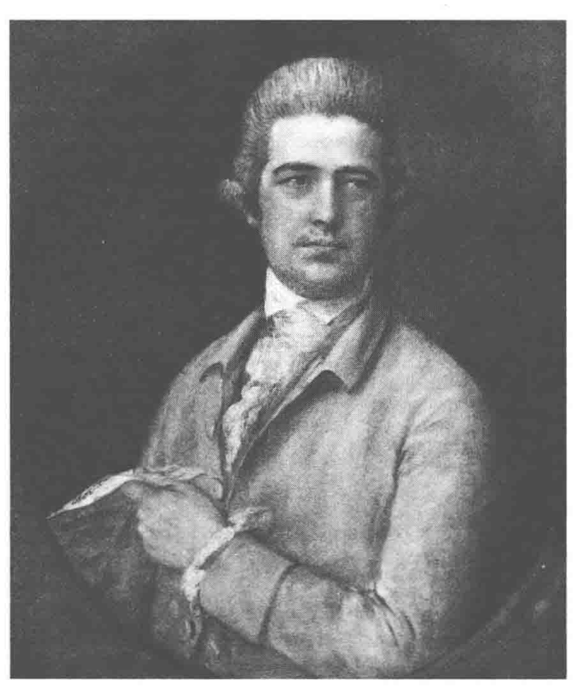
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M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [History of Finnish music], iv (Porvoo, 1995)
K. Aho and others: *Finnish Music* (Keuruu, 1996)

ILKKA ORAMO

Linley. English family of musicians.

(1) Thomas Linley (i) (*b* Badminton, Gloucs., 17 Jan 1733; *d* London, 19 Nov 1795). Composer and concert director. His father, William, was a carpenter who moved to Bath in the late 1740s. Linley showed a marked gift for music when young and studied with Thomas Chilcot, organist of Bath Abbey. Later he studied in London with William Boyce, and also perhaps with the Italian harpsichordist Paradies, who lived in England from 1746 until about 1770. Linley directed concerts in Bath from the mid-1750s to about 1774, and also appeared in London as a solo performer. His capacities as a singing teacher were amply proved by the extraordinary abilities of his own children, several of whom were precocious soloists. He had 12 children by his wife Mary Johnson, whom he married in 1752 and who was later wardrobe mistress at Drury Lane (1776–*c*1800). All but three of his children predeceased him, and this naturally saddened his final years. Besides those noted below, three were connected with the musical or theatrical professions: Samuel (1760–78), an oboist; Maria (1763–84), an oratorio singer at Drury Lane from 1776 to 1783; and Jane Nash (1768–1806), an amateur singer who married Charles Ward, secretary of Drury Lane Theatre.

Linley's first London success was with the opera *The Royal Merchant* in 1767, and his growing reputation in



1. *Thomas Linley (i): portrait by Thomas Gainsborough, late 1760s (Dulwich Picture Gallery, London)*

Bath led to his appointment at Drury Lane in 1774, where he became joint director of the oratorios with John Stanley until 1786, and after that with Samuel Arnold. He made his permanent home in London in 1776 when he became one of the four joint proprietors of Drury Lane Theatre with his son-in-law Sheridan.

From 1775, when *The Duenna* was produced, until his death, Linley arranged and composed music for over 30 plays, pantomimes and other entertainments. Sometimes only a song or two was required; at other times he composed, orchestrated or compiled a complete score (fig.2). His harmonization of the continuo score to *The Beggar's Opera* (1777) proved very successful. As director of music, he also arranged the oratorios performed at the theatre each Wednesday and Friday during Lent, and he composed numerous songs, glees, elegies and cantatas. In general, Linley excelled in the simple melody of great pathos as in 'No flower that blows' from *Selima and Azor* (1776). His music modulates more freely than those of his peers, and his work after the mid-1780s shows the influence of Haydn. In the last decade he made greater use of material from his earlier work and from other composers, although, because of time constraints, about half the music in *The Duenna* (1775) is also borrowed.

Linley was elected a member of the Royal Society of Musicians in 1777. He was buried in Wells Cathedral, where his son William erected a memorial tablet to him (now in the cloister). A tribute to Linley's achievements in *The Gentleman's Magazine* (1795, p.973) aptly summed up his life's work. The article was published anonymously, but its author may well have been Linley's

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THO.s LINLEY.
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2. *Title-page of the vocal score of Thomas Linley (i)'s 'The Strangers at Home' (London, 1786)*

old friend and colleague, William Jackson of Exeter. It said that:

His works are not distinguished by any striking marks of original genius, but they uniformly manifest taste, feeling, and a full knowledge of his art. The publick are indebted to him for many beautiful airs; he has harmonised with great judgement the melodies of former writers; and, if it was not in his power to astonish by sublime effects, his compositions always soothe and charm by delicacy, simplicity and tenderness.

WORKS

STAGE

vocal scores published soon after first performance, unless otherwise stated

LCG – *London, Covent Garden*
LDL – *London, Drury Lane*

The Royal Merchant (op, 3, T. Hull, after J. Beaumont and P. Massinger: *The Beggar's Bush*), LCG, 14 Dec 1767
The Duenna, or The Double Elopement (comic op, R.B. Sheridan), LCG, 21 Nov 1775; see (3) Thomas Linley (ii)
New Brooms! (prelude, G. Colman (i), LDL, 21 Sept 1776; vs unpubd
Macbeth (tragedy, 5, W. Shakespeare), LDL, 25 Nov 1776, addl choruses and accs. to Leveridge's music; vs unpubd
Selima and Azor (comic op, 3, G. Collier, after J.F. Marmontel), LDL, 5 Dec 1776
The Beggar's Opera (ballad op, 3, J. Gay), LDL, 29 Jan 1777, new orch accs.; 1 song pubd in W. Shield: Introduction to Harmony (London, 1800)
The Camp (musical entertainment, 2, Sheridan and R. Tickell), LDL, 15 Oct 1778
A Monody on the Death of Garrick (musical interlude, Sheridan), LDL, 11 March 1779; text pubd as *Verses to the Memory of Garrick*, fs unpubd
Fortunatus (pantomime, H. Woodward and Sheridan), LDL, 3 Jan 1780
Pastoral interlude in The Generous Imposter (comedy, 5, T.L. O' Beirne, after P.N. Destouches: *Le dissipateur*), LDL, 22 Nov 1780
The Gentle Shepherd (pastoral op, Tickell, after A. Ramsey), LDL, 29 Oct 1781, 1 song, ov. and orch accs.
Robinson Crusoe, or Harlequin Friday (pantomime, Sheridan), LDL, 29 Jan 1781 [some music attrib. by Watkins (1817) to (2) E.A. Linley]
The Carnival of Venice (comic op, 3, Tickell), LDL, 13 Dec 1781, only song texts pubd
The Triumph of Mirth, or Harlequin's Wedding (pantomime, T. King), LDL, 26 Dec 1782
The Spanish Rivals (musical farce, 2, M. Lonsdale), LDL, 4 Nov 1784
Arthur and Emmeline (musical entertainment, 2, ? J.P. Kemble, after D. Garrick's alteration of J. Dryden: *King Arthur*), LDL, 22 Nov 1784, ? incl. music by H. Purcell; vs unpubd
The Strangers at Home (comic op, 3, J. Cobb), LDL, 8 Dec 1785; rev. as The Algerine Slave, LDL, 17 March 1792
Hurly-Burly, or The Fairy of the Well (pantomime, Cobb and King), LDL, 26 Dec 1785; vs unpubd
Richard Coeur de Lion (comic op, 2, J. Burgoyne, after M. Sedaine), LDL, 24 Oct 1786, mostly Grétry's original music
Love in the East, or Adventures of Twelve Hours (comic op, 3, Cobb), LDL, 25 Feb 1788
Funeral Dirge in Romeo and Juliet (tragedy, 5, Garrick, after Shakespeare), LDL, 17 Nov 1788

Individual songs in: The School for Scandal (comedy, 5, Sheridan), LDL, 8 May 1777; The Quaker (comic op, 2, C. Dibdin), LDL, 7 Oct 1777; Zoraida (tragedy, 5, W. Hodson), LDL, 13 Dec 1779; Dissipation (comedy, 5, M. Andrews, after Garrick: *Bon Ton*), LDL, 10 March 1781; The Fair Circassian (tragedy, 5, S. Pratt), LDL, 27 Nov 1781; The Heiress (comedy, 5, Burgoyne, after C. Lennox: *The Sister* and D. Diderot: *Le père de famille*), LDL, 14 Jan 1786; The School for Greybeards (comedy, 5, H. Cowley, after A. Behn: *The Lucky Chance*), LDL, 25 Nov 1786; The New Peerage, or Our Eyes May Deceive us (comedy, 5, H. Lee), LDL, 10 Nov 1787; Cymon (dramatic romance, 5, Garrick, after Dryden), LDL, 31 Dec 1791; The Glorious First of June (musical entertainment, 2, Sheridan and Cobb), LDL, 2 July 1794 [attrib. by Watkins (1817) to (2) E.A. Linley]

OTHER WORKS

6 Elegies, S, T, B, hpd, vc (London, 1770)
12 Ballads, S, pf (London, 1780)
At least 19 pieces in The Posthumous Vocal Works of Mr. Linley and Mr. T. Linley (London, *c*1798)
Other songs pubd separately or in collections; some vocal pieces in *GB-BA*, *Lbl*, *Lcm*; several pieces, hpd

(2) Elizabeth Ann Linley (*b* Bath, 7 Sept 1754; *d* Bristol, 28 June 1792). Soprano, daughter of (1) Thomas Linley (i). She was taught by her father and made early appearances in concerts at Bath and Bristol. She made her London début at Covent Garden in 1767, with her brother (3) Thomas Linley (ii), in Thomas Hull's masque *The Fairy Favour*, and made regular appearances in the London oratorio seasons, 1769–73, and at the Three Choirs Festival from 1770 to 1773, often with her sisters Mary and Maria. After a broken engagement to Thomas Matthews, which inspired Samuel Foote's comedy *The Maid of Bath* (Haymarket Theatre, 26 June 1771), she eloped to France with Richard Brinsley Sheridan in 1772 and married him in April 1773. The incident may have inspired her husband's libretto *The Duenna* (1775). She then withdrew from public life, but continued to sing at benefits and to give private concerts at her home, where she was sometimes accompanied at the keyboard by the music historian Charles Burney. Some of the music she supposedly composed appears in her father's theatre works, and she wrote lyrics for at least one of her brother Thomas's cantatas. She also wrote poetry and moving elegies on her brother's death, and kept the accounts at Drury Lane.

Many tributes to her vocal talent were published in her lifetime and afterwards. She was considered by many to

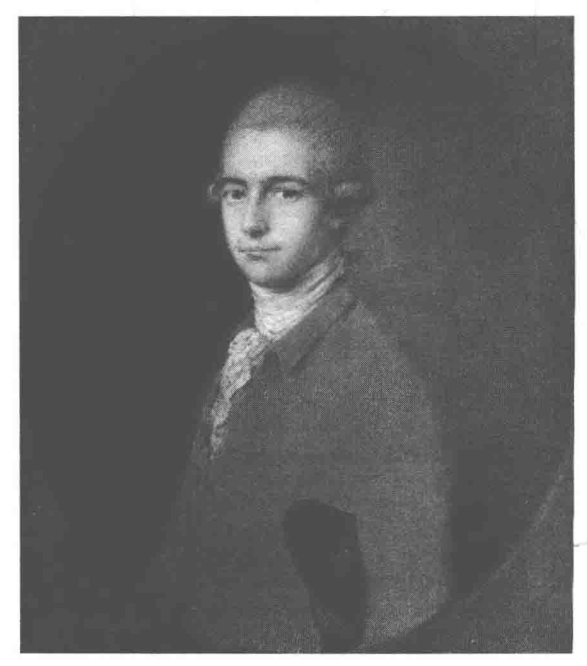


3. 'The Linley Sisters' (Elizabeth Ann, left, and Mary): portrait by Thomas Gainsborough, c1772 (Dulwich Picture Gallery, London)

be the finest English soprano of her time. Of the approximately 50 portraits of her, several were painted by both Reynolds and Gainsborough (fig.3).

(3) **Thomas Linley (ii)** (*b* Bath, 7 May 1756; *d* Grimsthorpe, Lincs., 5 Aug 1778). Composer and violinist, son of (1) Thomas Linley (i). He was one of the most precocious composers and performers that have been known in England. He gave evidence of exceptional musical ability at a very early age and was soon studying music with his father. He played a concerto at a concert in Bristol on 29 July 1763, when aged just 7, and from 1763 to 1768 he studied music with Boyce. With his sister (2) Elizabeth Ann Linley he first appeared in London in *The Fairy Favour* in 1767 singing, dancing a hornpipe and playing the violin. In 1768 he went to Italy and studied the violin with Nardini in Florence for about three years. He met Mozart there in April 1770 and Burney in September of the same year. He returned to England in 1771 and became a regular performer in concerts in Bath and London. He was leader at Drury Lane from 1773 to 1778 and often played concertos between the acts of oratorios.

Only a fairly small proportion of Linley's music survives, but these few works are enough to reveal his fluent and congenial melody, his contrapuntal facility and his imaginative orchestration. The anthem *Let God arise* (Worcester Festival, 1773) exhibits great mastery of solo, choral and instrumental forces, and his later, large-scale works show how rapidly his skills matured. The music for *The Duenna* was written in 1775 in collaboration with his father, and in great haste, but Linley's songs intensify Sheridan's characterizations and save the comic opera from shallowness. He composed a quarter of the music and arranged, in a unifying *galant* style, the tunes selected by Sheridan and Elizabeth Ann, which make up about half the score.



4. Thomas Linley (ii): portrait by Thomas Gainsborough, c1773 (Dulwich Picture Gallery, London)

The *Lyric Ode* (1776), set to a text by his fellow-Bathonian French Laurence, shows great variety in mood, ranging from majestic Handelian fugues to lightsome fairy music for oboe and to the wild romanticism of music for spectres. Linley's musical heritage is acknowledged through the echoes of Purcell, Handel, J.C. Bach and especially Arne. Linley's tragic early death in a boating accident while on holiday with his family at Grimsthorpe Castle was one of the greatest losses that English music has suffered.

Gainsborough painted Linley's portrait three times. One portrait (*c*1773) is in the Dulwich Picture Gallery (fig.4), and another in Greenwich, Connecticut. The third, a double portrait with his sister Elizabeth, is in Williamstown, Massachusetts.

WORKS

STAGE

LCG – *London, Covent Garden*
LDL – *London, Drury Lane*

The Duenna (comic op, R.B. Sheridan), LCG, 21 Nov 1775, ov., songs, ensembles; *GB-Lgc* (part autograph), *Lbl*, vs (London, 1776), ov. pubd in parts

The Tempest (comedy, 5, Sheridan, after W. Shakespeare), LDL, 4 Jan 1777, storm chorus, etc; *Lbl*, *Lcm*

The Cady of Bagdad (comic op, 3, A. Portal), LDL, 19 Feb 1778, *Lbl*

Ov. to The Triumph of Mirth, or Harlequin's Wedding (pantomime, T. King), LDL, 26 Dec 1782; see (1) Thomas Linley (i)

OTHER VOCAL

Let God arise (anthem, Ps 68), S, S, T, B, chorus, orch, Worcester Festival, 8 Sept 1773; ed. in RRMCE, vii (1977)

A Lyric Ode (2, F. Laurence), S, S, S, T, B, chorus and orch, LDL, 20 March 1776; *US-Ws*, *GB-Lbl*; lib pubd as *A Lyric Ode on the Fairies, Aerial Beings, and Witches of Shakespeare*; ed. as *The Shakespeare Ode* in MB, xxx (1970, 2/1985)

The Song of Moses (ode, J. Hoadly, after *Exodus*), LDL, 12 March 1777; *Lbl*

13 or more songs, madrigals, cants. and elegies in The Posthumous Vocal Works of Mr. Linley and Mr. T. Linley (London, *c*1798)

Other songs, madrigals, *Lbl*

INSTRUMENTAL

6 vn sonatas, 1768; La settima sonata, 1769: only one, A, survives, *Lbl*

At least 20 vn concs. by 1775: only one, F, survives complete, *Lbl*; the third movt of his father's ov., The Gentle Shepherd, D, 1781, was adapted from one of the younger Linley's concs.

(4) **Mary** [Polly] **Linley** (*b* Bath, 4 Jan 1758; *d* Clifton, Bristol, 27 July 1787). Soprano, daughter of (1) Thomas Linley (i). She was taught by her father and frequently sang with her sister Elizabeth Ann at concerts, festivals and in the oratorio seasons. In 1769, at the age of 11, she performed at Covent Garden in Colman's *Man and Wife or The Shakespeare Jubilee* and in Thomas Hull's *The Spanish Lady*; these were probably her first London appearances. She was a precocious performer and had many early opportunities to display her gifts. She appeared at the Three Choirs Festival 1771–6, and sang regularly in London until her marriage on 26 July 1780 to the amateur dramatist Richard Tickell (1751–93), who wrote librettos for her father. Both Gainsborough and Richard Cosway painted her portrait.

(5) **Ozias Thurston Linley** (*b* Bath, bap. 22 Aug 1765; *d* London, 6 March 1831). Organist and clergyman, son of (1) Thomas Linley (i). He studied music with his father and with the astronomer and musician William Herschel. He took his degree at Oxford in 1789 and then entered the church as a minor canon at Norwich; in May 1816 he went to Dulwich College as Organist Fellow and remained there until his death. Some of the anthems and chants he

wrote for Dulwich and for St Margaret's Chapel, Bath, survive in manuscript at the Royal College of Music in London. He was renowned for his wit and eccentricity.

(6) William Linley (*b* Bath, 27 Jan 1771; *d* London, 6 May 1835). Composer and director of theatre music, son of (1) Thomas Linley (i). The youngest of the Linley children, he was educated at Harrow and St Paul's School, and studied music with his father and with the composer and viol player C.F. Abel. He had a fine singing voice that inspired Coleridge to write a sonnet about him. He was a civil servant in India, 1790–96 and 1801–06. In the late 1790s he took over his father's post as composer to Drury Lane and wrote musical works of mostly limited success, often supplying his own librettos. He also provided the incidental music to the famous Shakespeare forgery *Vortigern* (1796). He settled in London in 1807 and wrote several sets of songs, elegies, glees and some sacred music, and in 1816 issued a two-volume anthology of settings of Shakespearean lyrics by various composers. He was a member of many clubs and won a Glee Club prize in 1821 for his glee *At the dread hour*.

WORKS

STAGE

all first performed at Drury Lane, London

Harlequin Captive, or The Magic Fire (pantomime, W. Linley or C. Powel), 18 January 1796, *GB-Lgc*
Vortigern (tragedy, 5, W. Ireland [as W. Shakespeare]), 2 April 1796; 2 songs (London, 1796)
The Honey Moon (comic op, 3, W. Linley), 7 Jan 1797, vs (London, 1797); 1 song arr. as rondo, pf, by J. Monro (London, ?1805)
A Trip to the Nore (musical entertainment, A. Franklin), 9 Nov 1797; 2 songs (London, *c*1797)
The Pavilion (musical entertainment, 2, Linley), 16 Nov 1799, *Lbl*; rev. as The Ring, or Love me for myself, 21 Jan 1800
Merchant of Bruges (tragicomedy, 5, D. Kinnaird, after R. Brome: *The Beggar's Bush*), 14 Dec 1815; opening glee and chorus (London, ?1816)
Flights of Fancy, 'fairy' glees, 4vv (London, 1799)
6 Canzonetts, pf/hp (London, 1800)
8 Songs (O. Goldsmith, T. Moore, W. Bowles), T/S, pf (London, 1809)
ed.: *Shakspeare's Dramatic Songs* (London, 1816) [partly original, partly selected]
8 Pastoral Canzonetts, S, S, pf (London, ?1816)
Requiem II (W. Linley) in A Requiem to the Memory of the Late Samuel Webbe, ed. J. Fane, Earl of Westmoreland (London, ?1820)
8 Glees (London, ?1832)
Other glees, elegies pubd individually and in collections
Sacred music, 1789–1816; songs, 1800–12; hymns, 1817; glees; elegies: *Lbl* (some autograph)

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GWILYM BEECHEY/LINDA TROOST

Linley, Francis (*b* Doncaster, 1771; *d* Doncaster, 13 Sept 1800). English composer, organist and music dealer. As far as is known he was no relation of the Linley family of Bath. He was blind from birth. He studied the organ with Edward Miller, organist of Doncaster parish church from 1756 to 1807. In the early 1790s Linley went to London to become organist of St James's Chapel, Pentonville, and married a blind lady of considerable fortune. Together they purchased Bland's music-selling business in Holborn in 1797, but this venture soon failed, and after his wife had deserted him Linley went to America. In 1799 he returned to England and settled again in Doncaster. An obituary notice in the *Doncaster, Nottingham and Lincoln Gazette* of 19 September 1800 says that Linley was 29 at the time of his death and that he was a freemason. Linley's compositions include songs, keyboard pieces, an organ tutor (*c*1800), and some solos and duets for flutes. A Prelude in G is in *Old English Organ Music for Manuals*, ii (ed. C.H. Trevor, London, 1966).

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GWILYM BEECHEY

Linley, George (*b* Leeds, 1798; *d* London, 10 Sept 1865). English author and composer. As a young man he amused himself with writing satirical literature directed against the magnates of Leeds. He moved to London, where he did literary work of various kinds and wrote the words or the music – frequently both – of some of the most popular songs of his day, including *Ever of thee*, *I cannot mind my wheel, mother* and *Thou art gone from my gaze*. His operas include *Francesca Doria* (1849), *The Toymaker* (1861, an adaptation of Adam's *La poupée de Nuremberg*) and *Law versus Love* (1862). He also wrote the librettos of a number of operas including Balfe's *Catherine Grey* (1837), the first 19th-century English opera without spoken dialogue. His smaller vocal compositions include partsongs, hymns, and nursery rhyme settings, as well as editions and arrangements of folksong melodies. His *Musical Cynics of London* (London, 1862)

is a satirical poem ridiculing H.F. Chorley, the music critic for *The Athenaeum*. It attacks not only Chorley's musical criticism but also his books, plays, librettos, translations, appearance, voice and dinner parties. Linley also wrote the text to Edouard Silas's *Joash*, a sacred drama presented at the Norwich Triennial Festival in 1863. The text was censured as 'unlyrical' and 'undignified' by Chorley in his *Athenaeum* review.

FRANK KIDSON/ROBERT BLEDSOE

Lin Minyi. *See* LAM MANYEE.

Linnet, Anne (*b* Århus, 30 July 1953). Danish composer and rock musician. She made her début as a rock singer and composer in 1971 with the jazz- and soul-inspired band Tears. In 1974 she formed an all-woman band, Shit og Chanel, which issued five recordings. She studied with Per Nørgård and Hans Abrahamsen at the conservatory in Århus (1976–85), graduating first in music education and then in composition, and was the first woman to complete the composition course at a Danish conservatory. In 1977 she made a solo recording, *Kvindesind*, in which she set poems by the Danish writer, Tove Ditlevsen. During the 1980s she wrote much theatre music and, with her bands, issued further recordings, including *Anne Linnet Band* (1981) and *Marquis de Sade* (1983). Her 1988 record of simple love songs, *Jer er jo lige her* ('I'm Right Here'), sold 400,000 copies, making it the best-selling Danish album ever. Linnet composed the songs' lyrics as well as the music. Simplicity and a sense for the musical declamation of the Danish language characterize Linnet's popular music; her singing voice is distinctive rather then melodious. The more serious compositions have not enjoyed the same success, but Linnet does not consider that these two kinds of music exist in separate spheres, since both aim for a direct and intense personal expression and make equal use of her technical abilities.

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(*selective list*)

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INGE BRULAND

Lin Shicheng (*b* Nanhui county, Shanghai, March 1922). Chinese *pipa* player. Lin's musical training began with his father, himself a talented multi-instrumentalist. He also trained as a doctor of (Chinese) medicine, graduating in 1941. In 1942 Lin began *pipa* lessons under the tutelage of Shen Haochu (1899–1953), a leading player in the Pudong school of performance. After working for some years in Shanghai, Lin was appointed in 1956 to the Central Conservatory of Music in Beijing. Lin has been influential as recitalist, as teacher and as an editor of *pipa* scores and methods.

WRITINGS

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JONATHAN P.J. STOCK

Linterculus (Lat.). *See* KIT.

Linus. This Greek name or term appears first in Homer: a lyre-playing youth 'sings of Linus', or 'sings a Linus song' (*Iliad*, xviii.569–72). The scene, a vintage festival, contains no suggestion of mourning; but HESIOD (Evelyn-White, frag.1) spoke of Linus whom 'all bards and kithara players bewail (*thrēneusin*; the *thrēnos* was a ritual lament)'. Three centuries later, Herodotus (ii.79.2–3) offered a similar description, and the tragic poets (Aeschylus, *Agamemnon*, 121; Sophocles, *Ajax*, 627; Euripides, *Helen*, 172, *Orestes*, 1395) used *ailinon* as a lyric cry of grief. Usually it has been translated 'alas for Linus!' but it is often equated with the Phoenician *ai lanu*, 'woe to us!'. The contradiction can be resolved only by accepting the hypothesis that the Linus song of the *Iliad* was a form of lament for the vintage, imagined as undergoing a kind of death.

Genealogies of Linus, who emerged as a mythological figure at a comparatively late stage in Greek history, likewise display two quite different orientations. The more persistent and developed of these, a tradition of the central mainland and especially Thebes (a city with a brilliant musical culture), singled out Apollo and one or another of the Muses as his parents. He came increasingly to be given musical attributes: in a wide variety of sources he appears, for example, as Heracles' teacher and the rival of Apollo, as a master singer or kithara player and a composer of *thrēnoi*, and as the discoverer of several technical innovations and ultimately of music itself. Whether this elaborate and occasionally fantastic development began with the personification of a vintage song remains uncertain. The legends of Linus's death are also varied: in one he is killed by his father Apollo for presuming to be equal to the god as a musician (Pausanias, *Description of Greece*, ix.29.6; cf Diogenes Laertius, *Lives*, i.4); in another he is killed by his pupil Heracles for reprimanding his awkwardness in playing the lyre (Apollodorus, ii.4.9).

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WARREN ANDERSON/THOMAS J. MATHIESEN

Linyova, Yevgeniya (Ėduardovna) [Lineff, Eugenie] (*b* Brest-Litovsk [now Brest, Belarus], 28 Dec 1853/9 Jan 1854; *d* Moscow, 24 Jan 1919). Russian polyphonic folksong collector. After receiving professional training as a singer, she performed in operatic productions in Vienna, Budapest, London, Paris and Moscow (1882–3, Bol′shoy). She also worked clandestinely for an illegal

revolutionary publishing organization, translating the works of Marx and Engels (1882–4). At the end of the 1880s she ceased both her career as a professional singer and her revolutionary work, and made her first folksong recordings, which are no longer extant. After her marriage she and her husband were émigrés in the UK (1891–2) and USA (1892–6). There she founded and directed a choir, whose performances of Russian folksongs in New York and Philadelphia, and at the Chicago World Trade Fair (1893), were received enthusiastically and earned money to support an émigré press.

Upon her return to Russia, Linyova began to record Russian folksongs using the phonograph, to which she had been introduced in the USA. From 1897 to 1901 she undertook expeditions to the provinces of Voronezh, Tambov, Nizhegorod, Vladimir, Kostroma, Novgorod and Vologda, and published a small proportion of the songs she collected in her celebrated two-volume selection of Great Russian folksongs. She was awarded a gold medal for her research publications in 1905. From 1903 to 1913 she undertook further fieldwork in Ukraine, Slovakia and Serbia, and made a special study of the Dukhobors and Molokans in the Caucasus. She also participated in international musicological conferences in Vienna (1909) and London (1911). She conducted her research in association with the Moscow Music-Ethnography Commission and centred her educational activities meanwhile on the People's Conservatory, which was founded in 1906 on her own initiative to provide free training in choral singing for those of modest means.

Although Linyova was not the first to record folksong in Russia, it is her name that is associated with the advent of phonographic recording in Russian ethnological musicology and her transcriptions of choral songs that are considered to be the closest to the originals. She identified the basic principle of Russian polyphonic folksong as being the singing of several variations of a song melody simultaneously with the voices always coming to a unison close. Her theories, which support the ideas of Yu.N. Mel'gunov, influenced Adler's conception of heterophony. Although subsequent to her research several types of Russian polyphonic folksongs have been distinguished, her work retains its validity and continues to have a widespread impact on Russian musicology. Many of her recordings are still preserved and are held, together with some of her manuscripts, at the Institute of Russian Literature, St Petersburg; the remainder of her manuscripts are held at the State Central Museum of Musical Culture in Moscow.

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FOLKSONG COLLECTIONS

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M.A. LOBANOV

Linz. City in Austria on the Danube. Its musical history can be traced back to the mid-14th century. Masses were sung at the Deutschordenskirche (from 1348), at the parish church (from 1355) and at the church of the Minorite convent (from 1397), where the pupils of the parish school performed under their teacher, the choirmaster. There were no important figures among either the choirmasters (from 1355) or the organists (from the mid-16th century). From about 1550 there are records of town musicians whose tasks included sounding calls from the tower (*Turmblasen*), playing at weddings, funerals and dances, and assisting in the parish church as well as, briefly, in the Lutheran Landhauskirche. The town's first organ builder was Hans Lar (1485). When the household of Emperor Friedrich III was in Linz (1485–93) it brought with it its own court orchestra, imperial trumpeters and pipers and the celebrated lutenist Albrecht Morhanns. In 1490 Paul Hofhaimer was in Linz under the auspices of Maximilian I; a longer visit by the emperor in 1501 brought a performance of *Ludus Dianae* by Conradus Celtis to the town, complete with four-part odes by an anonymous composer. Musicians from Linz such as Johann Pruelmair and Asmus von Linz were members of Maximilian's household; Matthias Serna and Christoph Hoffmaister were employed by Ferdinand I. Ferdinand's court Kapellmeister, Arnold von Bruck, lived in Linz from 1548 until his death.

The affinity of urban populations for Lutheranism meant that the Lutheran Landschaftsschule and Landhauskirche became important centres of musical culture in the second half of the 16th century, and such composers as Nicolaus Rosthius, Wolfgang Rauch, Daniel Scheuchmair, Johannes Brassicanus and Martin Zeiller held positions there. Johannes Kepler, a teacher at the Landschaftsschule, wrote his *Harmonices mundi libri V* (Linz, 1619); this work and a contemporary composition by Elias Ursinus mark the beginnings of music printing in Linz. The repertory of chorales of the Lutheran community in Linz was published by the senior minister and music theorist Daniel Hitzler, in exile in Strasbourg (1634).

With the closing-down of the Lutheran school and church as a consequence of the early Counter-Reformation (1624) the Jesuits, with their college (founded in 1610) and seminary (founded in 1628), became particularly important in the musical life of the town. Their pupils assumed responsibility for church music in the Jesuit

church, in that of the Ursulines (from 1680) and at sacred performances organized by religious fraternities. The composers Romanus Weichlein, Franz Weichlein, Joseph Riepel and J.B. Lasser were pupils of the Jesuits in Linz. At the theatre of the Jesuit school 343 Latin dramas were performed between 1608 and 1764; the music for 15 of these was provided by F.T. Richter, Andreas Rochner, J.B. Staudt, J.M. Kämpfl and Georg Butz. Linz's first opera production took place on 7 January 1677 with Antonio Draghi's *Ercole acquistatore dell'immortalità* in the presence of Leopold I. During the next 100 years such performances remained isolated events, associated with great occasions at the court, but regular opera performances began in the 1760s. Mozart visited Linz in 1783 and wrote his Linz Symphony K425 for a concert at the theatre.

The 19th century began with the formation of new musical organizations, one of which, the Gesellschaft der Musikfreunde (later Linzer Musikverein) arranged the town's musical activities for 100 years. The music academy that it established in 1822 later became the Bruckner-Konservatorium. Towards the middle of the century, the town's first choral unions were founded. The oldest of these, the Liedertafel Frohsinn (1845), of which Anton Bruckner was twice choirmaster (1860–61 and 1868), later became the Sängerbund Frohsinn. During the next 60 years other choral societies were founded, the most important of which are the Männergesangverein Sängerbund (1857), the Oberösterreichischer und Salzburgischer Sängerbund (1865), the Arbeitersängerbund (1880), and the Christlich-Deutscher Gesangverein (1905). The Neue Ständische Theater was built in 1803 after a fire had destroyed its predecessor in 1800. The theatre, in which plays, operas, operettas and ballets were performed, has always laid particular emphasis on new productions. Since 1870 many young singers have begun their careers there before moving to the Vienna Opera.

Although one active organization, the Konzertverein, was founded in 1919, the theatre in particular was affected by the world economic crisis in the post-World War I period. Of the musical institutions planned after the Nazis occupied Austria in 1938 (an opera house, a symphony orchestra etc.), only the academy of music survived the end of World War II. The theatre has been rebuilt twice, and since about 1920 it has been known as the Landestheater. In 1958 Clemens Holzmeister designed a new theatre complex comprising a small Kammerspiele (cap. 421) and the new Landestheater (cap. 756). This has, however, proved too small and acoustically problematic. The Landestheater also maintains a tradition of premières, in particular of works by Upper Austrian composers as well as rare works (Wagner's *Rienzi*, Krenek). A municipal music council, now the Linzer Veranstaltungsgesellschaft, organizes orchestral and chamber concerts, solo recitals, youth concerts and industrial concerts. There are also public and private concerts given by Catholic and Lutheran church choirs, amateur music-making and student concerts.

Since the 1970s the musical life of Linz has flourished. 1974 saw the opening of the Brucknerhaus on the banks of the Danube, a fine complex of concert and congress halls designed by the Finnish architect Heikki Siren (Brucknersaal, cap. 1520, Stiftersaal, cap. 392, Keplersaal, cap. 168). The excellent organ in the large Brucknersaal was built by Flentrop; the Anton Bruckner organ competition takes place there every four years. The Internationale Brucknerfest Linz, founded in 1974, is held annually in September and October. At the Linzer Klangwolke, an open-air festival for up to 200,000 people held since 1979 on the banks of the Danube during the Bruckner Festival, music by Bruckner, Mahler and even Pink Floyd is broadcast widely by high-tech sound. The idea of music outside the confines of the concert hall is regarded as the new trademark of Linz. Ars Electronica, a festival 'between art, technology and society', is held annually in June.

The Anton Bruckner-Institut Linz, founded by Franz Grasberger, has been accommodated in the Brucknerhaus since 1978. Its publications include a series of *Dokumente und Studien* and reports on symposia at the institute. The Oberösterreichisches Landesmuseum contains a good collection of historical musical instruments of the 16th to 19th centuries. Since 1985 the Posthof has been a centre for rock, pop, dance and cabaret.

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O. Wessely: 'Musik und Theater in Linz zu Bruckners Zeit', *Anton Bruckner und Linz, Landhaus, 20 June – 11 Oct 1964* (Vienna, 1964), 35–40
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H. Kreczi: *Das Bruckner-Stift St. Florian und das Linzer Reichs-Bruckner-Orchester 1942–1945*(Graz, 1986)
H. Leopoldseder: *Linzer Klangwolke: Kunsterlebnis zwischen Himmel und Erde: die Geschichte eines Markenzeichens* (Vienna, 1988)
K. Gerbel and H. Leopoldseder, eds.: *Die Ars Electronica: Kunst im Zeitsprung* (Linz, 1989)
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OTHMAR WESSELY/HARALD GOERTZ

Lioncourt, Guy de (*b* Caen, 1 Dec 1885; *d* Paris, 24 Dec 1961). French composer and teacher. In 1904 he entered the Schola Cantorum, where his first teachers included Gastoué (Gregorian chant) and Roussel (counterpoint). He was accepted into d'Indy's composition class in 1905, and appointed *secrétaire-inspecteur des cours* (1912) and professor of counterpoint (1914). After taking his composition diploma in 1916, he remained at the Schola, teaching and editing its monthly publication *Tablettes*. In 1931, on d'Indy's death, he was made sub-director of the institution and professor of composition. Following disagreements that shook the Schola in 1935, he was one of those who left to found the Ecole César Franck, which he directed. His music is that of a stalwart of the Schola; in particular, he placed a high value on plainsong and produced a large body of liturgical works. He edited the

fourth (and final) volume of d'Indy's *Cours de composition musicale* (Paris, 1951). He published a volume of memoirs, *Un témoignage sur la musique et sur la vie au XXme siècle* (Paris, 1956), a valuable record of the Schola under d'Indy by one who was devoted to the 'Maître'; it contains a list of his works.

WORKS
(*selective list*)

Stage: Jan de la lune (drama, prol, 3, R. de Pampelonne, after F. Boissin), op.58, 1915–21; Le mystère de l'Emmanuel (liturgical drama, L. David), op.62, 1924; Le mystère de l'Alleluia (liturgical drama, David), op.65, 1925–6; Le mystère de l'Esprit (liturgical drama, David), op.96, 1939–40; incid music

Choral orch: Hyalis, le petit faune aux yeux bleus (after A. Samain), op.35, solo vv, chorus, orch, 1909–11; La belle au bois dormant (after C. Perrault), op.48, solo vv, chorus, orch, 1912–15; Les dix lépreux (R. des Granges), op.52, 1v, female chorus, orch, 1918–19; Le reniement de St Pierre, op.74, solo vv, chorus, orch, 1928; Le dict de Mme Saincte Barbe (Comte de Lapparent, after old Fr.), op.86, solo vv, chorus, str, hp, 1937; Le navrement de Notre-Dame (L. Chancerel), op.100, solo vv, chorus, orch, 1943

Liturgical: 3 masses, b, op.47, 4vv, 1914–22, A, op.99, 3vv, org, 1942, d, op.106, 2vv, org, 1948; many motets etc; org pieces

Inst: Pf Qnt, op.27, 1908; 3 mélodies grégoriennes, op.60, sax, org, 1923; Pf Qt, e, op.63, 1925; Str Qt, a, op.83, 1933; pf pieces, etc

Numerous songs, some with orch; secular choral pieces

Principal publishers: Durand, Fortin, Schola Cantorum

PAUL GRIFFITHS

Lionel (Power). *See* POWER, LEONEL.

Lionnet, Jean (*b* Versailles, 1 May 1935; *d* Viroflay, 13 Oct 1998). French musicologist. He studied at the Institut des Hautes Etudes Cinématographiques in Paris, where he obtained the diploma in sound engineering in 1959. From 1962 to 1976 he worked in the cinema industry. After moving to Rome in 1965, he began research in 1976 for RISM with the responsibility for cataloguing musical manuscripts in Italy. In 1990 he returned to France and became a researcher at the Centre de Musique Baroque at Versailles. His principal subjects of research were music in Rome, especially performing practice and the papal chapel, French music of the 17th century and the circulation of music in the Baroque period.

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'Les activités musicales de Flavio Chigi, cardinal, neveu d'Alexandre VII', *Studi musicali*, ix (1980), 287–301

'La "Salve" de Sainte-Marie Majeure: la musique de la chapelle Borghese au 17ème siècle', *Studi musicali*, xii (1983), 97–120

'Una svolta nella storia del collegio dei cantori pontifici: il decreto del 22 guigno 1665 contro Orazio Benevolo, origine e conseguenze', *NRMI*, xvii (1983), 72–103

'André Maugars: riposta data a un curioso sul sentimento della musica d'Italia', *NRMI*, xix (1985), 681–707

'La Cappella Pontificia e il regno di Napoli durante il Seicento', *La musica a Napoli durante il Seicento: Naples 1985*, 541–54

'Un musicista dimenticato: Dionigio Fregiotti', *Händel e gli Scarlatti a Roma: Rome 1985*, 285–96

La musique à Saint-Louis des Français de Rome au XVIIe siècle (Venice, 1985)

'La musique à "Santa Maria della Consolazione" au 17ème siècle', *NA*, new ser., iv (1986), 153–202

'Palestrina e la Cappella Pontificia', *Studi palestriniani II: Palestrina 1986*, 125–37

'Une partition inconnue d'Alessandro Scarlatti', *Studi musicali*, xv (1986), 183–212

'L'évolution du répertoire de la Chapelle Pontificale au cours du 17ème siècle', *IMSCR XIV: Bologna 1987*, ii, 272–9

'Performance Practice in the Papal Chapel during the 17th Century', *EMc*, xv (1987), 3–15

'Une "mode française" à Rome au XVIIe siècle', *RdM*, lxxvii (1991), 279–90

'La "Sapienza" e la musica nel Seicento', *Roma e lo studium urbis: spazio urbano e cultura dal Quattro al Seicento: Rome 1989*, ed. P. Cherubini (Rome, 1992), 376–85

'La diffusion des manuscrits musicaux en Europe au XVIIe siècle', *Les samedis musicaux du château de Versailles*, 9 May–5 Sept (Versailles, 1992), 67–85 [programme book]

'La musique à San Giacomo degli Spagnoli au XVIIème siècle et les archives de la Congrégation des Espagnols de Rome', *La musica a Roma attraverso le fonti d'archivio: Rome 1992*, 479–505

'The Borghese Family and Music during the First Half of the Seventeenth Century', *ML*, lxxiv (1993), 519–29

'Le répertoire des vêpres papales', *Collectanea II: Studien zur Geschichte der päpstlichen Kapelle*, ed. B. Janz (Rome, 1994), 225–48

'Les événements musicaux de la légation du cardinal Flavio Chigi en France, été 1664', *Studi musicali*, xxv (1996), 127–54

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M.-A. Charpentier: *Canticum pro pace*, Patrimoine musical français, *Monumentales*, i/3/i (Versailles, 1994)

La Cappella Giulia, i: *I vespri nel XVIII secolo* (Rome, 1995) [incl. works of P.P. Bencini, Paolo Lorenzani, Francesco Grassi and Girolamo Galavotti]

JEAN GRIBENSKI

Lion's roar. *See* STRING DRUM.

Lipatti, Dinu [Constantin] (*b* Bucharest, 19 March 1917; *d* Geneva, 2 Dec 1950). Romanian pianist and composer. The name Dinu was a diminutive of his baptismal name. He came from a musical family: his father had studied the violin with Sarasate and Carl Flesch, his mother was a good pianist, while Enescu was his godfather and a major influence on his career. His first serious studies were at the Bucharest Conservatory with Mihail Jora and Floria Musicescu, with whom he maintained lifelong ties. At the conservatory, where he remained from 1928 to 1932, his self-discipline and striving for perfection were already evident. Lipatti was awarded only second prize in the 1934 Vienna International Piano Competition, causing Cortot to resign from the jury, and subsequently invite the young pianist to study with him in Paris. There Lipatti also took lessons with Yvonne Lefébure (Cortot's assistant at the time) and studied composition with Dukas and Nadia Boulanger, whom he called his 'musical guide and spiritual mother'. In 1934 he played Liszt's First Concerto with the orchestra of the Ecole Normale conducted by Cortot, and in 1935 gave the first Paris performance of Enescu's F♯ minor Sonata. Lipatti gave his first major Paris recital at the Salle Pleyel in 1939, but when war intervened he returned to Bucharest to perform, teach, compose and write music criticism. In 1943 the first signs of lymphogranulomatosis, a rare form of cancer, were diagnosed, and although he took up a professorship at the Geneva Conservatory in 1949, and played and recorded the Schumann Concerto with the Philharmonia under Karajan in London, he drastically reduced the number of his European appearances and cancelled projected tours of Australia and the Americas. In 1946 he had signed an exclusive contract with Columbia and, temporarily revived by the new drug cortisone, was able to make recordings at his home in Geneva under the supervision of Walter Legge. Lipatti's final recital, which was recorded, was given in September 1950 in Besançon where, despite extreme illness, he gave incomparable performances of Bach's First Partita, Mozart's A minor Sonata, two Schubert impromptus and the complete Chopin waltzes, except no.2, which he was too exhausted

to play, offering Myra Hess's transcription of Bach's 'Jesu, joy of man's desiring' as a last-minute substitute.

A tireless searcher for musical truth and a musician of rare sensibility and delicacy, Lipatti needed four years of preparation on Beethoven's 'Emperor' Concerto and three years on Tchaikovsky's First Concerto if his exacting standards were to be met. His recorded legacy is small but beyond price, and includes major works by Bach, Mozart, Schumann, Chopin and others. His account of Ravel's *Alborada del gracioso* is unmatched in its blend of startling brilliance and poetry. Tributes to Lipatti were unstinting. For Yehudi Menuhin he was 'a manifestation of a spirit realm, resistant to all pain and suffering', while for Cortot his playing was, quite simply, 'perfection'. Boulanger was as haunted by 'that serene face with its dark velvet eyes' as by the musical force and clarity that emanated from him; and for Poulenc he was 'an artist of divine spirituality'. Lipatti's own compositions include works for one and two pianos with orchestral accompaniment, and a Sonatina for the left hand which was recorded by his pupil, Béla Siki, and which shows, in relatively gentle vein, the influence of Bartók.

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A. Lipatti: *La vie du pianiste Dinu Lipatti, écrite par sa mère* (Paris, 1954)
B. Siki: 'Dinu Lipatti', *Recorded Sound*, no.15 (1964), 232–7
D. Tănăsescu: *Lipatti* (Bucharest, 1965) [with discography and list of works]

DESMOND SHAWE-TAYLOR/BRYCE MORRISON

Lipavský, Josef [Lipawsky, Joseph] (*b* Vysoké Mýto, Bohemia, 22 Feb 1772; *d* Vienna, 7 Jan 1810). Czech composer and pianist. After studying the organ with Ignác Haas at Hradec Králové and philosophy at Prague, he went to Vienna to read law. There he completed his musical training in piano and composition with Georg Pasterwiz, Johann Baptist Vanhal and possibly Mozart, to whom he dedicated his variations op.1 (1791). He soon made a reputation as a composer and pianist. After teaching music to the daughters of Count Adam Teleki for two years, he was appointed, at the count's recommendation, as exchequer to the imperial Privy Chamber Treasury in Vienna.

Although Lipavský wrote some chamber and orchestral works, as well as songs and Singspiele, most of his works are for solo piano. The piano works have early Romantic elements, such as the emphatic melodic nature of the middle voices (with passing notes in parallel 6ths), block chords with expressive harmonic suspensions and Schubertian shifts between major and minor. They demand only modest performing abilities, but their fluent technique and clear texture won them a favourable critical reception.

WORKS

printed works published at Vienna unless otherwise stated

INSTRUMENTAL

Orch: 12 minuets, first perf. Vienna, Redouten-Saal, 24 Nov 1799, *A-Wn*; sym., str, *D-Mbs*, doubtful
Chbr: Grande sonate, pf, vn, op.9 (*c*1800–02); Grande sonate, pf, vn, vc, op.10 (*c*1800–02); Grande sonate, E♭, pf, vn, vc, op.11 (1802); Sonata, G, pf, fl, oeuvre dernier (n.d.)
Hpd/pf: La chasse, characteristic sonata, op.18 (1803); 3 romances ou andante, op.19 (1803); [2] Sonate non difficile, op.21 (1803); Grande sonate pathétique, f, op.27 (Leipzig, 1805); Grande sonate, E, op.32 (*c*1808); more than 15 sets of variations, on themes by Cherubini, Dalayrac, Haydn, Kozeluch, Méhul and others, some pubd, 1 set ed. in MVH, xv (1966); over 20 other works, incl. rondos, minuets, polonaises, fugues
6 fugues, org/pf, op.29 (1806)

VOCAL

Singspiele, lost: Die Nymphe der Silberquelle (3), Vienna, Wiedner, 24 Sept 1794; Bernardon; Der gebesserte Hausteufel (2)
Other works: motet, D, S/T, fl, orch, *CZ-Bm*, *Pnm*; Lasset uns fröhlich des Lebens geniessen, tercet, B♭, *Pnm*; Minna, song, 1v, pf, op.15 (1803); Lieder österreichischer Wehrmänner (n.d.)

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AMZ, v (1802–3); vi (1803–4); vii (1804–5); viii (1805–6); xix (1817)
J.G. Meusel: *Teutsches Künstlerlexikon* (Lemgo, 2/1808–14/*R*) [incl. list of works]

MILAN POŠTOLKA

Lipiński, Karol Józef (*b* Radzyń, 30 Oct 1790; *d* Urłów, nr Lemberg, 16 Dec 1861). Polish violinist, conductor, composer and teacher. He learnt the violin and rudiments of music from his father Feliks (1765–1847), conductor of the orchestra of the Potocki family. In 1799 Feliks Lipiński was appointed conductor of the Count Starzeński Orchestra in Lemberg, of which young Karol became a member. Under the influence of his friend the cellist F. Kremes, Lipiński studied the cello for a certain time but soon returned to the violin, developing the beautiful, strong and deep tone which was to become characteristic of his playing. In 1810 he became first violinist and later conductor of a theatre orchestra in Lemberg, where three operas by him were performed (1813–14). In 1814 he went to Vienna and met Spohr, who encouraged him to study the violin further. On his return to Lemberg he resigned from the theatre and concentrated on practising and composing. After reading in the newspapers about Paganini, he decided to hear him and in 1817 left for Italy, giving concerts on his way in Hungary and Croatia. He met Paganini in April 1818 in Padua and played with him twice (17 April and 24 May 1818) in Piacenza. Between 1819 and 1828 he played in many Polish, German and Russian towns. He met Paganini for the second time in 1829 in Warsaw, during the coronation of Nicholas I of Russia as King of Poland, and their playing initiated a press controversy as to who was the greater. When he returned to Lemberg he gave up public performance so as to perfect his technique. In 1835 he toured western Europe and after spending some time in Germany, he played in Paris (3 March 1836) and then in London and Manchester. After his return to Poland, he performed in Vienna, Prague and several Russian towns, including Kiev, Moscow and St Petersburg. In 1839 he was appointed Konzertmeister by the Saxon king in Dresden. From that time on, all his activities centred on Dresden, where apart from the royal orchestra he formed his own string quartet and taught, among others, Wieniawski and Joachim. In 1861 he retired to his estate at Urłów.

One of the best violinists in the first half of the 19th century, Lipiński represented the orthodox Classical school of Viotti and Spohr, with an emphasis on good tone quality. Lipiński's mastery of all the other elements of technique made his style unique. His compositions include three symphonies (op.2), capriccios, concertos,

rondos alla polacca, fantasies and variations on themes from popular operas, many dances and occasional pieces. They were published in Germany, France and Poland, but since they are unoriginal in technique and invention, they were soon forgotten. His brother Feliks (?1815–69), violinist and composer, was one of his pupils. Feliks played in Kraków, Warsaw, Lemberg and, in 1840, in Germany, Russia and France. His few compositions (which include an Allegro de concert dedicated to Liszt) are of little value.

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M. Zduniak and M. Passella, eds.: *Karol Lipiński: zycie, działność, epoka* [Lipiński: life, career, epoch] (Wrocław, 1990)

JÓZEF POWROŹNIAK/ZOFIA CHECHLIŃSKA

Lipkin, Malcolm (Leyland) (*b* Liverpool, 2 May 1932). English composer. He studied the piano with Green (1944–8) and composition with Stevens at the RCM (1949–53) and privately with Seiber (1954–7). During the 1950s his Fourth Piano Sonata (1955), Piano Concerto (1957) and the widely performed First Violin Sonata (1957) established his name. Lipkin's compositions are meticulously crafted. His early works show the influence of Bartók and Stravinsky and are marked by extended melodies, motor-rhythms and clear tonal frameworks, as in the Second Violin Concerto (1960–62). However, from the *Sinfonia di Roma* (Symphony no.1) (1958–65) onwards, his style changed, with pithy, fragmented ideas and rhythmic cells becoming the basis of composition. His idiom became austere, dissonant, with the tonality obscured and an emphasis on spare textures and sinewy counterpoint as in his second and third symphonies *The Pursuit* (1975–9) and *Sun* (1979–86). The Wind Quintet (1985), Piano Sonata no.5 (1986) and Piano Trio (1988) are all characterized by periods of forceful energy created by driving ostinatos. In the *Variations on a Theme of Bartók* (1989), more pronounced tonal centres and overt lyricism are reintroduced, although still combined with a rigorous exploitation of cellular thematic ideas. Lipkin's music often springs from extra-musical associations. *Clifford's Tower* (1977) and the Oboe Concerto (1988–9) are responses to man's inhumanity to man; *Sinfonia di Roma* arose from environmental concerns; and *The Pursuit* and *Sun* take as their genesis quotations from 17th-century poets reflecting the transience of human life.

WORKS
(*selective list*)

Orch: Movt, str, 1956–7, rev. 1960; Pf Conc., 1957; Sinfonia di Roma (Sym. no.1), 1958–65; Vn Conc. no.2, 1960–62; Pastorale, hn, str, 1963; Mosaics, chbr orch, 1966, rev. 1969; Conc., fl, str, 1974; The Pursuit (Sym. no.2), 1975–9; Sun (Sym. no.3), 1979–86; Conc., ob, chbr orch, 1988–9; From across La manche, str, 1998

Choral: Ps xcvi, SATB, chbr orch, 1969; Ps cxvii, SATB, 1969; The White Crane, young vv, orch, 1972; 2 Ps (xcii, cxxi), SATB, 1972–3; The Knight of the Grail (anon.), A, SSA, pf, 1993

Vocal: 4 Departures (R. Herrick), 1v, vn, 1972; 5 Songs (P.B. Shelley), S, pf, 1978

Inst: Pf Sonata no.3, 1951, rev. 1979; Pf Sonata no.4, 1955, rev. 1987; Bagatelles, pf, 1955; Sonata no.1, vn, pf, 1957; Suite, fl, vc, 1961; Str Trio, 1963–4; Metamorphosis, hpd, 1974; Interplay, rec, b viol, hpd, perc, 1975; Interplay, fl, vc, pf, 1975; Recollections, perc, 1976; Clifford's Tower, wind qnt, str trio, 1977; Trio, fl, va, hp, 1982; Naboth's Vineyard, recs, vc, hpd, 1982; Wind Qnt, 1985; Pf Sonata no.5, 1986; Prelude & Dance, vc, pf, 1987; Pf Trio, 1988; Variations on a Theme of Bartók, str qt, 1989; Dance Fantasy, vn, 1991; 5 Bagatelles, ob, pf, 1993; Duo, vn, vc, 1994; Sonata no.2, vn, pf, 1997; Pierrot Dancer, va, pf, 1998

MSS in *GB-Lbl*
Principal publisher: Chester

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M. Miller: 'Malcolm Lipkin', *MO*, cxv (1992), 187 only

ANDREW BURN

Lipkin, Seymour (*b* Detroit, 14 May 1927). American pianist, conductor and teacher. He received his musical training at the Curtis Institute as a piano pupil of Saperton (1938–41), Serkin and Horszowski (1941–7). Essentially self-taught as a conductor, he worked with Koussevitzky at the Berkshire Music Center for three summers (1946, 1948 and 1949) and served as apprentice conductor to Szell with the Cleveland Orchestra (1947–8). Lipkin made his conducting début with the Cleveland Little SO in 1948, the year that he won the Rachmaninoff Piano Competition. He made his New York piano début as soloist with the New York PO under Munch (1949), and subsequently performed with most of the major American orchestras. After more than two decades of concert activities limited to conducting, Lipkin resumed his piano career with a New York recital in 1981. Since then he has performed almost all of Beethoven's major works for piano, including complete cycles of the sonatas and concertos. A faculty member of the Curtis Institute (from 1969) and the Juilliard School (from 1986), Lipkin is artistic director of the Kneisel Hall Chamber Music Festival in Blue Hill, Maine (since 1987). Between 1988 and 1992 he served as artistic director of the University of Maryland International Piano Festival and William Kapell Competition.

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MINA F. MILLER

Lipkowska [née Marschner], **Lydia (Yakovlevna)** [Lipkovskaya, Lidiya] (*b* Babino, 25 May/6 June 1882; *d* Beirut, 22 March 1958). Russian soprano. She studied at the St Petersburg Conservatory, and sang in St Petersburg at the Imperial Opera (1906–8 and 1911–13) and in private opera companies (1913–15). In 1909 she sang in Paris and then in the USA, appearing with the companies of Boston (1909) and Chicago (1910), and singing with the Metropolitan Opera (1909–11). She made her Covent Garden début as Mimì in 1911, later appearing as Wolf-Ferrari's Susanna, Gilda and Violetta. At Monte Carlo in 1914 she took part in the first performances of Ponchielli's *I Mori di Valenza* with Georgy Baklanov and Giovanni Martinelli. After emigrating to France in 1919, she appeared with different émigré opera troupes in western Europe, toured the USSR (1928–9) and later lived and taught in Romania; among her students was the soprano Virginia Zeani. Her repertory included Lakmé, Lucia,

Rimsky-Korsakov's Marfa (*The Tsar's Bride*), the Snow Maiden and Ol′ga (*Ivan the Terrible*), and Tchaikovsky's Tat′yana and Iolanta. According to contemporary critics she was a good actress with an attractive presence and a pure voice capable of expressing uncomplicated emotions. She made 29 recordings between 1911 and 1914 which reveal her refinement of tone.

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HAROLD BARNES/ALAN BLYTH

Lipman, Samuel (*b* Los Gatos, CA, 7 June 1934). American music critic and pianist. He studied piano with Lev Shorr, Alexander Libermann and Rosina Lhévinne, attended San Francisco State College (BA 1956) and did graduate work in political science at the University of California, Berkeley (MA 1958); he then taught political science at Berkeley (1957–8). He was appointed to the faculty of the Aspen Music School in 1971 and to that of the Waterloo Music Festival, New Jersey, in 1976; he was named artistic director of the festival in 1985. He became music critic of *Commentary* in 1976, publisher of the *New Criterion* in 1982 and in the same year was appointed to the National Council on the Arts. He won the Deems Taylor Award in 1977 and 1980 for criticism and again in 1980 for his collection of essays *Music after Modernism* (1979). His other writings include *The House of Music: Art in an Era of Institutions* (1982). As a pianist, he has appeared in the USA and abroad; he gave the first New York performance of Elliott Carter's Piano Concerto in 1975.

Lipman's critical writings are uncompromisingly rigorous, demanding of composer, performer and management alike the highest standard of artistic excellence. He deals both with the works themselves and with the philosophical meaning of music, and comments with acerbity on the place of serious music in a media-orientated, middlebrow culture. Lipman is closely allied with the group of neo-conservative thinkers that includes Norman Podhoretz and Hilton Kramer.

PATRICK J. SMITH

Lipovšek, Marijan (*b* Ljubljana, 26 Jan 1910; *d* Ljubljana, 25 Dec 1995). Slovenian pianist and composer. He graduated from the Ljubljana Conservatory in 1932 where he was a composition pupil of Osterc and a piano pupil of Ravnik; his studies were continued in the Prague Conservatory masterclasses given by Suk, Hába and Kurz (1933), in Rome with Casella (1939–40) and in Salzburg with Marx (1944). From 1933 to 1939 he taught at the Ljubljana Conservatory, and then at the academy of music, of which he was rector between 1968 and 1970; he also lectured on theoretical musical subjects at the university (1962–83). He was director of the Slovenian Philharmonic (1956–64), editor-in-chief of the *Slovenska glasbena revija* (1951–60) and editor of the music publications of the Association of Slovenian Composers (until 1970). Lipovšek was active as a pianist, accompanist, chamber musician and writer on music. He composed in neo-Baroque and neo-classical styles until the 1960s, then in a freely Expressionist idiom.

WORKS
(*selective list*)

Orch: Suite no.1, str, 1939; Sym., 1939, rev. 1949, 1970; Domovina [Homeland], sym. poem, 1950; Suite no.2, str, 1951; Rhapsodie no.1, vn, orch, 1955; Toccata quasi apertura, 1956; Suite no.3, str, 1959; Rhapsodie no.2, vn, orch, 1962; Tpt Conc., 1969; Antichaos, sym. sketch, 1978

Chbr and solo inst: Sonata, vn, pf, 1941; Balada, vc, pf, 1944; Dvajset mladinskih pesmi [20 Youth Melodies], pf, 1944; Trije impromptuji, pf, 1953; Voznica, variations on a folk poem, pf, 1956; Štiri sporočila [4 Messages], str qt, 1973; Sonata, vn, pf, 1974; Trio brevis, str trio, 1982; Sonata, vn, 1983

Vocal: 16 samospevov [16 Songs], high v, pf, 1946; Orglar [Organist] (cant.), 4 vv, chorus, orch, 1949; Sončece sij! [Shine, little Sun!], song cycle, S, pf, 1955, arr. S, orch; Verzi, 6 songs, 1965; Pesmi iz mlina [Songs from the Mill], 6 songs, Mez, pf, 1980, arr. Mez, orch, 1988

Other songs, choruses, film scores

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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Lipovšek, Marjana (*b* Ljubljana, 3 Dec 1946). Slovenian mezzo-soprano. She studied at Graz and in Vienna, joining the Staatsoper in 1979 and then singing at Berlin, Hamburg, Frankfurt and Madrid. In 1986 she created Rosa Sacchi in *Die schwarze Maske* at Salzburg, where she has subsequently sung the Nurse (*Die Frau ohne Schatten*), Octavia (*L'incoronazione di Poppea*), Mistress Quickly, Marina (*Boris Godunov*), Clytemnestra and Countess Geschwitz (*Lulu*). Her repertory also includes Dorabella, Carmen, Ulrica (*Un ballo in maschera*), Azucena, Amneris, Brangäne, Marfa (*Khovanshchina*), the Composer, Octavian and Delilah. In 1990 Lipovšek made her Covent Garden début as Clytemnestra and her Metropolitan début as Fricka, a role she has also sung in Munich, Barcelona, Chicago and at La Scala. In 1994 she sang Judith (*Bluebeard's Castle*) in Florence and in 1995 her first Kundry in Munich. Her operatic recordings include Marfa, Brangäne, Waltraute, Marina, Mistress Quickly and the Sphinx in Enescu's *Oedipe*; all display her rich, vibrant, warm-toned voice, with its notably strong middle and lower registers, and her vivid gifts of characterization. Lipovšek also has a flourishing career as a concert singer, and has made admired recordings of works ranging from Bach's Passions to *Das Lied von der Erde* and *Oedipus rex*.

ELIZABETH FORBES

Lipowsky, Felix Joseph (*b* Wiesensteig, 25 Jan 1764; *d* Munich, 21 March 1842). German historian and music lexicographer, son of THADDÄUS FERDINAND LIPOWSKY. He studied the piano with Aemilian Vogt, attended the Gymnasium in Amberg and studied jurisprudence at the University of Ingolstadt. From 1791 to 1817 he was active in important Bavarian governmental and diplomatic positions. Among his many writings on Bavarian history, the *Baierisches Musik-Lexikon* is of particular importance to music, as it describes many musicians not otherwise traceable, though the biographical dates are frequently incorrect. Of his compositions (including four ballets for the Munich court theatre, 1787–97), only one Mass in G minor of 1789 survives (in *D-Mbs*). Writings on music are also found in Winter's *Portraite der berühmtesten Componisten der Tonkunst* (Munich, n.d.), the *National-Garde Almanach* (1814–15), and in some of his other non-musical works.

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ROBERT MÜNSTER

Lipowsky, Thaddäus Ferdinand (*b* St Martin, Upper Austria, 28 Dec 1738; *d* Wiesensteig, 18 May 1767). German composer, father of FELIX JOSEPH LIPOWSKY. He studied in Salzburg, where in 1759 he was evidently one of Leopold Mozart's best pupils in theory and the violin. After 1763 he was clerk of the court in the then Bavarian electoral enclave of Wiesensteig. After playing for the Bavarian Elector Maximilian III Joseph (1766) he was called to Munich as *Hofkammerrat*, but died just before taking up this post. Of his works, which include one Latin school comedy (Salzburg, 1759), church music, concertos, quartets and keyboard trios, only two oratorios survive (in *A-Ssp*) and a *Te Deum* (in *D-Po*). A *Symphonia a 4*, which is ascribed to 'Giuseppe Lipaphzki' (in *D-Mbs*) and cannot be the work of Joseph Lipavsky, may also be by him.

For bibliography *see* LIPOWSKY, FELIX JOSEPH.

ROBERT MÜNSTER

Lipp, Franz Ignaz (*b* Eggenfelden, Lower Bavaria, 1 Feb 1718; *d* Salzburg, 15 Aug 1798). Austrian composer and organist. He went to Salzburg as a 14-year-old choirboy and was appointed court and cathedral organist in 1754. At first his duties were restricted largely to performance at the cathedral; only after the death of Adlgasser in 1777 did Lipp become active as an accompanist at court. Less than a year later, Leopold Mozart wrote to his son: 'You can easily imagine how beastly things are now that ... Lipp accompanies at court. Whenever Ceccarelli sings, he complains loudly and publicly'. It is probably no coincidence that on his return to Salzburg in 1779, Mozart took over Lipp's court duties.

Lipp was a prolific composer of church music; manuscripts of his works dating from 1745 to 1796 survive in numerous libraries in and around Salzburg. Of his secular music only two string trios survive. Lipp's works are written in a conservative style and despite his long composing career he made few compositional advances. Leopold Mozart at first thought favourably of Lipp; in 1757 he wrote that Lipp 'also plays the violin, sings with a beautiful tenor voice, and composes not badly'. W.A. Mozart, however, considered Lipp to be a model of inadequacy, fit for ridicule; in 1778 he wrote ironically of one of his own performances: 'I preluded in the manner of Fischietti, played off a galanterie sonata in the style, and with the fire, spirit and precision, of Haydn, and then played fugues with all the skill of a Lipp, Hülber and Aman'.

WORKS

5 masses, *A-LA*, *Sd*, *Ssp*, *CH-E*, *D-WS*; 9 offs, *A-Sd*, *CH-E*, *D-WS*; 3 Vespers, *A-Sn*, *Ssp*; 2 Nona (per Hepdomadam and per Domenica), *Ssp*; 4 lits, *Sd*, *Wn*, *D-PO*, *TEI*
Other sacred: 15 Salve regina, *A-LA*, *Sn*, *D-BGD*, *FW*; 10 Stella coeli extirpavit, *A-Sn* (3 for SATB, 2 vn, bc, ed. K. Ruhland, Altötting, 1993); 5 Tantum ergo, *Sd*; 2 Miserere, *Ssp*; Alma redemptoris, *Sn*; 13 sacred arias, *Ssp*, *D-PO*; hymn, *Ssp*; Passion according to St Matthew, *D-LFN*; 4 pss, *A-Ssp*
Inst: 2 trios, 2 vn, b, *A-Ssp*

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T. Aigner: 'Wenn Mozart mit aller Kunst des Lipp fugierte', *Wiener Figaro*, xlv/Dec (1978), 3–10
H. Schuler: *Mozarts Salzburger Freunde und Bekannte: Biographien und Kommentar* (Wilhelmshaven, 1996), 144–6

CLIFF EISEN

Lipp, Wilma (*b* Vienna, 26 April 1925). Austrian soprano. She studied in Vienna with Anna Bahr-Mildenburg and Alfred Jerger, and made her début there as Rosina in 1943, joining the Staatsoper two years later. As the Queen of Night in 1948, she won wider fame; this was also the role of her débuts at La Scala (1950, under Klemperer) and Paris (during the 1953 Staatsoper visit). At Covent Garden she played Gilda (1951) and Violetta (1955); at Glyndebourne, Konstanze (1957); and at San Francisco, Nannetta (the role in which she made her American début in 1962). Her career, which began in soubrette and coloratura roles, later progressed to more lyrical ones, including Ilia (*Idomeneo*), a notable Pamina, Countess Almaviva, Alice Ford and Eva. Lipp's pure, sweet tone and accurate coloratura are displayed in her recordings of the Queen of Night under Karajan and Böhm.

ALAN BLYTH

Lipparino [Lipparini], **Guglielmo** (*b* Bologna; *fl* 1600–37). Italian composer. He studied with Tiburtio Massaino and became an Augustinian monk at S Giacomo Maggiore, Bologna. His principal employment was at Como Cathedral, where he directed the music from after 1609 until 1633. Later he lived in Bologna. His surviving output consists largely of sacred music, though his first two publications are of secular canzonets, and there is also a collection of instrumental canzonas; all his madrigals are lost. The church music includes masses, psalms, litanies and motets for both large and small resources. Whereas the first book of motets of 1609 is written for quite large forces, by the 1620s Lipparino was also writing in the popular small-scale concertato style, even for litanies. His harmonic style could be unadventurous, although the five-part *Alma Redemptoris* in the first set of *Sacri concerti* is well varied both harmonically and rhythmically. The 1637 psalms are still in the double-choir style, though the second choir functions more like an optional ripieno, added to and contrasting with concertato passages for the first choir.

WORKS

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Il primo libro delle canzonette, 3vv (1600)
Il secondo libro delle canzonette, 3vv, ed. L.F. Scappi (1605)
Il primo libro de motetti, 7–8vv, e uno, 15vv (1609)
Canzoni a 2, 4, 8 (1619)
Messe, 8–9vv, con il Te Deum, 8vv, bc (1623)
Letanie della Beata Vergine, 1–3vv, bc (org) (1623)
Sacri concerti, 5vv, bc (org), libro I, op.11 (1629) [repr.]
Sacri concerti, 4–6, 8, 10vv, bc, libro II (1627)
Le sacre laudi che si cantano nella Santa Casa di Loreto, 3–5, 8vv, op.12 (1634)
Sacri concerti, 1–4vv, con le Letanie della BVM et alcune sonate a 2, 3, bc, op.13 (1635)
Salmi concertati, 8vv, bc, op.14 (1637)
2 motets, 1611[1], 1613[2]
Madrigali, 5vv (Venice, 1614), according to *FétisB*; 2 other sets pubd by 1619; a volume of pieces a 2; Messe da morti, 5vv: lost

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JEROME ROCHE

Lipphardt, Walther (*b* Wiescherhöfen, nr Hamm, 14 Oct 1906; *d* Frankfurt, 17 Jan 1981). German musicologist. He began his musicological studies in 1925 with Moser at Heidelberg University, continued under Gurlitt in Freiburg and returned under Besseler to Heidelberg, where he also studied German philology and history; later he studied medieval Latin with O. Schumann in Frankfurt. He took the doctorate at Heidelberg in 1931 with a dissertation on old German Marian lamentations. A schoolteacher from 1934, he was also lecturer in music history and church music at the Hochschule für Musik in Frankfurt from 1946. He retired from his various postitions between 1968 and 1970. In 1973 he was made an honorary Doctor of Theology at Graz University.

Aside from an early interest in the folksongs of ethnic Germans, Lipphardt's main work was in hymnology, particularly the history of the chorale and the sacred song. He produced a series of fascimile editions of Catholic songbooks from the 16th century. His collection for mixed choir, *Gesellige Zeit* (Kassel, 1933–5), became particularly well known. Lipphardt was a member of the editorial board of the series Das Deutsche Kirchenlied and edited works by Leonhard Lechner for the collected edition. As part of his research into medieval liturgical drama he made a complete edition of the Easter plays.

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HANS HEINRICH EGGEBRECHT/PAMELA M. POTTER

Lippius, Johannes (*b* Strasbourg, 24 June 1585; *d* Speyer, 24 Sept 1612). Alsatian theologian and music theorist. The few details of Lippius's life may be found in the introduction to his *Synopsis musicae novae*. He was educated by his father in the rudiments of music and attended the Strasbourg Gymnasium. After graduating he travelled extensively in Germany, attending the universities at Jena, Leipzig and Wittenberg. He received a master's degree at Wittenberg and studied music for some time with the distinguished Kantor of the Thomasschule in Leipzig, Sethus Calvisius. According to J.G. Walther, Lippius received a doctor's degree from the University of Giessen in 1612 and immediately accepted a position as professor of theology at Strasbourg. Before he could reach there, however, he died at Speyer.

Lippius's theoretical works include six disputations prepared for presentation at the universities of Wittenberg

and Jena, and one work of more general philosophical content. But as a music theorist his fame rests on a further work, the *Synopsis musicae novae*, which is largely a republication of the earlier *Disputatio musica secunda* and *tertia*. Although music remained for Lippius, as for most 16th-century theorists, a part of the Quadrivium, he shared the 17th-century German composer's view that it does have a direct moral influence on the human spirit: 'Music is a mathematical science ... involving the artful and prudent composition of a harmonic cantilena in order especially to move man moderately to the glory of God'.

The primary thrust of the *Synopsis musicae*, contributing an important Baroque keystone to 17th-century German theory, replaced Renaissance contrapuntal theory with a method of four-part composition over the bass. The most important component of this theory was the triad, the *trias harmonica*, rooted in theological symbolism as the musical equivalent of the Trinity. 'The simple harmonic triad is the true and three-in-one sounding root of all the most perfect and complete harmony found in the world ... and the image and shadow of that great divine mystery, which alone is to be adored, the Unitrinity.' Lippius was the first to use the term 'trias harmonica' and one of the first to recognize in theory the actual practice of the early 17th century, primarily in Italian music, in which the bass is the most important functional part of a texture of several voices. 'The fundamental melody which is the bass is put forth in the system, having determined the counterpoint in the region of the radical [upper] parts of the harmonic triad, where the bass occupies the lowest and first part.' The unmistakable reflection of this method is the basso continuo technique of the early 17th-century Italian monodists.

As had Burmeister a decade before him, Lippius raised composition to the level of a rhetorical art. The text is the determining factor in writing music, and each part composed on the bass must express the affections of the words. Compositions are either pure or ornate. In the latter the composer employs embellishments, figures and ornaments 'like the wise, artful orator, using them to polish his harmonic oration according to circumstances of person, time and place of the text to achieve his goals'. Lippius cited the music of Marenzio and Lassus as the best examples of this musical-oratorical art. Many theorists of the 17th as well as the early 18th century, including Baryphonus, Crüger, Printz, Werckmeister, J.G. Ahle and J.G. Walther, referred to and elaborated on his theoretical propositions.

WORKS

THEORETICAL WORKS

Disputatio musica prima (Wittenberg, 1609)
Disputatio musica secunda (Wittenberg, 1609) [see *Synopsis* ... below]
Disputatio musica tertia (Wittenberg, 1610) [see *Synopsis* ... below]
Themata musica ut multis forte paradoxa (Jena, 1610)
Breviculum errorum musicorum (Jena, 1610)
Themata fontem omnium errantium musicorum aperientia (Jena, 1610)
Synopsis musicae novae omino verae atque methodicae universae (Strasbourg, 1612) [largely a republication of 2nd and 3rd items above]; ed. and trans. B.V. Rivera (Colorado Springs, CO, 1977)
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GEORGE J. BUELOW

Lippman, Edward A(rthur) (*b* New York, 24 May 1920). American musicologist. He was educated in New York, receiving the BS from the City College of New York, the MA from New York University, and the PhD in 1952 from Columbia University with a dissertation on music and space. He joined the faculty at Columbia in 1954 and was appointed professor in 1969; he retired in 1989. Lippman is one of the leading American writers on the philosophy and aesthetics of music. His book *Musical Thought in Ancient Greece* (1964) is an important exposition of Greek philosophy of music and one of the few compilations of this size and scope in English. Lippman has also written on 19th-century Romanticism, particularly the music and writings of Schumann and Wagner.

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PAULA MORGAN

Lippmann, Friedrich (*b* Dessau, 25 July 1932). German musicologist. He studied musicology with Anna Amalie Abert, Adam Adrio and Blume, philosophy and German in Berlin at the Free University (1951–3) and Humboldt University (1953–6) and at the University of Kiel, where he took the doctorate in 1962 with a dissertation on the structure of early 19th-century Italian *opera seria*. After working as a research fellow at the Haydn Institute in Cologne (1962–4) he moved to Rome as director of the

music history section of the German Historical Institute (1964–96). He became editor of *Analecta musicologica* in 1966, and of *Concertus musicus* in 1973. He retired in 1996. Lippmann is internationally recognized as a leading scholar of 18th- and early 19th-century Italian opera, and his studies on Bellini, Paisiello, Cimarosa, Mozart and Haydn trace in detail the stylistic developments in works by these composers. He has also written important articles on Donizetti, Wagner and Rossini. In 1993 he was honoured with a Festschrift for his contributions to opera scholarship (*Napoli e il teatro musicale in Europa tra Sette e Ottocento: Studi in onore di Friedrich Lippmann*, ed. B.M. Antolini and W. Witzenmann, Florence, 1993).

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□

Lipscomb, Mance (*b* Navasota, TX, 9 April 1895; *d* Navasota, 30 Jan 1976). American songster and guitarist. He taught himself to play guitar and accompanied his father, a rural fiddler. As a youth he assisted the Texas Ranger, Frank Hamer. Before being recorded at the age of 66, he was a sharecropper and farm labourer in Navasota. He had acquired an extensive reputation in Texas for his effortless playing of dance accompaniments, such as *Buck Dance* (1961, Rep.) and *Sugar babe, it's all over now* (1960, Arhoolie), and for his singing of old ballads like *Ella Speed*. From 1960 he was a popular performer at concerts and festivals, still playing fluently until forced by ill-health to retire in 1973. In 1971 he was the subject of a film, *A Well-spent Life*, directed by Les Blank. Because of his previous isolation, Lipscomb represented the songster tradition in its purest form. His recording of *Freddie* (1960, Arhoolie) is the only collected version of this ballad; he often drew on his earliest recollections, as in *Take me Back* (1964, Arhoolie) or *Captain Captain* (1961, Rep.), a memory of his life as a field hand on a Brazos River plantation. Like all songsters, however, he was catholic in his tastes, and could easily follow these pieces with a popular song like *Shine on harvest moon* or a spiritual such as *Motherless Children* (both 1964, Arhoolie). As a guitarist he must be numbered among the most gifted in the black folk idiom.

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PAUL OLIVER

Lipsius, Marie ['La Mara'] (*b* Leipzig, 30 Dec 1837; *d* Schmölen, nr Wurzen, Saxony, 2 March 1927). German writer on music. Her father was the rector of the Thomasschule in Leipzig, and her main teacher was Richard Müller, the founder of the Leipzig University Choral Society. She began to write musical articles under the pen name of 'La Mara' early in life. She saw Liszt for the first time in 1855, and joined his Weimar circle a year later. There she attended a number of soirées put on by Liszt and his companion Princess Carolyne von Sayn-Wittgenstein in the Altenburg, and was struck by the animated conversations about music which seemed to her to be 'spun with threads of gold'. Liszt was still at the height of his powers as a pianist, and she left memorable desciptions of his playing. This encounter changed her life: although she wrote on a great variety of musical topics (publishing important studies of Mozart, Schubert, Chopin, Beethoven and others), the bulk of her literary work was connected with Liszt. La Mara was 56 years old when she began to publish Liszt's voluminous correspondence (a task that Liszt had already entrusted to her during his lifetime), and 81 when she finally put down her pen. 12 volumes of his correspondence, edited across a period of 25 years, were each dated by La Mara 'October 22' (Liszt's birthday), a remarkable gift to his memory.

As a critic La Mara had the advantage of knowing many of the composers about whom she wrote (there are also essays on Clara and Robert Schumann, Wagner and Berlioz). But that also worked against her. She did not hesitate to censor some of Liszt's correspondence in order to shield his private life, and modern scholars have critized her for that. Liszt's *Briefe an eine Freundin* (vol.3 of the collected letters) were badly mauled in an effort to protect the identity of the 'Freundin' (Agnes Street-Klindworth, an earlier love of Liszt's). Nevertheless, by editing 4000 of the composer's letters, collected with difficulty across a long period of time, La Mara placed herself in the forefront of Liszt studies. It may be possible to improve on her work, but not to replace it.

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ALAN WALKER

Liquescent. A term for a feature of Western neumatic notation. Liquescence arises in singing diphthongs and certain consonants to provide for a semi-vocalization of that vowel or consonant as a passing note to the next pitch. It is indicated by special neume shapes in all the regional notations of Western chant. Mocquereau listed the following situations where liquescence occurs: on the consonants *l*, *m*, *n*, *r*, *d*, *t* and *s*, when these are succeeded by another consonant; on the double consonant *gn*; on *i* and *j*, when these follow another consonant; on *m* and *g*, when these have a vowel on either side; and on the diphthongs *au*, *ei* and *eu*. Liquescent neumes include the following, in which it is understood that the last note of each neume is semi-vocalized: the EPIPHONUS, two notes in ascending order, the liquescent *podatus* (*see* PES (ii)); the CEPHALICUS, two notes in descending order, the liquescent CLIVIS; and the ANCUS, three notes in descending order, the liquescent CLIMACUS. (For illustrations *see* NOTATION, Table 1; Bannister and Suñol contain illustrations of liquescent neumes in the notations of different regions.)

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□

Liquidation. *See* NEUTRALIZATION (ii).

Lira (i) [lyra]. A term used to refer to various string instruments. For the general use of the term, *see* LYRA (ii).

Lira (ii). Short-necked fiddle of Greece. In contemporary usage, the name 'lira' is applied to two structurally distinct instruments: a pyriform instrument, found principally on the Greek islands and in the northern mainland areas of Thraki and Makedonia; and a rectangular, bottle-shaped, three-string instrument of Turkish origin called the

Podiaki lira (kemedzes), found primarily near the mainland Greek-Turkish border.

The pear-shaped *lira* is bipartite, with a back (*kafki*: 'skull'), neck (*lemos*) and pegdisc (*kefali*: 'head') carved out of a single block of hardwood and a belly, made of a separate piece of coniferous wood, which is typically flat and in which are carved two D-shaped soundholes (*matia*: 'eyes'). Usually made by the player in whatever size desired, *lires* in Crete have been produced in four sizes and styles, including the small *liraki*, the large *vrodolira*, the common, medium-size *lira* and the *viololira*, a waisted instrument similar in shape to the violin.

The three gut or wire strings are fastened at the upper end to sagittal posterior pegs (*striftalia*: 'turners') and at the lower to a projection of the soundbox (*oura*: 'tail'), to a tailpiece or to a string-holder (*kteni*: 'comb'). Traditionally, *liras* have no nut, but many have a small wooden string support (*pano kavallaris*: 'rider') which functions as a nut for the longer middle string. Tuning is in perfect 5ths (at relative, not absolute pitches); *alla turca* tuning, in perfect 4ths and 5ths, is sometimes used. A unique feature of the pear-shaped *lira* is the use of a soundpost (*stilos*: 'pillar', or *psihi*: 'soul') placed through the soundhole directly beneath the treble side of the bridge and wedged between the bridge and the back, which supports and lifts the treble side of the bridge slightly off the belly. The Greek and Dalmatian pyriform *liras* and the Bulgarian *gadulka* appear to be the only bowed string instruments that use this specific bridge–soundpost arrangement.



Lira (short-necked fiddle) player, Crete

Until about World War II, the bow of the *lira* had a convex camber, a rudimentary tightening mechanism and several small pellet-bells (*yerakokoudouna*) attached for rhythmic accompaniment. The bow is held palm-up and the strings are stopped from the side with the fingernails. Contemporary players commonly use violin bows. When seated, *lira* players may hold the instrument vertically upon the left thigh (see illustration) or between the legs; if standing, they support it against the chest or belt.

Used primarily as a melody instrument to perform dance-tunes, the *lira* is played with rapid, separate bow strokes, near the tip of the bow. Customarily played by men only, the *lira* may be played alone, in combination with Western European instruments, or with the *daouli* (drum), the *laouto* (lute) or the *dahares* (tambourine). In many areas of Greece, the *lira* tradition has been in decline and has been replaced by the violin. *See* GREECE, §IV.

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MARGARET DOWNIE BANKS

Lira da braccio. One of the most important bowed string instruments of the Renaissance, used especially by courtly Italian poet-musicians of the 15th and 16th centuries to accompany their improvised recitations of lyric and narrative poetry. In its fully developed form, not documented before the late 15th century, the *lira da braccio* had a body shaped like a violin, but with a wide fingerboard, a relatively flat bridge and a leaf-shaped pegbox with frontal pegs (fig.1). It normally had seven strings, five on the fingerboard and two off-board drones. In 16th-century sources it is often called simply 'lira', or even 'viola'. Sometimes writers (for example, Ganassi in *Regola rubertina*, 1542) called it 'lira di sette corde' or 'lira moderna', to differentiate it from the antique lyre from which it was supposed (erroneously) to derive.

1. The instrument and its playing technique. 2. History.

1. THE INSTRUMENT AND ITS PLAYING TECHNIQUE. Lanfranco (in *Scintille di musica*, 1533) and writers after him gave the tuning for the seven-string *lira da braccio* as *d/d′–g/g′–d′–a′–e″*, that is, like a violin with a low *d* string and with the bottom two pairs of strings in octaves. Although Lanfranco called the two G strings 'bordoni', the Pesaro manuscript cited below makes clear that the D strings were in fact the off-board drones. Praetorius (2/1619) was the only theorist to depict the instrument with frets, and he gave the pitch of the top string as *d″* not *e″*, a 4th and not a 5th above the second string.

The instrument was designed for chordal playing. The bows, therefore, were either very long or, if short, designed so that the hair and the stick were as far apart as possible, as pictorial sources attest. The many pictures reproduced by Winternitz and Witten show, too, that the instrument was supported against the left shoulder, but held with the pegbox considerably lower than the body of the instrument, although in some pictures smaller instruments are held horizontally or even with the pegbox slightly raised.



1. *Lira da braccio and bow, with a shawm: detail from the 'Allegory of Hearing' by Jan Breughel I, from the 'Five Senses' series, 1617 (Museo del Prado, Madrid)*

Disertori was the first to attempt to reconstruct the playing technique of the *lira da braccio*, by examining the possibility that the instrument was used to play late 15th- and early 16th-century frottolas; he drew attention to the fact that some pictures show players apparently stopping the off-board drones by means of a metal ring attached to the left thumb. A further reconstruction of playing technique for modern performers of the *lira da braccio* is provided by Jones who has analysed chord possibilities and fingerings for the instrument.
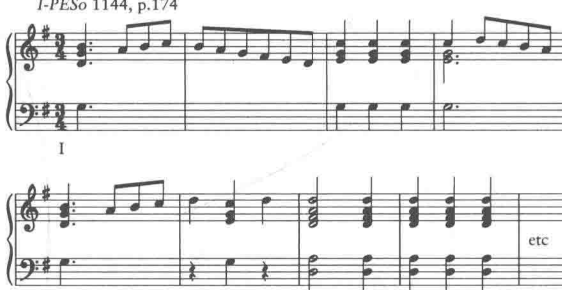
An idea of the chordal character of *lira* accompaniments can be gained from studying the fragments of 'recitative' (only the vocal part survives) sung as an invocation to Pan by Andrea dalla Viola accompanying himself on a *lira da braccio* at the first performance of Agostino Beccari's *Il sacrificio* in 1554 (the music is in Einstein, Solerti and Jones).

The most tangible evidence, though, of the way the *lira da braccio* was actually played comes from a late 16th-century manuscript in Pesaro's Biblioteca Oliveriana (1144, olim 1193), first studied by Rubsamen (*JAMS*, xxi, 1968, pp.286–99). The short section of the manuscript devoted to the *lira* includes several charts showing standard chord positions on the instrument, one complete setting of the romanesca for solo *lira* and a fragment of a passamezzo. The manuscript shows that the *lira* normally played triple and quadruple stops, but there are certain limitations to the chord positions available on the instrument. The notes of a chord always have to lie on adjacent strings, for example, since the bow cannot skip over middle strings. And the player can stop strings below an open one only occasionally because of the difficulty of the left-hand technique. Indeed, the Pesaro manuscript often indicates that one finger is required to stop all three middle strings (*jeu barré*).

Thus the instrument could not play all chords in all inversions; the C major triad, for example, lies most conveniently under the fingers in 6-4 position. The romanesca, the beginning of which appears in ex.1, consists largely of a melody accompanied by multiple-stopped triads, a feature that suggests that the top two or three strings were reserved for melodic writing or passage-work, and the lower ones for chords.

The range of the instrument and its playing technique indicate, too, that performers must customarily have sung in a range below that of their accompaniment. Ganassi (*Lettione seconda*, 1543) said as much when describing the technique as the 'prattica del dire i bassi accompagnado con il suon della Lyra' ('the practice of singing basses accompanied by the lira'). And Mersenne (1636–7), in writing about the *lirone*, explained that 'the bass voice is more suitable than the others for joining to this instrument so as to offset the roughness of the fourth, which ofttimes is met without the fifth below. But it produces a very good effect when the voice produces the fifth'. That is, the singer can supply the root of a 6-4 chord. And a sung bass line offsets nicely the soprano passage-work and the chords that can go below *g* only when the drones are called into play.

Ex.1 Romanesca for solo *lira da braccio*
I-PESo 1144, p.174



Only a few museums possess *lire da braccio* in a state approaching their original condition. The most beautiful by far is one by Giovanni d'Andrea da Verona, dated 1511, now in the instrument collection of the Kunsthistorisches Museum in Vienna (fig.2). The belly is shaped like a male torso and the front of the pegbox shows a grotesque male face; the back, on the other hand, is carved in the form of a female torso with a mask and acanthus leaves superimposed and with a female face on the back of the pegbox. The length of its body is 51·5 cm, thus longer than either of the other two most notable surviving instruments, the undated one by Giovanni Maria da Brescia in the Ashmolean Museum, Oxford (with a body length of 38·7 cm), and the undated anonymous one in the Brussels Conservatory (with a body length of 43·2 cm).

2. History. Although its tuning by 5ths resembles that of the Rebec, the *lira da braccio* is more closely related to the medieval Fiddle, and, indeed, it might best be regarded as a member of the fiddle family with especially well-defined characteristics. By the second half of the 13th century, Jerome of Moravia described some fiddles with drone strings, and drones are often to be seen in 14th-century pictures of fiddles with two to five strings. The characteristic violin-like shape of the *lira*, on the other hand, seems not to have evolved until the late 15th century. Winternitz (*MGG1*) described three principal stages in the development of the instrument's shape: a relatively long, thin body with a gently incurved waist without corners, and with either C-shaped, round, square or rhomboid soundholes (fig.3); a body divided into two parts, a relatively narrow upper and a shorter, broader lower section, almost invariably with C-holes (fig.4); and the fully developed violin-like shape with three bouts, corners and f-holes. However, iconographical sources



2. Lira da braccio by Giovanni d'Andrea da Verona, 1511 (Kunsthistorisches Museum, Vienna)

from the end of the 15th century to the early 16th century show that all of these shapes existed simultaneously, thereby refuting the theory of development (see Jones).

These three shapes appear in innumerable pictorial sources (many of them reproduced in the various studies by Winternitz and Witten) and especially Italian pictures, for the instrument was developed and cultivated chiefly in Italy during the 15th and 16th centuries, and appeared in other European countries only to the extent that Italian culture had an influence. In line with the instrument's supposed ancient lineage it is most often shown in the hands of mythological or allegorical characters, or sometimes as a member of angel consorts. Above all, the *lira da braccio* was associated with Orpheus (taming the animals, subduing the infernal spirits or leading Euridice out of hell) and Apollo (winning the contest with Marsyas or Pan, or leading the Muses), to judge from the quantity of pictorial evidence. But the instrument is also shown being played by Homer, King David, Musica, angels and various others.

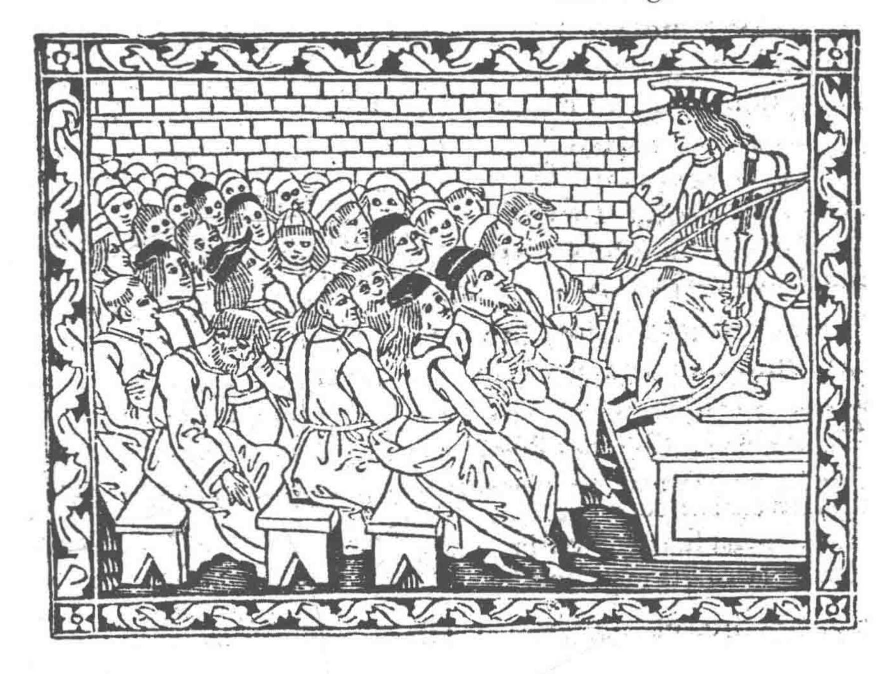
The relationship of the instrument to ancient culture explains why it was taken up by those 15th-century Italian poet-improvisers, the Brandolini brothers, Leonardo Giustiniani in Venice, Pietrobono in Ferrara, Atalante,



3. Poet with a lira da braccio: woodcut from 'Epithome Plutarchi' (Ferrara, 1501)



4. Lira da braccio: detail from the 'Presentation of Christ in the Temple' by Vittore Carpaccio, 1510 (Gallerie dell'Accademia, Venice)



5. Recitation with lira da braccio accompaniment: woodcut from the epic 'Morgante maggiore' by Luigi Pulci, printed in Florence, c1500 (A-Wn Sign.Ink.5.G.9)

Benedetto Gareth in Naples, Serafino all' Aquila in the service of Ascanio Sforza in Rome, the philosopher Marsilio Ficino, the painters Raphael and Leonardo da Vinci and so on, who often sang their epic and narrative verses, their *strambotti* in *ottava rima*, their *capitoli* and other narratives in *terza rima*, odes, sonnets, ballate and other poetic forms, to the accompaniment of the *lira da braccio*.

It is not surprising, then, that Baccio Ugolino played the instrument as Orpheus in the Mantuan performance of Angelo Poliziano's *Orfeo* in 1471, and that it was associated with ancient gods and heroes in dramatic and quasi-dramatic entertainments in Italy throughout the 16th century. Among the greatest virtuosos of the 16th century was the composer Alessandro Striggio, whom Cosimo Bartoli (*Ragionamenti*, 1567) described as being able to play on the instrument four parts at once with such lightness and so musically that the listeners were astounded ('eccellentissimo nel sonar la viola e far sentir in essa quattro parti a un tratto con tanta leggiadria et con tanta musica che fa stupire gli ascoltanti').

The instrument played some part in 16th-century ensembles as well as accompanying solo singing, its chief role. Italian *intermedio* orchestras sometimes called for *lire*. As an ensemble instrument it may sometimes have played a single line in the soprano register, and it may sometimes have served as a proto-continuo instrument, taking advantage of its special qualities by adding chords beneath the given melodic line.

The LIRONE or *lira da gamba*, a bass counterpart to the *lira da braccio*, played between the knees like a viol, was developed in the 16th century, and seems to have gained more and more prominence as the century wore on. The *lira da braccio* disappeared from use early in the 17th century, and was never revived. A late mention of the *lira* occurs in the title of a violin piece by Biagio Marini published in 1626. His *Capriccio per sonare il violino con tre corde à modo di lira* was written at a time when *the lira da braccio* was already out of fashion, but its sounds were still remembered (the piece is reproduced in Jones).

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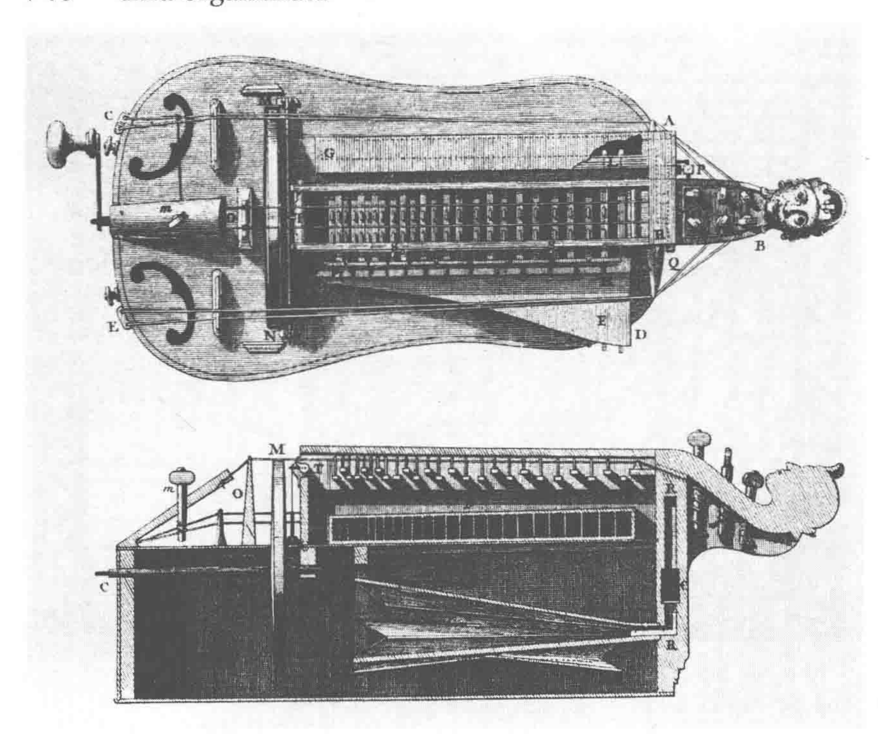
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HOWARD MAYER BROWN/STERLING SCOTT JONES

Lira da gamba [lira doppia; lira grande]. *See* LIRONE.

Lira organizzata (It.; Fr. *vielle organisée*). A HURDY-GURDY with one or two ranks of organ pipes and bellows housed in its body. On some instruments a crank operates both the wheel that activates the strings and the bellows that makes the pipes sound; on others there is a separate mechanism for the bellows worked by the foot. On most instruments a mechanism permitted the player to engage either the strings or the pipes, or both together. Some instruments are guitar-shaped while others (for example, one in the Victoria and Albert Museum, London) are larger and in box shape.

The instrument seems already to have existed in the middle of the 18th century in France. It reached a peak of popularity about 1780, but its vogue did not last long. It was the favourite instrument of Ferdinand IV, King of Naples, who had learned to play it from Norbert Hadrava, the Austrian Legations Secretary. Hadrava, who had



Lira organizzata (shown from above, and in cross-section) from 'L'art du facteur d'orgues', iv (1778), by Bédos de Celles: AG is the wind-chest, F the organ pipes, P the stop-knob to disengage the pipes from the strings, and Q the knob for the tremulant stop (the remaining letters refer to the HURDY-GURDY)

probably heard such instruments in Paris or Berlin, devised some improvements for it, and he and Ferdinand commissioned works for it from Adalbert Gyrowetz, Ignace Pleyel, Johann Sterkel and Haydn, who composed five concertos for two *lire organizzate* and orchestra (HVIIh:1–5), and eight Notturnos for two *lire organizzate* and other instruments (HII:25–32).

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HOWARD MAYER BROWN/R

Lireggiare (It.). A term used in F. Rognoni Taeggio's *Selva de varii passaggi secondo l'uso moderno* (Milan, 1620), to mean slurring several notes in one bowstroke on the violin. It is still defined in the same way in J.G. Walther's *Musicalisches Lexicon* (Leipzig, 1732). For a discussion of the term, see *BoydenH*.

See also BOW, §II, 2(iii–v).

Lirico spinto. *See* SPINTO.

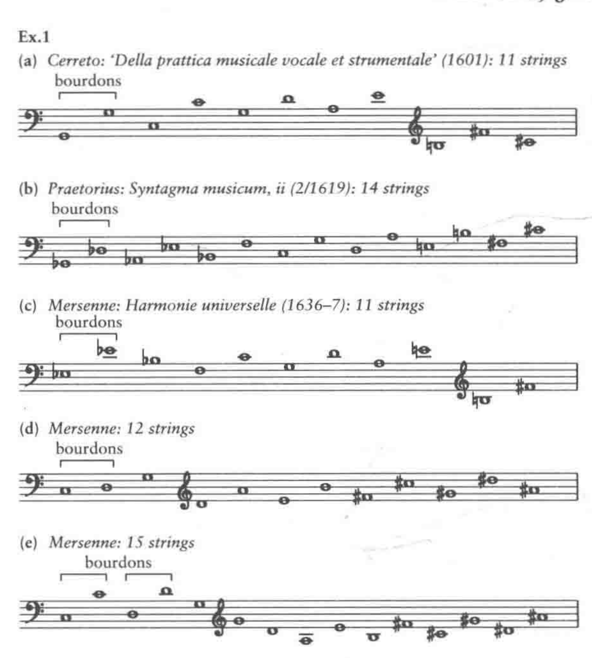
Lirithier, Johannes. *See* LHÉRITIER, JEAN.

Lirone [lira da gamba, lira in gamba, lyra de gamba, gran lira, lira grande, lirone perfetto, lyra perfecta, lira doppia, arciviolata, arciviolatalira, arcivioladaslyras, lyrone, lyra, lira] (It.). A larger relative of the LIRA DA BRACCIO, in use from approximately 1500 to 1700, primarily in Italy. Both types of *lira* were bowed chordal instruments, their chief use being to accompany the voice, but the lirone was played between the knees rather than under the chin because of its size. It accommodated many more strings – as few as nine and as many as 20 – and was therefore capable of playing in a greater number of keys. Its repertory was more comprehensive than that of the *lira da braccio*, covering nearly all genres from the frottola to opera and oratorio (whereas the *lira da braccio* was more specifically associated with the accompaniment of the poetry and song of the Italian humanists).
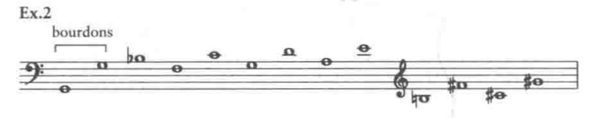
1. Structure, tunings and playing techniques. 2. History in Venice, Florence and Rome. 3. Other Italian and European centres. 4. Associations with other instruments. 5. Surviving instruments and iconography. 6. Modern-day revival.

1. STRUCTURE, TUNINGS AND PLAYING TECHNIQUES. The following conclusions can be drawn about the lirone's structural characteristics from iconographical sources and surviving instruments: it had a body size between that of a tenor and a bass viol, shallow ribs (about half the width of the ribs of a viol or cello), a flat back, and a quasi-violin outline, often with pinched or squared-off corners. It had a short neck and fingerboard, it was fretted, and the pegbox was leaf-shaped with frontal pegs. The bridge was nearly flat (fig.1), and the instrument had serpentine soundholes and a rosette. All the surviving examples are listed in §5 below.

The main function of the lirone was to provide sustained chords for the accompaniment of the voice. Its ingenious tuning system (re-entrant throughout; *see* RE-ENTRANT TUNING) meant that from three to six strings, one or two of them usually open, could be bowed together, which lent extra resonance and gave a particularly ethereal sound. Five extant tunings are known, from Cerreto (1601), Praetorius (2/1619) and Mersenne (1636–7). All these systems (ex.1) make it possible to play a series of chords using the same fingering pattern across the entire fingerboard. Major chords are fingered on the second and third frets, minor ones on the first and third. Augmented, diminished, 7th and 9th chords are obtainable, as are

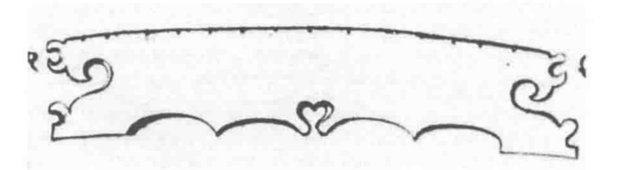


common suspensions (4–3, 7–6, etc.). The system most generally used by modern players is a modified version of the Mersenne tuning (ex.2) which makes available a good



balance of sharp and flat keys and thus works well for the most common keys. An exceptional feature of the lirone's tuning is that it affords pure 3rds in all keys: with flats on one side of the bridge and sharps on the other, it is possible to obtain, for example, pure 3rds in both E♭ and B major chords. One instrument also shows double frets, so that alternative chord fingerings can be played in tune as well. Some lironi have bourdon strings to the side of the bridge and pegbox; Cerreto, Praetorius and Mersenne included these in their tunings. Bourdons undoubtedly stem from the *lira da braccio* tradition; although useful for playing music that is harmonically unadventurous, they are less relevant to repertory such as the large-scale mid-17th-century lament with its kaleidoscopic key changes.

Some of the most valuable information about how the instrument was played comes from Agazzari (1607), who stated that 'the player of the lirone must bow with long, clear, sonorous strokes'. Given the tuning and simple left-hand technique, the player's main responsibility was evidently to provide shapely, sustained harmonies to support the vocal line. Agazzari also recommended the



1. Lirone bridge: detail of a woodcut from Mersenne's 'Harmonie universelle' (1636–7)

use of a long bow, and experience suggest this should have a flexible stick and black hair. The bow should not be held above the frog (as with later viol technique), but on the frog itself, to make available the maximum length of bow hair and to enable the player to produce deep strokes well into the string; the effect is thus more 'vocal' than instrumental. Agazzari also advised emphasizing the 3rds and 6ths of chords: this is an excellent way to 'centre' the sound, and also to obtain maximum projection. To assist resonance and produce a clear sound, Cerreto advised that only the upper strings of a given chord be stopped. For moving quickly from one harmony to another, the technique of *jeu barré* (using the index finger of the left hand as a temporary nut by placing it across a block of strings) is indispensable. Mersenne's examples demonstrate playing in higher positions on the fingerboard; the resulting sound is akin to that of the 'halo' effect produced by a choir of violins.

The most common way of notating a lirone part was by means of a figured or unfigured bass. Both Mersenne and Cerreto included tablature examples, but tablature is impractical for such a consistent and simple fingering system on an instrument with so many strings. One seeming disadvantage of the lirone's tuning is that for half the keys, only root-position chords, and for the remaining keys, only second-inversion chords, are available, with consequent problems of octave displacement in the bass line and inner parts. Francesco Rognoni Taeggio (1620), however, dismissed these as minor annoyances and went on to praise the instrument's soul-lifting, harmonious legato. Practitioners of the 16th century were perhaps less concerned than modern-day musicians about imperfections of part-writing, as may be attested by the fact that both Giulio Caccini and Alessandro Striggio (i) were reported to have played the lirone without a supporting bass instrument. Whatever its imperfections, the lirone was a valued member of the continuo fraternity for nearly two centuries. Its distinct and unique sonority destined it for laments, incantations and invocations, and contemporary writers marvelled at its ability to inspire and elevate the spirit. The wonderful effect of sustained chords on a single string instrument may have originated in the Middle Ages, but it flowered in the Renaissance with the *lira da braccio*, and reached its full development with the lirone in the Baroque. Although the instrument fell out of use in the early 18th century, its haunting, other-worldly tone colour is echoed in the string accompagnato of Passion music.

2. History in Venice, Florence and Rome. The first written reference to a large *lira* is in a letter to Francesco Gonzaga in 1505 from the maker and player Atalante Migliorotti, who described a new type of *lira* that he was constructing: 'I shall add strings so that there are 12 . . . in pure and consummate harmony'. Presumably the instrument was first used for playing frottolas, *laudi* and other compositions with slow-moving harmonies. References to lironi appear in documents of Venetian religious confraternities from the 1530s until 1631, when a number of lirone players died, presumably in the Great Plague of that year. The continuo body listed in 1618 for the Scuola Grande di S Rocco (where the composers Giovanni Picchi and Giovanni Priuli both worked) included two small organs, three larger ones, two lironi, three theorbos and a violone.



2. 'Homer' by Pier Francesco Mola, mid-17th century (Gemäldegalerie Alte Meister, Dresden); the painting belonged to the Medici court collection in the 17th century

In Florence the lirone was used as early as 1560 to accompany singing for the services of the Compagnia dell'Arcangelo Raffaelo, and Caccini himself was known to have played the 'gran lira' while singing inside a false tomb at a religious feast in 1584. His early monody *Angel' divin'* (*I-Fn* Magl. XIX.66), with its slow-moving harmonic accompaniment, is a good example of likely repertory for the lirone at the end of the 16th century. In secular music, the 'arciviolatalira' (a peculiarly Florentine name for the instrument) had an important role in *intermedio* repertory (Alessandro Striggio's Fuggi, speme mia, dating from 1565, is one of the most beautiful examples), and in the basso continuo ensembles of early Florentine operas, such as Jacopo Peri's *Euridice* (1600) and Francesca Caccini's *La liberazione di Ruggiero* (1625). The last known reference to the playing of the instrument in Florence is dated 1669, but presumably the Medici court lirone player Pietro Salvetti (*d* 1697) continued to play to the end of his life.

Rome was another important centre for the lirone. The preface to Cavalieri's *Rappresentatione di Anima, et di Corpo* (1600) recommends the use of the *lira doppia* (which the composer may well have come across during his time at the Florentine court). Stefano Landi included a *lira* in the list of continuo instruments in the printed score of his sacred opera *Il Sant'Alessio* (1634). In 1639 André Maugars described the marvel of hearing the lirone in Roman villas and in oratories; he may well have heard any of the six oratorios attributed to Luigi Rossi, or others by Marco Marazzoli, Domenico Mazzocchi or Bernardo Pasquini, all of which include substantial and extremely beautiful laments written to be accompanied by the lirone.

3. Other Italian and European centres. Striggio, who was born in Mantua, was probably the Lirone's greatest musical ambassador. He worked mainly for the Medicis in Florence, but his extensive travels took him all around Italy, as well as to London, Flanders, Paris, Innsbruck, Vienna, Landshut, Munich, Augsburg and Brno. He played large and small *lire* for Maximilian II in Brno, Duke Albrecht V in Munich, and Duke Wilhelm in Landshut (the last of whom, in a letter of 3 August 1574, described Striggio's lirone in some detail). The Graz inventory of 1580 listed a 'lira in camba' on which the Bavarian coat of arms was embossed; the Baden-Baden Hofkapelle collection of 1582 included several *lyre da gamba*; and later, the Austrian emperors Ferdinand III and Leopold I included the *lyra* in their religious compositions. According to Mersenne, the *lyra de gamba* was used in France for the accompaniment of psalms; and a *grande lire* was included in the 1589 inventory of the French luthier Robert Denis (ii). In the south, Cerreto recorded a number of lirone players working in Naples around 1600, while various references to *lire* are found in 17th-century Sicilian church archives, and Spanish players' names appear in early biographical sources. Finally, the printed inventory (1666) of the Milanese nobleman Manfredo Settala includes one 11-string *arciviola* (which 'con arco longa rende melodia soavissima') and four other lironi.

4. Associations with other instruments. There are a few examples of lironi playing with trombone consorts, the most notable being Striggio's lament for the 1565 *intermedii* (in which the instruments are placed off-stage); here the gentle regal-like quality of the lirone binds the ensemble very effectively. The lirone also joins a viol consort in Francesca Caccini's *Ruggiero*. Although the organ and the lirone might be expected to cancel each other out – and the lirone was often used in place of the organ – the two actually blend surprisingly well, particularly if the organist avoids the middle register: a marvellous layered chordal effect can be achieved with the keyboard player's right hand covering the register above the lirone, the left hand playing the bass and the lirone in the middle of the texture. Numerous references to the lirone playing with plucked instruments, particularly the chitarrone, abound, but Luigi Rossi went further to combine it with the harpsichord in his oratorios (albeit it with a supporting bowed bass). A combination of a bowed bass instrument (bass violin, violone etc.) and lirone is very effective; the bass instrument should probably play at 8′ pitch.

5. Surviving instruments and iconography. There are seven surviving examples, only some of which were originally lironi. The earliest, by L. Morella (1530 or 1550) is now housed in the Conservatório Nacional, Lisbon; a similar instrument, but more crudely designed and executed, is the anonymous example of about 1550 in the Musée des instruments de musique, Brussels. There are three in the Musikinstrumenten-Museum, University of Leipzig: two may originally have been viols (by Antonio Brensio and Gasparo or Francesco da Salò), while the third is in fragments (pegbox, neck, tailpiece and end block). Before World War II this last instrument was part of the Kraus Collection in Florence, and it is depicted (not always accurately) in a number of 17th-century paintings. The lirone by Wendelin Tieffenbrucker (*c*1590), now in the Kunsthistorisches Museum, Vienna, is perhaps the most elegant and eye-catching with its festooned body shape, but it may have been cut down from a cello. More recently, an anonymous figure-of-eight example has been discovered in a private collection in Burg Sternberg, Germany (see David).

Besides woodcuts, prints and drawings, there are a number of important and reasonably accurate 17th-century paintings of lironi, including Pier Francesco Mola's *Homer* (Gemäldegalerie Alte Meister, Dresden; fig.2), Ferdinand Bol's *Dame mit lira da gamba* (Kunsthistorisches Museum, Vienna), an anonymous *Apollo with lira da gamba* (source unknown, mid-17th century; see Disertori), Jan Roos's *Orphée charmant les animaux* (private collection, Gênes; and A.D. Gabbiani's *Ferdinando de' and his musicians Medici* (Palazzo Pitti, Florence); the last portrays Pietro Salvetti holding his cello and bow, with his lirone propped next to him.

6. Modern-day revival. Since the early 1980s the lirone has enjoyed a successful revival, beginning with Erin Headley's research, performances and recordings, and has once more been restored to its rightful place in the continuo ensemble. It is no longer a rare event to hear the instrument in Baroque opera, oratorio or vocal chamber music. The lirone has been taken up professionally by other players, most notably Imke David, Paulina van Laarhoven and Hildegard Perl, while distinguished makers include Henner Harders, Peter Hütmannsberger, Günter Mark and John Pringle. In 1997 the Lira-Forum was founded by Igor Pomykalo in Vienna for the exchange of information about *lire da braccio*, lironi, lyra viols and related instruments.

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ERIN HEADLEY

Lisbon (Port. Lisboa). Capital city of Portugal.

1. To 1870. 2. From 1870.

1. To 1870. In 1147 Afonso Henriques regained Lisbon from the Moors and made it his capital. Gilbert of Hastings (Bishop of Lisbon 1147–66) introduced features of Sarum Use, which prevailed locally until 1536, and started the building of Lisbon Cathedral in 1149. Diniz, who ruled from 1261 to 1325, founded the royal chapel in the Alcáçova Palace in 1299. Afonso IV (1325–57) increased to ten the number of chaplains obliged to sing Mass daily in the royal chapel. In his *Leal Conselheiro*, a collection of moral essays finished about 1438, King Duarte records that three-part singing was then normal in the royal chapel (alto, tenor and contratenor), and classifies the music sung as either composed (*canto feito*) or improvised (*descanto*); six was the minimum number of singing boys, and it was the duty of the *mestre de capela* to rehearse the vocal music, choosing music appropriate to the church year. Duarte's *mestre de capela* Gil Lourenço came from Aragon, as did Tristão da Silva, who served under Duarte's son Afonso V (1432–81).

Still influenced by Sarum Use, Afonso V sent his *mestre de capela* Alvaro Afonso to England about 1454 to obtain a copy of the regulations used in Henry VI's chapel; the superb manuscript supplied by Dean William Say survives (*P-EVp*, CV/1–36d). Alvaro Afonso also composed the *Vesperae, matutinum, & laudes cum antiphonis, & figuris musicis* to celebrate Afonso's victory over the Moors at Arzila in 1471; this is lost, however, as are the works of his successors João de Lisboa (*fl* 1476), Matheus de Fonte (1516), Fernão Rodrigues (1521), João de Vilhacastim (1548) and Bartholomeu Trosylho (1551). The native *mestres da Capela Real* before 1700 whose works survive are António Carreira, Filipe de Magalhães, Filipe da Cruz and António Marques Lésbio. New royal chapel statutes of 1592 increased the ensemble to 24 adult singers, 22 boys (four of whom sang polyphony), two *baixões* (curtals), a cornettist and two organists in addition to the *mestre de capela*.

During the reign of Manuel I (1495–1521) Lisbon city waits were contracted in Flanders; their number was fixed at five (a shawm quartet and a sackbut) in 1628. A century later blacks had so pre-empted processional music

that an ordinance was passed in 1717 restricting their number among municipal musicians.

By 1649 the royal music library, which was lost in the earthquake of 1755, was considered the best at any European court. Through a papal bull of 1716 the royal chapel was raised to a patriarchal chapel, and from 1719 to 1728 Domenico Scarlatti was associated with the chapel. In 1754, a year before the disastrous earthquake, the personnel included four organists and 74 singers of whom 34 were well-paid Italians, the highest paid being the castratos; the first four violinists were also Italians. The large number of singers was partly a result of the unification of the patriarchate and archbishopric in 1740 (which continued until the restoration of the archbishopric in 1834). Marcos Portugal became both royal *mestre de capela* and *maestro* of the Teatro de S Carlos in 1800. With the Napoleonic wars and the departure of the royal family for Rio de Janeiro in 1808 (whither Marcos Portugal followed them in 1810) three rich centuries of court musical life came to a close.

The three most prolific directors of Lisbon Cathedral's music in the 17th century were Duarte Lobo (1594–1643), João Álvares Frouvo (1647–82) and Francisco da Costa e Silva. Of the three 19th-century *mestres*, João Jordani (1793–1860), born in Lisbon of Italian parents, Joaquim Casimiro Júnior and Domingos Benavente (1825–76), only Casimiro brought distinction to the post (1860–62). The first cathedral organist known by name is António Fernandes (1540); João de Burgumão (*d* 1571) was engaged as organist of the royal chapel in 1544. The parish church of S Nicolau had an organ as early as 1374, played by an organist named Garcia. Philip II complained that Lisbon lacked any organist to equal Hernando de Cabezón in 1581; as a result the Spanish organists Estacio de la Serna, S. Martínez Verdugo and Diego de Alvarado were imported to Lisbon during his reign. However, the only Lisbon organist to publish his collected works during the Spanish regime (1580–1640) was Manuel Rodrigues Coelho, whose *Flores de musica* was published in 1620 by Pedro Craesbeeck, who emigrated from Antwerp to Lisbon in 1592. The Catalan immigrant Jayme de la Tê y Sagau ran a Lisbon printing establishment and during the 1720s published 77 of his solo cantatas with continuo and 12 *Cantadas humanas a solo* by Emanuele d'Astorga (1726). More significant for Portuguese music were the *modinhas* (popular songs) published between 1792 and 1795 by P.A. Maréchal and François Milcent in the *Jornal de modinhas*.

The Conservatório Nacional, created by a royal decree of 5 May 1835, absorbed the faculty of the Seminário da Patriarcal founded by João V in 1713. It was directed from 1835 to 1842 by J.D. Bomtempo, founder of the Sociedade Filarmónica (1822), which organized the first Portuguese public concert series. The conservatory counted among its more notable teachers in the later 19th century the bassoonist Augusto Neuparth (1862–87) and the cellist Ernesto Wagner (1878–99).

The Portuguese court developed a passion for opera during the reigns of João V (1706–50) and José I (1750–77). Castratos took the women's parts. The first operas by a Portuguese composer were F.A. de Almeida's *La pazienza di Socrate* and *La Spinalba* (for carnivals of



Ruins of the Casa da Opera after the earthquake of 1 November 1755: etching by Jacques-Philippe Le Bas, 1757

1733 and 1739 respectively), and both were mounted in the Royal Palace Theatre. Operas given at the Academia da Trindade, a public theatre opened in 1735, and its successor, the Teatro de Rua dos Condes, included works by Schiassi and Leo. The Casa da Opera, which opened on 31 March 1755 with David Perez's *Alessandro nell'Indie*, was destroyed by the earthquake of 1 November of the same year (see illustration). Luisa Todi began her meteoric career at the Teatro do Bairro Alto in 1771 and after touring Europe spent the last 24 years of her life in Lisbon (from 1796). Marcos Portugal's early stage works were presented at the newly opened Teatro do Salitre between 1785 and 1792 and between 1800 and 1807 he composed 13 *opere serie* for S Carlos, a new theatre inaugurated on 30 June 1793 with Cimarosa's *La ballerina amante*.

The Irmandade de S Cecília dos Músicos de Lisboa, the first Portuguese musicians' protective and benevolent association, was founded at Lisbon in 1603, with Pedro Thalesio as a prime mover. Twice reorganized (in 1755 by P.A. Avondano and in 1838 by J.A.R. Costa), it continued to collect dues for the relief of indigent members or for the souls of the departed, examined postulants for membership and acted as a restrictive union to prevent non-members from obtaining paid musical engagements. At its height (during the reign of João V) it sponsored important annual St Cecilia celebrations; the librettos of the villancicos sung between 1719 and 1723 show that these festivals then bordered on opera.

2. From 1870. The new impetus in concert life in the last decades of the 19th century is particularly associated with institutions such as the Orquestra 24 de Junho (1870), conducted by, among others, Francisco Barbieri, Edouard Colonne and Ruddorf; the Sociedade de Concertos de Lisboa (1875); and the Real Academia dos Amadores de Música (1884), whose orchestra was directed by the German conductor Victor Hussla, and whose music school offered an alternative to the Conservatório Nacional. While the Recreios Wyttoyne (1875), the Real Coliseu de Lisboa (1887) and the Avenida (1888) theatres specialized in comic operas and zarzuelas, the Coliseu dos Recreios, built in 1890, presented both symphonic concerts and opera performances at reduced prices. Well-known orchestras visited Lisbon, including the Berlin PO under Nikisch in 1901 and again under Richard Strauss in 1908, the Colonne Orchestra in 1903 and the Lamoureux Orchestra in 1905. In 1917 the pianist José Vianna da Motta became director of the Conservatório Nacional. In the early 20th century several orchestras were founded, some of which were short-lived, such as the Portuguese SO (Orquestra Sinfónica Portuguesa), under Pedro Blanch (1911–28), the Lisbon SO (Orquestra Sinfónica de Lisboa), under David de Sousa and later José Vianna da Motta (1913), the Filarmonia de Lisboa, under Francisco de Lacerda (1923), the Orquestra dos Concertos Sinfónicos de Lisboa, under Pedro de Freitas Branco (1928–31), the Portuguese RSO (Orquestra Sinfónica da Emissora Nacional, 1934) and the Orquestra Filarmónica de Lisboa (1937). Choral societies were also created, such as the Sociedade Coral Duarte Lobo, directed by Ivo Cruz (1931) and the Sociedade Coral de Lisboa, directed by Frederico de Freitas (1940). Concert societies founded in the first half of the 20th century included the Sociedade de Concertos (1917), the Sociedade Nacional de Música de Câmara (1919), Divulgação Musical (1925), the Círculo de Cultura Musical (1934), 'Sonata' (1942) and the Juventude Musical Portuguesa (1948). The Círculo de Cultura Musical, in particular, introduced to Lisbon composers such as Prokofiev, Casella, Poulenc, Honegger and Hindemith.

The Teatro de S Carlos, which had been closed since 1927, reopened in 1940 as part of the celebrations commemorating 800 years of Portuguese independence. After 1946 it was directly managed by the state. During the 1950s and 60s many international stars appeared at the theatre, although its repertory remained largely conservative. In 1963 the Fundação Nacional para a Alegria no Trabalho created a Portuguese opera company based at the Teatro da Trindade. This company was disbanded in 1975 and most of its singers were integrated in the Teatro de S Carlos. In the early 1980s the theatre had its own permanent orchestra and the nucleus of a resident opera company, but by the mid-1990s only the chorus survived.

Created in 1956, the Gulbenkian foundation brought significant changes to the musical life of Lisbon. In 1962 the Gulbenkian Chamber Orchestra was established (renamed the Gulbenkian Orchestra in 1971), followed in 1964 by the Gulbenkian Choir and in 1965 the Ballet Gulbenkian. Since 1977 the foundation has organized the annual Encontros Gulbenkian de Música Contemporânea, featuring the music of major foreign and national contemporary composers, and since 1980 it has promoted the annual early music festival, Jornadas de Música Antiga. It also continues to promote regular concerts in its own auditoriums and elsewhere in Lisbon.

The central role of Lisbon in the music life of Portugal was, if anything, reinforced during the 20th century. Most of the country's leading composers lived and worked in the capital, including Luís de Freitas Branco, Armando José Fernandes, Frederico de Freitas, Fernando Lopes Graça and Joly Braga Santos, Constança Capdeville and Jorge Peixinho. In recent decades new orchestras have been created (Nova Filarmonia Portuguesa, Orquestra Metropolitana de Lisboa in 1992), and new concert halls have been built, such as those at the Centro Cultural de Belém. Independent music groups in the city include the Grupo de Música Contemporânea de Lisboa, founded in 1970 by Jorge Peixinho, and the early music group Segréis de Lisboa. In 1980 a musicology department was created at the Universidade Nova de Lisboa, and in 1983 an Escola Superior de Música was opened in the city.

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For further bibliography *see* PORTUGAL.

ROBERT STEVENSON/MANUEL CARLOS DE BRITO (1), MANUEL CARLOS DE BRITO (2)

Lïsenko, Nikolay Vital'yevich. *See* LYSENKO, MYKOLA VYTALIYOVYCH.

Lisinski, Vatroslav [Fuchs, Ignacije] (*b* Zagreb, bap. 8 July 1819; *d* Zagreb, 31 May 1854). Croatian composer. Lisinski was the leading composer of early Romanticism in Croatia. Having left school in 1837, after also studying music privately with J. Sojka and J.K. Wisner von Morgenstern, he graduated in arts and law and began work as an unpaid clerk. His first compositions were enthusiastically received, and he rapidly progressed from minor works to an opera, *Ljubav i zloba* ('Love and Malice', 1845). This was the first opera in modern Croatian and South Slavonic music, and its performance was recognized as a significant event by the *Revue et gazette musicale* (19 April 1846) and the *Wiener allgemeine Theaterzeitung* (8 May 1846). Lisinski now decided to concentrate wholly on music, and left for Prague to study at the conservatory; but finding that he was over the age limit, he was obliged to take private lessons with J.B. Kittl and K.F. Pitsch. The music of this period (solo songs, an overture *Bellona*, part of his second opera *Porin*) testifies to his rapid development.

With his return to Zagreb, the most difficult phase of his life began. Legalizing his name as Vatroslav Lisinski, he set about, in the exceptionally hard circumstances of the years after 1848, making his way as a professional musician, working as teacher, composer and conductor. Having failed to live by giving piano lessons and on occasional donations, and being at same time subjected to political oppression, he was forced by 1853 to abandon music and, disillusioned, to accept a post as a clerk. He wrote his own funeral march, *Jeder Mensch muss sterben* (lost) shortly before his death from dropsy at the age of 34.

Lisinski may be described as a typical early Romantic. Born into the musical life of Croatia at the time of the national revival of the years before 1848, he expertly reflected the enthusiasm and sense of energy of those days as well as their lyrical overtones. In 11 years of activity between 1841 and 1852, he wrote 145 original works. To a large extent, these follow the general characteristics of early Romanticism; but in some of them, he was the first to draw on Czech and Croatian folk melody, and should thus be considered not only the founder of nationalistic Croatian music but a predecessor in this respect of Smetana and Dvořák. Parts of *Porin* also show that he tried to make use of broader Slavonic characteristics (as for instance, in Sveslav's Act 4 aria 'Strogi oče na nebesi': 'Our father', which suggests an awareness of Glinka). In his use of leitmotif for Porin himself, he seems to be on the threshold of music-drama. By his advanced harmonic sense and his sensitive use of the orchestra (both as Romantic full orchestra in *Bellona* and as chamber ensemble in *Der Abend*), Lisinski was able to create several works that are in no way inferior to similar achievements in the rest of Europe. Dominating his contemporaries so completely as he did, Lisinski did not at first effectively influence the general development of Croatian music; since World War I, however, he has been recognized as the founder of modern Croatian and South Slavonic music.

WORKS

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STAGE

Ljubav i zloba [Love and Malice] (op, 2, D. Demeter), 1845, Zagreb, 28 March 1846, Z vi

Porin (knightly op, 5, Demeter), 1848–51, Zagreb, 2 Oct 1897, Z vii

ORCHESTRAL

5 works in Z iv

7 overtures, incl. no.4 'Jugoslavenka', E♭, 1848; no.5 'Bellona', D, 1849; no.6, D, 1851

Several other works, incl. Der Abend, idyll, 1850

OTHER WORKS

28 choral pieces, 20 in Z ii, incl. Putnik [The Traveller]; Tam gdje stoji gradić bijeli [Where the White Town Stands]; Prelja [The Spinning Woman]: all 1844; Dobrou noc [Good Night]; Na Krkonošich [On Krkonoše]: both 1849; Moja ladja [My Barge]; Laku noć [Good Night]: both 1850; Pogrebnica [Funeral March], 1851; Cum invocarem, 1852

69 songs, 1v, pf, 30 in Z i, incl. Miruj, miruj, srce moje [Quiet, Quiet, oh my Heart]; Prosjak [The Beggar]; Der Zufluchtsort: all 1846; Máj [May]; Vojenska píseň [Soldier's Song]; Co blaho mé? [What Enchants me?]; Jinochovo přání [The Lad's Wish]; Po boji [After the Battle]; Vltava; Slavíček a starost [Nightingale and Worry]; An die Tanne: all 1849; Osamljen [Solitary]; Ribar [The Fisherman]; Tuga [Sorrow]: all 1850; Život [Life]; Růže [Roses]: both 1852

30 pf pieces, mostly dances and marches, incl. Mazur, a, 1849, in Z iii

Collections of folk tunes, Z v

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LOVRO ŽUPANOVIĆ

Lisitsian, Pavel [Pogos] **Gerasim** (*b* Vladikavkaz, 24 Oct/6 Nov 1911). Armenian baritone. He studied in Leningrad, and made his début there in 1935. He first sang with the Bol'shoy Opera in 1940 and was for many years the company's leading baritone. He appeared at the Metropolitan as Amonasro in 1960, when he undertook a concert tour of the USA. He was a notable Yevgeny Onegin, Yeletsky, Escamillo, Napoleon (*War and Peace*) and Janusz (*Halka*), and also sang in the standard Italian and Russian repertories. He was, in addition, acknowledged as an authoritative interpreter of Russian song. Lisitsian had one of the century's most beautiful baritone voices allied to considerable artistry, as can be heard on his many recordings; he was also a fine actor.

ALAN BLYTH

L'isle, Alain de. *See* ALAIN DE LILLE.

Lisle, Claude-Joseph Rouget de. *See* ROUGET DE LISLE, CLAUDE-JOSEPH.

Lissa, Zofia (*b* Lwów, 19 Sept 1908; *d* Warsaw, 26 March 1980). Polish musicologist. She completed her musical education (piano and organ) at the Lwów Conservatory in 1924 and then studied musicology with Adolf Chybiński, philosophy, psychology and art history at Lwów University (1925–9). She graduated in musicology in 1929 and took the doctorate in 1930 with a dissertation on Skryabin's harmony. In 1947 she completed the *Habilitation* at Poznań with a work on musical humour and in 1954 she took the doctorate in historical sciences at the University of Poznań with a work on musical aesthetics. After ten years teaching theoretical subjects at the Lwów Conservatory (1931–41) she spent a year in the Uzbek Republic and then worked in Moscow (1943–6), where from 1944 she was a cultural attaché of the Polish Embassy. She was appointed successively reader (1948–51), professor (1951–7) and director (1957) of the musicology institute at Warsaw University. As an administrator she was active in many Polish and foreign institutions including the Union of Polish Composers, the Committee for History and Theory of Art of the Polish Academy of Sciences, the Council of Culture of the Ministry of Culture and Art, and the IMS directorate.

Lissa's scholarly interests were extensive but focussed chiefly on the problems of the aesthetics of music, the methodology of the history and theory of music, and the history of recent Polish music. She wrote the first Polish book on film music, and was the first to carry out large-scale investigations of musical aesthetics. Her work was founded on Marxist method.

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ZYGMUNT M. SZWEYKOWSKI

List [Fleissig], **Emanuel** (*b* Vienna, 22 March 1888; *d* Vienna, 21 June 1967). Austrian bass. He was a chorister at the Theater an der Wien, then emigrated to the USA, where he sang in vaudeville and then studied with Josiah Zuro. Returning to Vienna in 1920, he made his début at the Volksoper in 1922 as Méphistophélès. The next year he went to the Charlottenburg opera, Berlin, and from

1925 to 1933 was a member of the Staatsoper. He made his Covent Garden début in 1925 as Pogner and returned (1934–6) as Hunding, Hagen, King Mark, Ramfis and Ochs, his most famous role. He sang at the Metropolitan (where he made his début as the Landgrave in *Tannhäuser*) from 1933 to 1950 and at San Francisco, Chicago and Buenos Aires. At Salzburg between 1931 and 1935 he sang Osmin, the Commendatore, Rocco and King Mark, and at the 1933 Bayreuth Festival, Fafner, Hunding and Hagen. Forced to leave Germany, he became a naturalized American and did not return to Berlin until 1950. List had a deep, rich bass which, with his imposing presence, admirably fitted him for the Wagner villains he so tellingly portrayed. He recorded several of his Wagner roles, including Hunding on Bruno Walter's famous 1935 recording of *Die Walküre*, Act 1.

HAROLD ROSENTHAL/R

List, Eugene (*b* Philadelphia, 6 July 1918; *d* New York, 1 March 1985). American pianist. He made his début with the Los Angeles PO at the age of 12, and the following year returned to Philadelphia to study with Olga Samaroff. At 16, as winner of a Philadelphia Orchestra competition, he gave the American première of Shostakovich's First Concerto. In 1942 he gave the American première of Chávez's Piano Concerto with the New York PO under Mitropoulos. He spent the next four years in the army and gave a notable concert in Potsdam in 1945 at the meeting of Truman, Churchill and Stalin. From 1946 he toured with his wife, the violinist Carroll Glenn; in 1952 they were the soloists in Paris for the first performance of Manuel Rosenthal's *Aesopi convivium*, under the composer's direction. A spirited performer, List was an enthusiastic champion of music outside the standard repertory: he performed works by Viotti, Domenico Puccini and MacDowell; he played an important part in restoring Gottschalk's music to the repertory, resurrecting a number of pieces that were thought to be lost and commissioning arrangements of several others. He was also involved in discovering Liszt's Duo Sonata for violin and piano (see A. Walker: 'Liszt's Duo Sonata', *MT*, cxvi, 1975, p.620), and edited the complete works of Stephen Foster. From 1964 to 1975 he taught at the Eastman School, Rochester, and then at New York University.

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GEORGE GELLES/BETH E. LEVY

List, Garrett (*b* Phoenix, AZ, 10 Sept 1943). American trombonist. He attended California State University, Long Beach, where he studied with Bertram McGarrity, and the Juilliard School (BM 1968, MM 1969); he also studied privately with Hall Overton. As a performer of new music and an organizer of contemporary music concerts, he participated in the first performances of works by a wide range of composers including Berio, Maderna, Cage and his associates, Coleman, Braxton and other jazz musicians. He was an original member of The Ensemble, the performing group for the 'New and Newer Music' series at Lincoln Center, New York, and served as the ensemble's co-conductor with Dennis Russell Davies during the 1973–4 season. He was also music director of The Kitchen from 1975 to 1977. From 1971, through his association with Musica Elettronica Viva, a group devoted to live electronic music and improvisation, he came into contact with Dave Holland, Karl Berger and Bob Moses. He has received commissions from the St Paul Chamber Orchestra for conventionally conceived compositions, and founded, with Bayard Lancaster and others the A-1 Band to perform and record his jazz-fusion works. In 1975 List accompanied the Creative Associates of SUNY, Buffalo, on a tour of Eastern Europe; in 1980 he took up a teaching position at the Liège Conservatoire, Belgium.

In his music List combines elements of jazz with ethnic idioms and more conservative aspects of contemporary art music. Because of his closeness to jazz and other popular forms, he has been notably successful in composing a 'music of the people'. In such works as *Standard Existence* (1977), which includes a setting of a passage of Studs Terkel's *Working*, List's use of music as a political force is apparent. He is included in W. Zimmermann:*Desert Plants: Conversations with 23 American Musicians* (Vancouver, 1976).

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Chbr and solo inst: 2 Wind Studies, 9–16 wind, 1971; Songs, 7–12 insts, 1972; Your own Self, any inst(s), 1972; Elegy: to the People of Chile, any inst(s), 1973; Requiem for Helen Lopez, pf, 4–6 insts, 1981; Flesh and Steel, pf, gui(s), inst(s), 1982; Baudelaire, inst(s), 1983; Hôtel des étrangers, 5–21 insts (incl. 1v), 1983; pieces for solo trbn

Vocal: American Images (cant., found texts), 1v, inst(s), 1972; Standard Existence (S. Terkel, J. Apple, List), 1v, inst(s), 1977; over 30 songs, incl. Now and How (List), 1972, Fly Hollywood (E. Friedman), 1v, chbr ens, 1974, Fire and Ice (R. Frost), 1979, My Mother's Belly (B. Cendrars, trans. A. Levitt), 1979, You are more Beautiful than the Sky and the Sea (Cendrars, trans. Levitt), 1979

Other: The Man Ray Cycles (4 film scores), 1983; Time and Desire (dance score), tape, trbn, 1984–5

Principal publisher: Serious Music

JOAN LA BARBARA

List, George (Harold) (*b* Tucson, AZ, 9 Feb 1911). American ethnomusicologist. He was educated at the Juilliard School of Music, receiving a diploma in flute performance in 1933. He continued with graduate studies at Juilliard before obtaining the BS (1941) and the MA (1945) from Columbia University. He obtained the PhD with a dissertation on tonality in Mozart (1954) from Indiana University, where his principal teacher was George Herzog. He has received numerous grants including fellowships from the National Endowment for the Humanities, Indiana Historical Society, American Philosophical Society and a Fulbright research award. He began teaching at Colorado College before moving to Miami University, Ohio (1946–53). In 1954 he joined the faculty of Indiana University, becoming professor of folklore in 1969 and professor emeritus when he retired in 1976. While at Indiana he served as the director of the Archives of Traditional Music (1954–76) and the Inter-American Programme in Ethnomusicology (1966–76) and was editor of *The Folklore and Folk Music Archivist* (1958–68). His principal fields of interest include ethnomusicology and folklore, Latin American folk music, North American folk music and music of the Hopi Indians.

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GREGORY F. BARZ

Liste, Anton Heinrich (*b* Hildesheim, 14 April 1772; *d* Zürich, 31 July 1832). German composer. His father, the cathedral organist in Hildesheim, was his first teacher. In 1789 he went to Vienna to study with J.G. Albrechtsberger; reports that he also studied with Mozart are unconfirmed. He was music teacher to the children of Count Clemens August of Westphalia from 1793, then in 1804 settled in Zürich, where he was orchestra director from 1804 to 1807. He also established himself there as a teacher and founded a choir, with which he performed large-scale works by Haydn, Handel and others, as well as operas by Mozart and Rossini. Several of his works were published by H.G. Nägeli. Liste was an active freemason, and composed a cantata for the reopening of the Zürich lodge in 1811.

Liste's style betrays the influence of Beethoven and shows a fondness for experiment. His G major Piano Sonata is cast in one movement, while the Sonata for Piano Duet op.2 ends with a fugue. In the central section of the slow movement of his Bassoon Sonata op.3, he dispenses with bar-lines altogether. Liste's music was highly regarded in his day, receiving frequent favourable reviews in the *Allgemeine musikalische Zeitung*.

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(*selective list*)

MSS in CH-Zz, D-Bsb

Vocal: 12 Maurergesänge, TB, op.9; Cant. (H. Lavater), TTBB, pf, op.5 (Zürich, 1811/2); Miriam und Deborah (Passion music), S, S, orch, op.44, 1818; 6 songs, 1v, pf, op.17 (Bonn, 1828); Sehnsucht nach dem Righi, 1v, pf (Munich, 1825); 6 Kriegslieder (J. Usteri), TTBB; Das Lied vom Zeitgeiste (J.C. Bär), TTBB, pf ad lib
Orch: Pf Conc., *c*1812, lost; Sinfonie quasi fantasia mit Fuge, *c*1818, lost; Pf Conc., op.13 (Leipzig, *c*1822)
Other inst: 2 Pf Sonatas, G, E♭ (Zürich, 1804); Sonata, bn, pf, op.3, 1807, ed. W. Waterhouse (Vienna, 1994); Sonata, pf duet, op.2 (Leipzig, *c*1808); Pf Sonata, op.6 (Leipzig, 1815); 3 characteristic pieces, op.10 (Leipzig, 1823)

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CHRIS WALTON

Listenius, Nikolaus (*b* Hamburg, *c*1510). German theorist. He studied at Wittenberg University from 1529, gaining the Master of Arts degree in 1531. The university register states that he came from Salzwedel in Brandenburg. About 1536 he taught at the Lateinschule there and led the sacred music. At that time Elector Joachim II of Brandenburg admonished him for attempting to substitute the Lutheran liturgy for the Catholic without permission. In 1533 Listenius's treatise *Rudimenta musicae* was published by Rhau with a preface by the north German reformer, Johannes Bugenhagen. Listenius published a corrected version called *Musica* (1537/*R*; ed. and trans. A. Seay, Colorado Springs, CO, 1975) which became very popular as a school primer in Germany and Austria, and had appeared in more than 40 editions before 1583. The treatise was primarily for teaching singing and is arranged in a novel manner. Each subject is treated in a series of short, simple rules copiously illustrated with music examples. In the section on mensural music Listenius used the canon (still called *fuga*) for his examples. For the first time, in addition to the traditional terms 'musica theoretica' and 'musica practica', he introduced the term 'musica poetica', by which he meant instruction in composition. With 'musica poetica', after the work is completed something written remains; for instance a doctrine or a composition. The aim is to produce a self-contained and complete work ('opus consummatum et effectum'), so that after the death of the author a perfect and independent work ('opus perfectum et absolutum') is left behind. The term remained in general use in Germany for over a century.

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KLAUS WOLFGANG NIEMÖLLER/EGBERT HILLER

L'istesso tempo. *See* ISTESSO TEMPO, L'.

Liszt, Franz [Ferenc] (*b* Raiding, (Doborján), 22 Oct 1811; *d* Bayreuth, 31 July 1886). Hungarian composer, pianist and teacher. He was one of the leaders of the Romantic movement in music. In his compositions he developed new methods, both imaginative and technical, which left their mark upon his forward-looking contemporaries and anticipated some 20th-century ideas and procedures; he also evolved the method of 'transformation of themes' as part of his revolution in form, made radical experiments in harmony and invented the symphonic poem for orchestra. As the greatest piano virtuoso of his time, he used his sensational technique and captivating concert personality not only for personal effect but to spread, through his transcriptions, knowledge of other composers' music. As a conductor and teacher, especially at Weimar, he made himself the most influential figure of the New German School dedicated to progress in music. His unremitting championship of Wagner and Berlioz helped these composers achieve a wider European fame. Equally important was his unrivalled commitment to preserving and promoting the best of the past, including Bach,

Handel, Schubert, Weber and above all Beethoven; his performances of such works as Beethoven's Ninth Symphony and Hammerklavier Sonata created new audiences for music hitherto regarded as incomprehensible. The seeming contradictions in his personal life – a strong religious impulse mingled with a love of worldly sensation – were resolved by him with difficulty. Yet the vast amount of new biographical information makes the unthinking view of him as 'half gypsy, half priest' impossible to sustain. He contained in his character more of the ideals and aspirations of the 19th century than any other major musician.

1. EARLY CHILDHOOD. Liszt was born in that part of western Hungary which after World War I was ceded to Austria and became known as the Burgenland. German was his native tongue and he grew up unable to speak Hungarian. In this he was no different from many thousands of Magyars born at that time and place. Intensely patriotic, Liszt frequently declared himself for Hungarian causes, and in the 1840s he sometimes appeared on stage wearing Hungarian national costume in order to make his personal protest against Austrian domination of his country. His sense of national pride was shared by his ancestors, one of whom (his paternal grandfather, Georg Liszt) had 'magyarized' the family name by changing the spelling from 'List' to 'Liszt'.

Liszt's father, Adam Liszt (1776–1827), worked for many years as a clerk on the Esterházy estates in western Hungary. A gifted amateur singer, pianist and cellist, Adam often took part in the summer concerts at Eisenstadt, where he became acquainted with Joseph Haydn. Not long before his son's birth, Adam was transferred to the village of Raiding, one of the Esterházy sheep stations, where he was officially described as an 'ovium rationista' (sheep accountant). As a young man Adam had trained for the priesthood at the Franciscan monasteries of Malacka and Tyrnavia (in Slovakia) but had been dismissed 'by reason of his inconstant and changeable nature'. Adam never forgot the Franciscans, however; he often visited their local monasteries and named his son Franciscus in their memory. Liszt's mother, Maria Anna Lager (1788–1866), came from a working-class family in Krems (lower Austria) and spent much of her adolescence in poverty, working as a chambermaid in Vienna. 12 years younger than Adam, she met him in Mattersdorf in the summer of 1810, and they married in January 1811. Franz was their only child.

The boy's musical genius asserted itself in his sixth year. He overheard his father playing a concerto by Ferdinand Ries and was later able to sing one of its themes from memory. Thereafter Adam gave his son regular lessons, and the boy made such rapid progress that within 22 months he had mastered a large repertory of music by Mozart, Bach, Clementi, Hummel and others, and showed exceptional ability as an improviser. Adam presented his son to the public for the first time in Oedenburg, in November 1820, when the nine-year-old boy played the Concerto in E♭ by Ries and extemporized on popular melodies. Such was the success of this concert that Adam arranged a more ambitious one in nearby Pressburg. It coincided with an assembly of the Hungarian Diet and the boy's playing captured the attention of a number of Hungarian noblemen – including Counts Amadé, Szapáry, and Michael Esterházy – who later came forward with money to support the boy's education abroad. The *Pressburger Zeitung* reported that his playing 'was beyond admiration and justifies the highest hopes' (28 November 1820).

Adam had already begun to seek out the best teachers for his son. Hummel was considered in Weimar, but his fee was prohibitive. So Adam turned to Carl Czerny in nearby Vienna. Many years later, Czerny recalled their first meeting in his autobiography:

> One morning in the year 1819 ... a man with a small boy of about eight years approached me with a request to let the youngster play something on the fortepiano. He was a pale, sickly looking child who, while playing, swayed about on the stool as if drunk, so that I often thought he would fall to the floor. His playing was also quite irregular, untidy, confused, and he had so little idea of fingering that he threw his fingers quite arbitrarily all over the keyboard. But that notwithstanding, I was astonished at the talent which Nature had bestowed on him. He played something which I gave him to sight-read, to be sure, like a pure 'natural'; but for that very reason one saw that Nature herself had formed a pianist.

Not long after this scene took place, Czerny accepted the young Liszt as a pupil. In the early spring of 1822 Adam, having secured an unpaid leave of absence from Prince Nickolaus Esterházy, moved his family to Vienna. Since Czerny's teaching day was already full, he arranged to instruct the boy every evening in his home and refused to accept a fee. For theory lessons Adam placed his son in the charge of Antonio Salieri, who taught him counterpoint and score-reading in all the clefs and likewise waived his fee.

Although Liszt was with Czerny for only 14 months the lessons laid the groundwork for an infallible technique. Under Czerny's guidance the boy embarked on his first serious conquest of the keyboard and was soon able to play scales and arpeggios in all possible combinations 'with masterful fluency'. 'Never before had I had so eager, talented, or industrious a student', wrote Czerny. The boy worked his way through Clementi's *Gradus ad Parnassum* and Czerny's own *School of Velocity*, and he studied works by Hummel, Moscheles, Bach and Beethoven. Since Czerny forced him to learn everything very quickly, and to commit it to memory, the youthful Liszt became a formidable sight-reader. He also published his first composition: a variation on a theme of Diabelli, one of a set of 50 commissioned by the publisher from composers then living in Austria. Within a year, Czerny had overcome his initial reluctance to the idea of presenting Liszt to the Viennese public and allowed Adam to arrange several concerts. At one of these (1 December 1822), the *Allgemeine Zeitung* reported that Liszt's playing bordered on the incredible and referred to him as 'a little Hercules ... fallen from the clouds'. Emboldened by this reception, Adam conceived the idea of leaving Austria altogether and taking his son on tour to Paris. Czerny thought that such a move was premature and motivated by the pursuit

of 'pecuniary gain', but a farewell concert was nonetheless announced for 13 April 1823.

Because of Czerny's friendly relations with Beethoven, the master received Liszt and his father at the beginning of April 1823. Beethoven's Conversation Books record a meeting during which Liszt (or his father) invited him to the farewell concert in the small Redoutensaal on 13 April. Beethoven was also asked for a theme on which Liszt might improvise. Legend later had it that Beethoven mounted the platform and bestowed a public *Weihekuss* on the young boy's brow. However, the Conversation Books imply that Beethoven neither attended the concert nor provided the theme (*Konversationenhefte*, iii, 168, 199). The 'kiss of consecration', which became such an important memory for Liszt in later life, could not have taken place at the concert but may well have occurred in Beethoven's lodgings.

Before setting out for Paris, Adam took his son back to Pest to show him off to the Hungarians. A 'homecoming' concert took place on 1 May 1823, and the placards carried the patriotic declaration: 'I am Hungarian!' As if to emphasize the point, Liszt appeared at the piano wearing a braided Hungarian national costume.

2. From Vienna to Paris. The Liszt family left Vienna on 20 September 1823. En route to Paris, Adam wrote a letter of appreciation to Czerny (dated 2 November) which summed up everything he felt about the great pedagogue: 'Together with my wife and child I kiss your hands with utmost gratitude for this good work which you have lavished on our boy. Never will you be able to escape our heartfelt thanks'. Adam plotted the journey through Munich, Augsburg, Strasbourg and Stuttgart in order to draw a comparison with the young Mozart who had made a similar tour with his father 60 years earlier. After much acclaim and many gifts along the way, Liszt and his parents arrived in Paris in December 1823. In those days the stagecoach terminated at rue du Mail, near the Erard piano factory. The Liszts and the Erards formed a lifelong friendship and the venerable head of the firm, Sébastien Erard, presented Liszt with a magnificent grand piano of seven octaves, containing his newly invented 'repetition action'. This device allowed extremely rapid note reiteration and turned the piano into an instrument of virtuosity, with new possibilities that Liszt was among the first to explore.

Liszt applied for admission to the Paris Conservatoire but was refused. Accompanied by his father and Erard, he attended an interview with the director, Luigi Cherubini. The discussion was stiff and formal, the result disappointing: the rules would not permit Cherubini to admit foreigners, even one so famous as Liszt. Since Cherubini himself was a foreigner and there were foreign students already enrolled, Liszt's vivid explanation ('Zur Stellung des Künstlers', 1835) has always seemed incomplete and casts Cherubini in a poor light. In fact the regulation against foreigners was designed to protect the piano department, which had recently been overwhelmed with applicants. It stemmed from a new government decree, sought and approved a few weeks earlier by the piano faculty itself. French citizenship was seen as the key to the problem of maintaining a proper balance across the student body. The setback ultimately worked to Liszt's advantage. Adam engaged two private teachers for his son, Antoine Reicha for theory and Ferdinando Paer for composition, both of them based in Paris. Under their guidance his natural talent was allowed to develop unfettered. At the Conservatoire it might have been restricted and could have led to the same sort of clash with authority that was shortly to befall Berlioz and, later, Debussy and Ravel. Meanwhile, the boy was free to continue his tours and build a career in his own way.

3. The trips to England, 1824–7. Notable among those tours were three visits to England where the young Liszt enjoyed some early triumphs. Father and son crossed the English Channel for the first time in May 1824 and stayed in lodgings at 18 Great Marlborough Street, a property that belonged to the firm of Erard. Liszt's London début took place at the Argyll Rooms on 5 June, under the auspices of the Royal Society of Musicians, 'surrounded by eminent professors, amateurs and admirers of the fascinating science of music' (*Morning Post*, 7 June). On 21 June Liszt returned to the Argyll Rooms where he played Hummel's B minor Concerto under the direction of Sir George Smart, before a distinguished audience that included Clementi, Ries, Kalkbrenner and Cipriano Potter (fig.1). Erard provided one of his latest grand pianos for these appearances. At his Drury Lane concert on 29 June the theatre posters informed the public that 'the incomparable Master Liszt has in the most flattering manner consented to display his inimitable powers on the New Grand Piano Forte invented by Sébastien Erard'. From London the Liszts journeyed to Manchester, where Franz played at the Theatre Royal, again on an Erard grand especially sent there for him. The

ARGYLL ROOMS.

Master LISZT's CONCERT,
JUNE 21, 1824.

PART I.

Grand Sinfonia........ ....*Haydn.*
Aria, Signor Fabri, " Non piu andrai."......(*Figaro.*)......*Mozart.*
Grand Concerto, (with Orchestral Accompaniments,)
Piano Forte, Master Liszt................................ ..*Hummel*
Duetto, Le Signore Marinoni ....*Rossini*
Fantasia, Corno, Signor Puzzi................ ....*Puzzi.*
Duetto, Madame Castelli and Signora Marinoni,
" E ben per mia memoria."....(*La Gazza Ladra*)....*Rossini.*
Recit. and Air, Mr. Braham, " Deeper and deeper still;"
and " Waft her, Angels." ....(*Jephthah.*)..........*Handel.*
Variations, Mandolin and Piano Forte, Signor Vimercati
and Master Liszt.................. ....*Mayseder.*
Terzetto, Madame Castelli, Signor Marinoni, & Signor Garcia,
" Cruda sorte."..........(*Ricciardo e Zoraide.*)........ ....*Rossini.*

PART II.

Overture to *Prometheus*......................... ....*Beethoven.*
Ballad, Miss Stephens, " Gin living worth."
Fantasia, Harp, Monsieur Labarre.................... ....*Labarre.*
Cavatina, Signor Boccacini, " Fra un istante."..........*Rossini.*
Variations, Piano Forte, (with Orchestral Accompaniments,)
Master Liszt.. ....*Czerny.*
Duetto, Signor Garcia and Signor Boccacini,
" Che bella vita.".......... ....*Generali.*

Extempore Fantasia on a written Thema, which Master Liszt respectfully requests may be given to him by any Person in the Company.

Leader of the Band, Mr. Mori.
Conductor........Sir George Smart.

Master Liszt will perform on *Sebastian Erard's* New Patent Grand Piano Forte

Mallett, Printer, 59, Wardour Street, Soho.

1. *Programme of Liszt's second London concert, Argyll Rooms, 21 June 1824*

climax of this first visit to England took place when they were received by George IV at Windsor Castle. Liszt played for more than two hours and caused particular delight with his improvisation on the Minuet from *Don Giovanni*.

A second, much shorter visit took place in June 1825. Once again Liszt gave concerts in London and Manchester and played before George IV. The Manchester handbills announced that he was 'only 12 years old', when he was in fact 13 – not the first time that Adam obscured the true age of his son. At the second Manchester concert, on 20 June, Liszt was featured as a composer and the orchestra began with 'A New Grand Overture, by Master Liszt'. This was almost certainly the overture to Liszt's opera *Don Sanche*, on which he had already started work and which was scheduled for production in Paris later that year. On their way back through London the Liszts visited St Paul's Cathedral and were deeply impressed by the singing of massed choirs of several thousand children of the Free Schools. Liszt never forgot the spectacle, nor the sea of sound that it made, and drew upon its memory many years later at the climaxes of his oratorio *Christus*.

When they got back to Paris in July, Adam Liszt was contacted by the Ministry of Arts and informed that the score of *Don Sanche* was required within eight days for scrutiny by the jury (which included Luigi Cherubini, Adrien Boieldieu and Henri Berton). The opera was performed on four consecutive nights, 17–20 October 1825, and then taken off. For many years the score of *Don Sanche* was thought to be lost, but the manuscript was rediscovered in 1903 and given its first performance in modern times on 20 October 1977 in London.

As a youth Liszt showed mystical leanings and was attracted to the church. He was familiar with the lives of the saints and had already read the *Imitation of Christ* by Thomas a Kempis. He spent many hours in prayer, began to suffer from religious mania and expressed a desire to become a priest. Adam Liszt, who had at first encouraged his son's devotions, resisted such a radical idea. Liszt later told Lina Ramann that his father had said: 'You belong to art, not to the Church' (Ramann, H1880–94, i, 97), a judgment that Liszt revised 40 years later when he took holy orders.

Liszt crossed the English Channel for a third time in May 1827. In London he and his father stayed at lodgings in Frith Street, Soho. Once again he appeared at the Argyll Rooms and this time created a stir with his performance of Hummel's A minor Concerto. Muzio Clementi was observed at the morning rehearsal sitting at the back of the hall, 'his brilliant, dark eyes glistening as he followed the marvellous performance' (Salamon). It was during this visit that Liszt composed a Scherzo in G minor, the manuscript of which bears the date 'May 27'. The piece indicates an advanced grasp of harmony for one so young, and more than a passing acquaintance with Beethoven's pieces in the same genre (ex.1).

According to Adam Liszt, his 15-year-old son was already composing industriously and had in his portfolio a number of compositions, including a sonata for four hands, a trio, a quintet and two piano concertos, all of which have disappeared. In 1826 he published his 'Etude en douze exercices' (see A8), a set of pieces which are important since they later formed the basis of the 12 *Etudes d'exécution transcendante*. A sufficient number of

Ex.1 Scherzo in G minor



juvenile works remain to dispel the idea that Liszt was a late starter in the field of composition.

4. The death of Adam Liszt. Liszt left England with his father in August 1827. They had now been touring more or less incessantly for three years and Adam arranged a short holiday at Boulogne-sur-Mer to take the waters. Within days, however, Adam had succumbed to typhoid fever; he died in Boulogne on 28 August and was buried in haste the next day, in the Cimetière de l'Est, following a funeral service at the church of St Nicolas. The experience proved to be deeply traumatic for Liszt; the topic of death and dying became a preoccupation which often came out in his music (e.g. in his *Apparitions*, *De profundis* and *Pensée des morts*). While his later tours sometimes took him close to Boulogne (and on one occasion, in 1840, into the city itself), the memory was so painful that he never visited his father's grave. A funeral march (A10, composed two days after his father's death) is believed to be the young Liszt's musical tribute to his father.

It was Liszt's sad duty to write to his mother and inform her of his father's death. During the tours Anna Liszt had stayed with a sister in Graz; she was reunited with her famous son in Paris after a separation of three years. Adam left his family in straitened circumstances and the 16-year-old Liszt assumed the responsibility of being the sole breadwinner. He was obliged to sell his Erard grand piano to pay off some debts, and to seek a regular income as a fashionable teacher of the sons and daughters of the French aristocracy. At first he and his mother rented an apartment at 38 rue Coquenard, and then at 7 rue de Montholon in the district of Montmartre.

Among his pupils was the countess Caroline de Saint-Cricq, the 17-year-old-daughter of the Minister of Commerce in the government of Charles X. The couple fell in love, and although the relationship was innocent, the count banned Liszt ('a mere musician') from the house after discovering the pair prolonging a music lesson far into the night. Shortly afterwards Caroline was married to a wealthy landowner with estates near Pau in southern France, and left Paris. As a result of the rejection, which followed so hard on the death of his father, Liszt suffered a nervous breakdown. His absence from the concert platform during the 1827–8 season led to rumours of his death, and *Le corsaire* published a false obituary notice of him (23 October 1828). On the day of his 'demise', however, Liszt was at home on the rue de Montholon quietly celebrating his 17th birthday. It is clear, nevertheless, that he was in poor health. The journal *Observateur des Beaux-Arts* openly declared that Liszt's illness was

directly connected to the death of his father. Wilhelm von Lenz visited him shortly afterwards, and described Liszt as 'a pale and haggard young man'. Anna Liszt told von Lenz that Liszt 'busied himself no more with music' and was almost always at church. Seized again with religious mania, Liszt often prostrated himself on the flagstones of St-Vincent-de-Paul and was deterred from entering a seminary only by the joint pleadings of his mother and his father confessor, Abbé Bardin. It was the July Revolution of 1830 that roused him from his lethargy. Hearing the sound of gunfire, he rushed outside and witnessed hand-to-hand fighting in the streets. He joined the crowds in shouting support for General Lafayette, who had taken up the people's cause. When Anna Liszt later reflected on these turbulent times, she observed: 'The cannons cured him!' Liszt began to sketch out a 'Revolutionary Symphony' whose manuscript bears the dates '27, 28, 29 juillet – Paris', the 'Three Glorious Days'. Only the first movement was finished; it later became the Symphonic Poem *Héroïde funèbre*, in which form it was associated with the revolutionary wars of 1848–9.

Liszt became a voracious reader (he was by now fluent in French, henceforth his language of preference) and absorbed the writings of Sainte-Beuve, Hugo and Balzac. He also fell under the spell of the Saint-Simonians, whose avowed aim of combining socialism with the teachings of Christ made a deep appeal to him. For a time Liszt attended the sect's clandestine revivalist meetings, conducted by its charismatic leader Father Enfantin, during which he would sometimes improvise on the piano for the congregation. He never became a Saint-Simonian, however, despite some later misleading comments by Heine. After the sect's headquarters at 6 rue Monsigny were raided by the police, its leaders gaoled or forced into exile, Liszt found a more lasting outlet for his idealism in the revolutionary teachings of Abbé Felicité de Lamennais. Liszt described Lamennais as a 'saint', and visited him at his home at La Chênaie, in Brittany (1834). Lamennais had already broken with the Catholic Church as a result of the publication of his magnum opus *Paroles d'un croyant*, which Pope Gregory XVI had attacked in his encyclical *Singulari nos* (July 1834). For several weeks Liszt sat at the feet of his mentor at La Chênaie, during which time Lamennais came to regard Liszt as 'one of the most beautiful and noble souls that I have met on this earth'. It was at La Chênaie that Liszt composed his *Apparitions* for piano. Later he dedicated to Lamennais his socialistic march *Lyon*, inspired by the revolt of the silkworkers of that city. It bears the motto 'To live working, or to die fighting'.

5. Contacts with Parisian society. Liszt became acquainted with a number of musical contemporaries at this time, including Berlioz, Chopin, Alkan, Hiller and others. His first encounter with Berlioz took place a few months after the July Revolution. He attended the first performance of Berlioz's *Symphonie fantastique* in the company of the composer (5 December 1830), and shortly afterwards produced his piano transcription of the unpublished score. (Liszt's transcription was published in 1834, while Berlioz's orchestral score did not appear until 1845; Schumann's famous review of the work in the *Neue Zeitschrift für Musik* was based on Liszt's piano score.) A warm friendship developed between the pair which lasted for more than 20 years before entering a long decline. While Berlioz speaks of Liszt with affection in his *Mémoires*, and regarded him as unrivalled as a pianist, he was more cautious of his compositions; with the passing years his lukewarm attitude to Liszt's orchestral works, together with the latter's growing support of Wagner, caused the friendship to languish.

Another meeting was with Chopin, who arrived in Paris as a refugee from Warsaw in the autumn of 1831. Liszt attended Chopin's début at the Salle Pleyel on 26 February 1832, and even appeared on the same platform as Chopin on 3 April and 15 December. Chopin cemented these early connections by dedicating his set of 12 Etudes op.10 to Liszt. Nevertheless, the idea of a great friendship between Liszt and Chopin is unsubstantiated. Chopin soon came to dislike what he perceived to be Liszt's theatricality and his striving after effect. After 1835 Liszt lived mainly abroad and the two composers barely saw one another. Since Chopin died in 1849, he never lived to appreciate the more mature Liszt of later years.

Paganini made his Paris début in March 1831, but Liszt was on a prolonged visit to Switzerland and did not hear him until his next appearance there in April 1832. In a famous letter to his pupil Pierre-Etienne Wolff, Liszt recorded some of his impressions: 'What a man, what a violin, what an artist! Heavens! What sufferings, what misery, what tortures in those four strings!' (*Briefe*, C1893–1905, i, 6–8). The letter is especially interesting because of the music examples Liszt includes to indicate those violinistic devices which had particularly caught his ear. The musical influence of Paganini cannot be overstated. One immediate outcome was the fantasy on *La clochette* (1833), the theme of which was used by Paganini in the finale of his B minor Concerto, and which bristles with difficulties. The six *Etudes d'exécution transcendante d'après Paganini* followed (1838–40), based on the Italian master's formidable caprices for solo violin, and containing pianistic textures of terrifying complexity.

6. Marie d'Agoult. In the Paris of the 1830s the salon was the centre of intellectual and artistic life. Here mingled all the radical ideas of post-Revolutionary France. The fashionable hostesses of the stately homes of the Faubourgs St-Germain and St-Honoré vied with one another to entertain the most interesting personalities. Among the writers were Sainte-Beuve, Hugo, Balzac and George Sand; the painters included Delacroix, Devéria and Ary Scheffer. Soon this volatile mixture was enriched by a flood of refugees from Warsaw, including Chopin and the Polish nationalist poet Mickiewicz. Merely to call the roll is to name many of the leaders of the Romantic movement itself. This was the milieu in which the young Liszt developed many of his abiding notions about music and its relationship with the other arts.

Towards the end of 1832 Liszt was introduced to Countess Marie d'Agoult, the woman who was to become his lover, bear him three children and share his life for the next 12 years. Marie was 28; Liszt was 22. She was unhappily married to an older husband by whom she already had two daughters, Louise and Claire. Her marriage to Count Charles d'Agoult, a French cavalry officer, had taken place on 27 May 1827, before a glittering assembly in the fashionable Church of the Assumption, and the marriage contract had been witnessed by Charles X. Five years later the union was dead in all but name, and when Liszt met her Marie was living an independent life. Born Marie-Catherine-Sophie de Flavigny, she was descended from the powerful Bethmann



2. *'Liszt at the Piano': painting by Josef Franz Danhauser, 1840 (Neue Nationalgalerie, Berlin); (from left to right) Alexandre Dumas, Victor Hugo, George Sand, Paganini, Rossini, Liszt and the Countess Marie d'Agoult*

family of Frankfurt, which had built up a fortune through its banking enterprises. There is no evidence that the Bethmanns were Jewish, despite their name and much debate on the matter. It was Bethmann money that paid for Marie's dowry and helped her to buy her palatial home, the Château de Croissy, which lay 9 km outside Paris.

At first Liszt and Marie took pains to keep their liaison secret. Throughout 1833 and 1834 they arranged various trysts – sometimes at his cramped bachelor apartment in Paris (jocularly referred to by them as the 'Ratzenloch' – or rat-hole), and sometimes at Croissy. The fact that they were apart for much of this time generated a clandestine correspondence (first published in 1933–4) which provides clear evidence of the turbulent nature of the relationship. Whether under normal circumstances Marie would ever have abandoned hearth and home for Liszt is a matter of debate. In December 1834, however, Marie's six-year-old daughter Louise died, and that precipitated a crisis. Marie became suicidal and threatened to drown herself. She travelled to Paris, was reunited with Liszt, and became his lover in the full physical sense. That must have been no later than March 1835; their first daughter, Blandine-Rachel, was born in December of that year.

7. Years of pilgrimage, 1835–9. In order to escape the scandal Liszt and Marie eloped to Switzerland. Liszt was troubled by the possible consequences to his own life in leaving Paris with a mistress who was already a wife and a mother, and he sought counsel from Abbé de Lamennais, who advised against it and travelled to Croissy in a fruitless attempt to dissuade Marie from abandoning her family. The couple went first to Basle and thence to Geneva where they rented a house at 1 rue Tabazan. There was already an active artistic and intellectual élite in the city, and Liszt soon found himself in the middle of a circle which included the politician James Fazy, the botanist Pyrame de Candolle and the economist Simonde de Sismondi. Liszt's arrival in the city coincided with the opening of the newly founded Geneva Conservatoire and Liszt accepted an invitation from its founding president François Bartholini to head its piano faculty. He was assisted by two of his students, Pierre-Etienne Wolff and his colourful young pupil Hermann ('Puzzi') Cohen who had pursued him from Paris in order to continue his lessons with Liszt. During Liszt's brief tenure at the Geneva Conservatoire he was invited to write a piano method. Despite many rumours to the contrary, he never produced such a work. The only pedagogical works he ever completed were the volumes of *Technische Studien* (1868–73) published after his death, with which the non-existent method is sometimes confused.

Throughout the spring and summer of 1835 Liszt and Marie d'Agoult made various incursions into the Swiss countryside; they visited Lake Wallenstadt, William Tell's Chapel and (in the company of George Sand) the

Chamonix Valley. Liszt's impressions of the sights and sounds of Switzerland – its pastures, storms and mountain springs – were captured in the pieces of his *Album d'un voyageur*, later reworked as the 'Swiss' volume of the *Années de pèlerinage*. Such compositions as *Chapelle de Guillaume Tell* and *Vallée d'Obermann* betray their time and place, and are in a sense autobiographical.

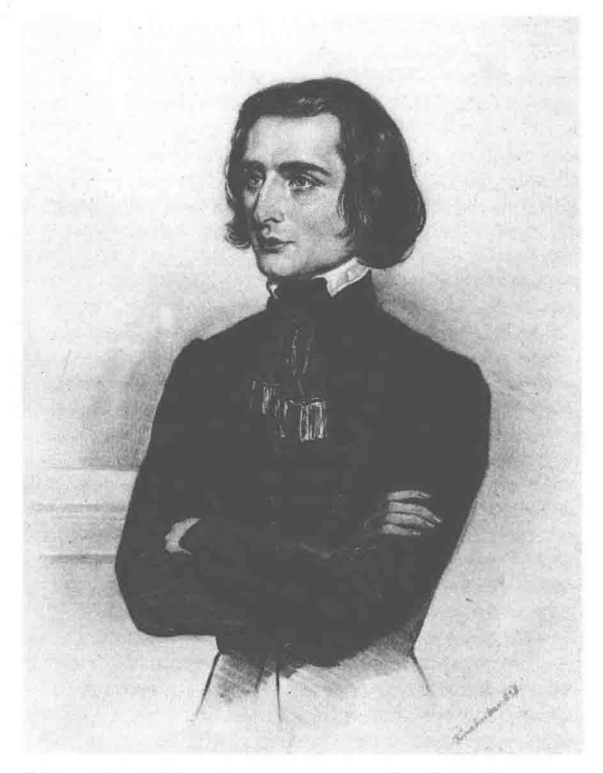
On 18 December 1835, Marie d'Agoult gave birth to Blandine-Rachel at Geneva. Liszt openly claimed paternity on the birth certificate, where he is described as 'a professor of music ... who freely acknowledged that he is the father of the child'; the identity of Marie d'Agoult was camouflaged as Catherine-Adélaïde Méran, 'a lady of property ... born in Paris'. Such a deception had less to do with protecting the identity of Countess d'Agoult than with protecting her husband the Count from future liability. Under French law, any child born to Marie would have been regarded as the offspring of her husband. 'Liszt and I had but one thought: to avoid this monstrosity' (Vier, H1955–63, i, 393–4). (Two other children were born of the union and Liszt again claimed paternity: Cosima (24 December 1837) and Daniel (9 May 1839). All three children achieved distinction. Blandine married Emile Ollivier, a prominent lawyer who became Prime Minister of France under the government of Napoleon III; Cosima became the wife, first of Hans von Bülow and then of Richard Wagner, directing the Bayreuth festivals after Wagner's death; Daniel died when he was only 20, but he had already won the national prize of France for classical studies in Latin and Greek while still in his adolescence.)

In the spring of 1837 Liszt's curiosity had been aroused by reports from Paris of the sensational piano playing of Sigismond Thalberg; he returned to the city in order to defend his crown. The famous 'ivory duel' between the two pianists took place in the home of the exiled Italian Princess Cristina Belgiojoso on 31 March 1837. Arranged as a charity concert for expatriate Italians, the affair attracted wide publicity. Thalberg played his fantasy on Rossini's *Mosè in Egitto* and Liszt followed with his fantasy on Pacini's *Niobe*. It is often said that Thalberg suffered a defeat as a result of the comparison, but the facts speak otherwise. Jules Janin wrote a long and judicious account of the affair for the *Journal des débats* (3 April) which concluded: 'Two victors and no vanquished; it is fitting to say with the poet "Et ad huc sub judice lis est"'. Afterwards, when invited to express her own opinion, Princess Belgiojoso uttered a diplomatic aphorism which has become enshrined in the literature: 'Thalberg is the first pianist in the world – Liszt is unique'. Liszt, in brief, could not be compared.

The friendship with George Sand led to an invitation to Liszt and Mme d'Agoult to join her at her country château in Nohant. Liszt spent the next three months there in the company of Sand and her friends (including the poet Claude de Mallefille, the actor Pierre Bocage and Sand's current lover Michel de Bourges). Sand had installed an Erard grand piano in Liszt's room. It was at Nohant that Liszt began his long series of transcriptions of the Schubert songs, somewhat earlier than is generally supposed, and by July 1837 he had already completed seven of them.

Liszt and Marie d'Agoult resumed their 'years of pilgrimage', wending their way from Nohant to Italy; by August they had reached Lake Maggiore. After exploring the eastern shores of Lake Como they lingered at Bellagio, there to await the birth of their second daughter, Cosima. Liszt made frequent trips to nearby Milan where he encountered the music publisher Giovanni Ricordi. In Liszt's own words he walked into Ricordi's music shop, sat down at the piano and began to improvise, whereupon Ricordi came rushing out of his office exclaiming: 'This must be Liszt or the Devil!' (*Gesammelte Schriften*, ii, 168). The music publisher lent Liszt his villa in the Branzia and his box at La Scala, and placed at his disposal a library of 1500 scores. One artistic result of the encounter was his piano transcriptions of Rossini's *Les soirées musicales*, which Liszt featured in his local recitals to the delight of the Milanese.

In the spring of 1838, while he was in Venice, Liszt read in the newspapers of the flood disaster in Pest. The Danube had overflowed its banks, inundating large areas of Hungarian lowlands, destroying homes and crops, and creating famine. This national crisis proved to be a turning-point in his life. Liszt travelled to Vienna in April 1838 and gave ten recitals for the victims of the floods; six had been planned but four more were given by popular demand. These recitals marked his official return to the concert platform and attracted wide attention. His playing had undergone a radical transformation during his years of travelling, and was received with universal acclaim. Clara Wieck (who later had serious reservations about Liszt's playing) attended these concerts and wrote: 'He can be compared to no other player ... he arouses fright and astonishment. He is an original ... he is absorbed by the piano' (B. Litzmann: *Clara Schumann: ein Künstlerleben*, i, Leipzig, 1902, p.199). Carl Czerny was also in attendance and remarked that the playing of his most



3. Franz Liszt in Hungarian costume: watercolour by Josef Kriehuber, 1838

famous pupil had emerged from the monstrous complexities that had dogged it in earlier years and was now characterized by clarity and wonderful brilliance. Clara Wieck and Czerny became the dedicatees of Liszt's most demanding pieces to date: the Six *Etudes d'exécution transcendante d'après Paganini* were inscribed to Clara and the 12 *Grandes études* (A40) to Czerny. Through his Vienna concerts Liszt raised the sum of 24,000 gulden, the largest donation to be sent to Hungary from a private source.

Liszt joined Marie d'Agoult in Rome to await the birth of their third child, Daniel. The couple then moved to Lucca to escape Rome's summer heat, and thence to the small fishing village of San Rossore. Inspired by Italian art and literature, Liszt had already begun work on the 'Italian' volume of his *Années de pèlerinage*, and produced the first versions of the three *Sonetti del Petrarca*, *Il penseroso* (after Michelangelo's celebrated statue), *Sposalizio* (after Raphael's painting, *Lo sposalizio della vergine*) and above all the last work of the collection, entitled *Après une lecture du Dante* and commonly known as the 'Dante' Sonata. This period marked the end of his relationship with Mme d'Agoult, fuelled as it was by dashed hopes and fractured feelings, a situation which their joint diary and their personal correspondence makes plain. As Liszt was pondering his future, he heard of the failure of the Beethoven Memorial Committee in Bonn to raise money for a statue to the composer at the place of his birth. Rather than see the scheme collapse, he offered to raise the funds himself, through concerts. The monument that stands in Bonn today (executed by Ernst-Julius Hähnel and unveiled in August 1845, the 75th year of Beethoven's birth) was made possible largely through Liszt's personal generosity.



4. Franz Liszt: daguerreotype, c1841

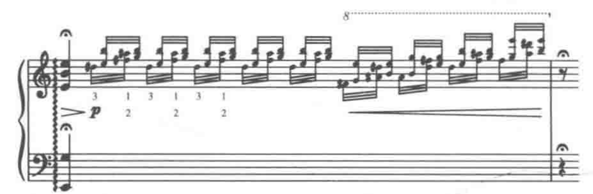
8. THE GLANZZEIT, 1839–47. During the years 1839 to 1847 Liszt unfolded a virtuoso career unmatched in the history of performance. He is still the model followed by pianists today. He was the first to play entire programmes from memory; the first to play the full range of the keyboard repertory (as it then existed) from Bach to Chopin; the first consistently to place the piano at right-angles to the stage, so that its open lid reflected the sound across the auditorium; the first to tour Europe from the Pyrenees to the Urals. Even the term 'recital' was his. He introduced it on 9 June 1840 at a concert in London at the Hanover Square Rooms. It was Liszt's way of announcing that his career was taking a new direction; henceforth he would present concerts without the benefit of assisting artists. As early as May 1839 he had given some solo concerts in Italy (not yet called 'recitals') and had jocularly observed that he was affecting the style of Louis XIV: 'Le concert, c'est moi!' he exclaimed (*Briefe*, C1893–1905, i, 25). His recitals have never been fully chronicled, but he gave well over 1000 during these fleeting years. He played in Spain, Portugal, France, Germany, Austria, Britain, Ireland, Romania, Turkey and Russia. And he undertook all this before the age of the railway, when travel was difficult and had to be accomplished mostly by post-chaise over rough terrain, often at night.

The *Glanzzeit* began with six Beethoven Memorial Concerts in Vienna, between 18 November and 4 December 1839. At the first concert, Liszt gave the première performance of his new transcription of Beethoven's Pastoral Symphony in the presence of the Dowager Empress and her retinue. The Viennese press spoke truer than it knew when it hailed Liszt as 'Protector of Beethoven'. Liszt's lifelong championship of the composer was intensified, and as the tours unfolded he introduced his audiences to works such as the Hammerklavier Sonata and the Diabelli Variations, which were still generally unknown.

From Vienna, Liszt made his way to Hungary and arrived in Pest in November 1839. It was his first return to his native land since his childhood and he was given the sort of reception normally reserved for potentates. He was by now the best-known living Hungarian, far better known abroad than the country's leading politicians. Hungary was locked in a struggle for independence from Austria, and found in Liszt a national hero. Everywhere he went he was greeted with the phrase 'Eljen! Liszt Ferenc' (Hail! Franz Liszt). He made patriotic gestures such as donning national costume and playing in public his arrangement of the Rákóczy March – a melody which was at that time banned by the Austrian authorities. On 4 January 1840 Liszt was presented with a ceremonial sword of honour on behalf of a grateful nation in a moving ceremony at the National Theatre. His speech of thanks offers telling proof of his support of Hungary's political aspirations.
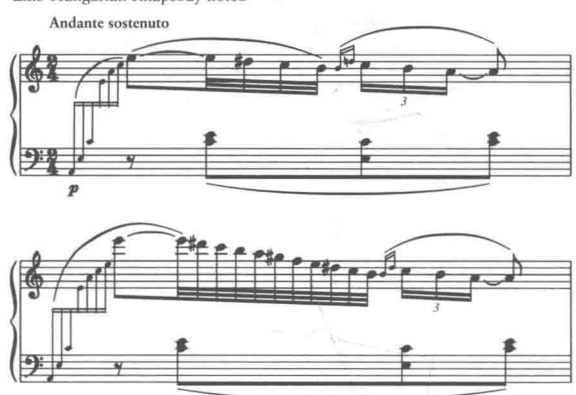
Liszt renewed his contact with gypsy music and Hungarian folk music at this time. He visited a gypsy encampment and wrote a vivid description of what he observed (*Gesammelte Schriften*, vi, 135–7); he also heard a number of the best gypsy bands, and was inspired to produce a series of pieces called Magyar dallok ('Hungarian National Melodies'). These compositions were later revised and published under the generic title 'Hungarian

Ex.2 Hungarian Rhapsody no.10



Rhapsodies' (1851–3). They contain colourful evocations of gypsy bands, including the cimbalom-like effects in the Tenth Rhapsody (ex.2). The 'gypsy scale' is also in evidence, with its mournful augmented 2nds, as in the first part of the 13th Rhapsody (ex.3). Liszt has been

Ex.3 Hungarian Rhapsody no.13



maligned for mistaking some of the music played by gypsies (containing popular melodies of the day) for genuine Hungarian folksongs; his book *Des bohémiens* (1859) further clouded the issue, made him some prominent enemies in his homeland and caused the rhapsodies themselves to fall into disrepute. In 1840 there was general confusion even within Hungary itself as to what constituted gypsy as opposed to Hungarian music. Modern scholarship has revealed that Liszt did indeed incorporate genuine Magyar folk melodies into his rhapsodies, albeit ones he heard filtered through gypsy improvisations.

In Leipzig Liszt got to know Robert Schumann, who wrote some important reviews of his Gewandhaus concerts (given in March 1840) for the *Neue Zeitschrift für Musik* (1840, no.12, pp.118–20). Schumann described Liszt's performance of Weber's Concert-stück as 'extraordinary', but could find only qualified praise for the Finale of the Pastoral Symphony, which he called 'a wilful choice' because the original was very well known to the Gewandhaus audience. 'We had at least seen the lion shake his mane', Schumann concluded.

A climax of sorts was reached in Berlin in 1841. After a sensational series of concerts in the Singakademie (attended by Mendelssohn, Meyerbeer and Spontini, as well as the entire Prussian royal family), Liszt was driven to the Brandenburg Gate in a coach drawn by a team of white horses, with crowds lining the Unter den Linden bidding him farewell. 'Not *like* a king, but *as* a king', wrote Rellstab in one of the best accounts we have of this visit. Such images of the profligate Liszt still haunt the literature and colour the way we view his life. The

5. Piano recital by Liszt: coloured frontispiece from Adolf Brennglas, 'Berlin, wie es ist – und trinkt' (Berlin, 1842)

behaviour of his audiences has been compared to the mass hysteria associated with revivalist meetings or 20th-century rock stars, and prompted Heine to identify the phenomenon as 'Lisztomania'. Female admirers sought souvenirs in the form of hair clippings, cigar stubs and the dregs from his coffee cups. There is a rich supply of anecdotes from those years, part of that stock-in-trade material which his popular biographers have not been slow to use. Generally overlooked in the hullabaloo surrounding the Berlin concerts is a remarkable musical achievement: during his ten-week sojourn in the Prussian capital Liszt gave 21 concerts and played 80 works, 50 of them from memory. Few modern pianists could match that feat.

One of the best documented journeys was the long and arduous tour of the British Isles in 1840–41. It was arranged by the impresario and conductor Louis Lavenu, who assembled a small troupe of four or five musicians including the Welsh singer John Orlando Parry, whose diaries give a colourful account of those times. Liszt was the star attraction, and he was tempted by Lavenu's invitation because he needed the money to cover the rising expenditures of his family in Paris. The party appeared in such places as Oxford, Chichester and Exeter in the south, and Manchester, Halifax, Preston, Rochdale and Darlington in the north. In November 1840 Lavenu took his group across the Irish Sea where they performed in Dublin, Cork and the smaller market towns of southern Ireland. The tour, which later encompassed Scotland, was dogged by misfortune, attracted small audiences and confronted out-of-tune pianos and other mishaps, all faithfully reported in Parry's diaries. Lavenu lost more than £1000 on the venture (a small fortune in those days) and Liszt's fees remained unpaid. 45 years elapsed before Liszt returned to Great Britain.

While England may have failed to rally to the 'King of Pianists', the rest of Europe responded with enthusiasm. Hans Christian Andersen attended one of the Hamburg recitals in 1842, and left a graphic pen-portrait of the pianist:

> As Liszt sat before the piano, the first impression of his personality was derived from the appearance of strong passions in his wan face, so that he seemed to me a demon nailed fast to the instrument whence the tones streamed forth – they came from his blood, from his thoughts; he was a demon who would liberate his soul from thraldom; he was on the rack. His blood flowed and his nerves trembled; but as he continued to play, so the demon vanished. I saw that pale face assume a nobler and brighter expression; the divine soul shone from his eyes, from every feature; he became as beauteous as only spirit and enthusiasm can make their worshippers.

Pursuit of ecstasy and its transmission to the public were primary goals, and they turned Liszt into the quintessential romantic.

Liszt acquired many honours and decorations during these years, and he was willing to wear them on stage. For this he was regularly lampooned by the press, especially in France (fig.6). However, Liszt's display of these decorations had less to do with vanity than with a desire to raise the status of musicians generally. In Madrid he received the Order of Carlos II from Queen Isabel. In Turkey the Sultan, Abdul-Medjid Khan, presented him with the Order of Nichan-Iftikar. In Belgium the king bestowed on him the Order of the Lion of Belgium. In Moscow he was introduced to Tsar Nicholas I, who did not give him a decoration at all but presented him instead with a pair of performing bears. Perhaps this symbol of a
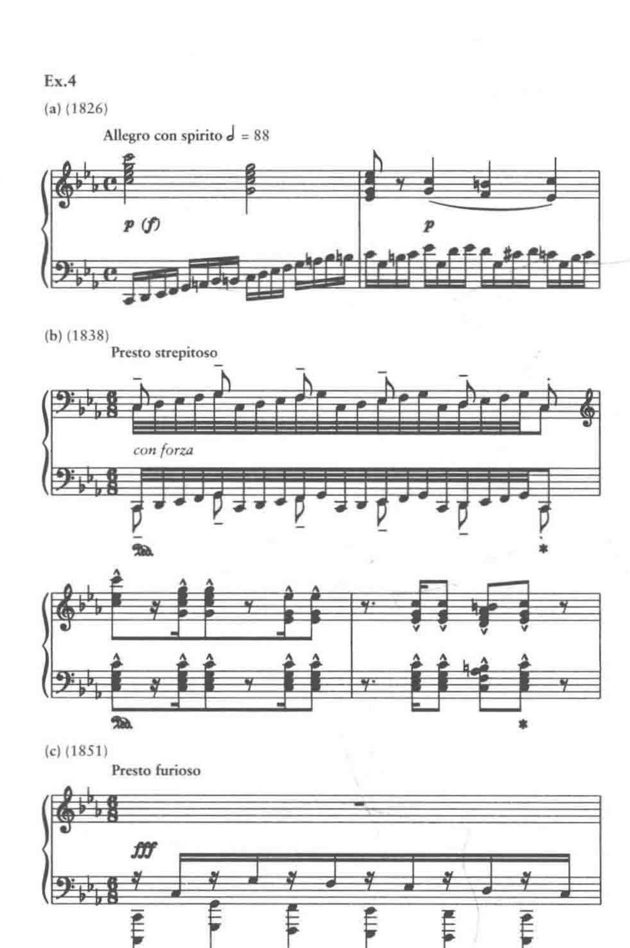


6. *'Fantaisie brillante sur Liszt': engraving by Yves and Barret from 'La vie parisienne' (3 April 1886)*

circus reflected Nicholas's true opinion of Liszt. The Tsar, having made a noisy entrance at one of Liszt's concerts, had begun to talk loudly during the playing; whereupon Liszt stopped. When Nicholas inquired the cause, Liszt bowed stiffly and said: 'Music herself should be silent when Nicholas speaks'. It was, as Sacheverell Sitwell pointed out, the first time that 'music herself' had answered back.

Even as he enjoyed his greatest triumphs as a virtuoso, Liszt's troubled relationship with Marie d'Agoult and the uncertain future of their three children were casting shadows over his private life. Mme d'Agoult had returned to Paris in November 1839 to seek a reconciliation with her estranged family; while the Flavignys were ready to embrace her, they could not embrace her children by Liszt. The three infants were housed with their grandmother, Anna Liszt, who gave them much love and affection and acted in every respect as their mother. Liszt visited his children whenever he was in Paris, and held himself financially responsible for them, paying for their upkeep and education. In 1844, the rupture with Marie d'Agoult became permanent as a result of his widely publicized dalliance with the dancer Lola Montez, and they did not see each other again for 16 years. Marie d'Agoult assuaged her bruised feelings by adopting the pen name 'Daniel Stern' and writing her *roman à clef*, *Nélida*, in which Liszt is depicted as an impotent painter, Guermann Regnier, with herself as the wronged heroine. Liszt always refused to recognize himself in this novel, although the character-assassination was damaging.

The most arduous tour of the *Glanzzeit* was the one that took him through the Danube principalities and Ukraine, during an 18-month period in 1846–7. Starting in Vienna, in March 1846, he wandered through Prague,



Pest, Temesvár and Arad (Transylvania), gradually moving east to Bucharest and Iaşi, in Moldavia. By February 1847 he had reached Kiev; from there he progressed to Odessa, sailed across the Black Sea and arrived at Constantinople where he played in the Tchiragan Palace before the Sultan in June 1847. For these concerts Erard had sent over one of his best grand pianos which Liszt described as 'a magnificent instrument'. By July he was back in Ukraine and gave ten concerts in Odessa. The very last recital he gave for money took place in Elisavetgrad, in September. He was still only 35 years old. Had Liszt died at that moment, the title of the first modern pianist could not have been withheld from him.

9. Liszt and the piano. During the 1830s and 40s Liszt made an unprecedented advance in piano technique, introducing a range of new technical and expressive possibilities. This breakthrough, coupled with the related evolution in the instrument itself, its greater strength, its bigger sound and wider dynamic range, allowed a richer variety of pianistic textures. The instrument could encompass symphonic and vocal works, and imitate a wealth of colouristic and timbral effects. Modern piano technique owes much to Liszt's pioneering developments during these years. Pianists still turn to his music for its technical resources. When Busoni began to study the piano afresh at the age of 30, in order to remedy what he considered to be defects in his own playing, Liszt's music was his chief guide. Out of the laws he found there Busoni rebuilt his technique. 'Gratitude and admiration', he wrote, 'made Liszt at that time my master and my friend'.

The works most representative of Liszt's virtuoso years are the six 'Paganini' Studies and the 12 'Transcendental' Studies. The sets were published with the titles *Etudes d'exécution transcendante d'après Paganini* and *Grandes études* respectively, before they were revised in 1851 with their final titles of *Grandes études de Paganini* and *Etudes d'exécution transcendante*. In their earlier versions these works remain among the most daunting challenges in the piano literature, and they offer telling proof of Liszt's pre-eminence among the pianists of his time.

The 'Paganini' Studies, with the exception of *La campanella*, are based on the caprices for solo violin, and each study concentrates on a particular technical or musical device, equivalent to those in the original violin works:

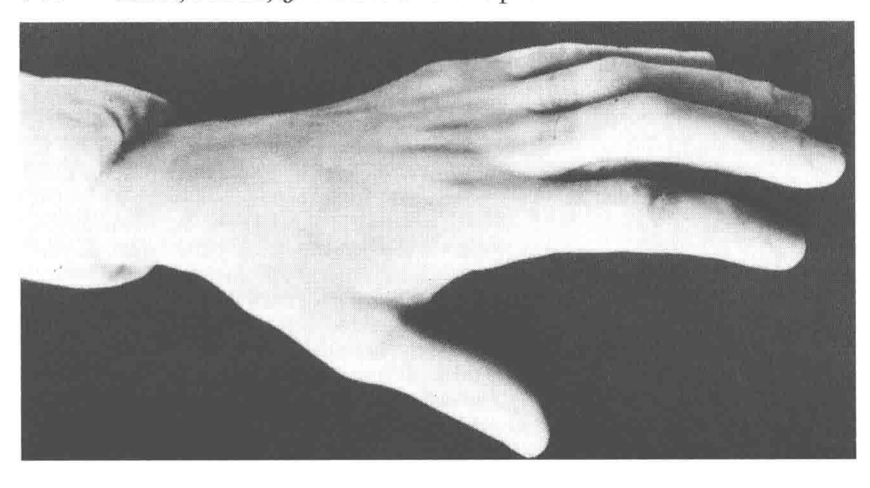
1. G minor, tremolando (based on Paganini's Caprice no.6, with introduction and coda based on Caprice no.5); 2. E♭ major, scales and octaves (Caprice no.17); 3. G♯ minor, leaps and rapid note reiteration (*La campanella*); 4. E major, arpeggios and crossing hands (Caprice no.1); 5. E major, echo effects and glissandos (Caprice no.9); 6. A minor, theme and variations (Caprice no.24)

The 12 'Transcendental' Studies A173 are closely related to the 'Paganini' Studies in style and virtuosity. These pieces exist in three versions (*Mazeppa* has an additional version dating from 1840 as well as an orchestral version as a symphonic poem), since the 12 *Grandes études* A40 are elaborate reworkings (with the exception of no.7, later called *Eroica*) of the juvenile *Etude* A8 (1827). It was not until the final version that Liszt added the poetic titles. The tonal plan of these 12 studies follows that of the original 1826 set. Liszt unfolds a descending circle of 5ths, with each alternate study in the relative minor of its predecessor. Since 24 studies were announced for the 1838 publication, we infer that Liszt originally intended to continue the key scheme and complete the circle. Robert Schumann reviewed this 1838 version for the *Neue Zeitschrift für Musik*, and aptly described them as 'Studies in storm and dread ... fit for ten or 12 players in the world'.

The 1851 revisions of both sets of studies were designed to allow the pieces to 'speak' more effectively. Liszt smoothed out some of the more intractable difficulties and clarified the textures, giving the pieces a leaner, more brilliant sound. The revisions made these works more widely accessible and accommodated the changing requirements of the modern piano, with its heavier action. Nevertheless, even with the more complicated textures ironed out, these works make enormous demands on the pianist.

A comparison between the later versions of each study and the corresponding juvenile model reveals the immense strides that Liszt made as a pianist over 25 years (ex.4). The original 1826 (untitled) version of *Wilde Jagd* was unremarkable, influenced as it was by Cramer and Czerny. Yet it contains the seeds of one of the most difficult concert studies ever written for the piano.
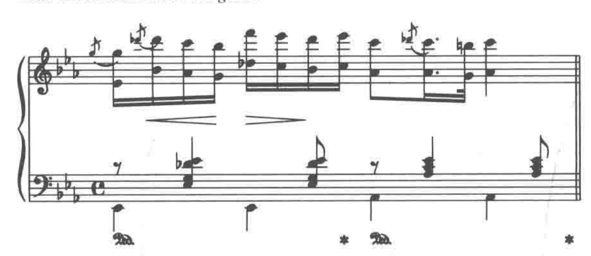
Liszt's hands were long and narrow (fig.7), and lack of webbing between the fingers allowed him to take wide



7. Cast of Liszt's left hand (Magyar Nemzeti Múzeum, Budapest)

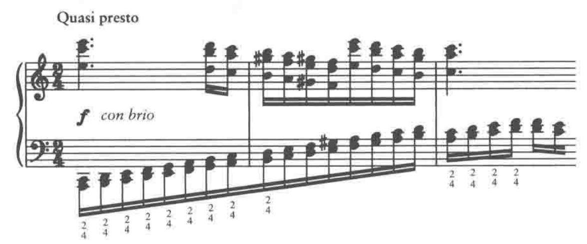
stretches with comparative ease. Because his fingertips were blunted rather than tapered, they gave maximum traction across the surface of the keyboard. Another physical advantage for Liszt was that his fourth fingers were unusually flexible, and this made it easier for him to play shimmering textures with several things going on inside the same hand simultaneously. His keyboard textures often assume that the player can stretch a 10th without difficulty (ex.5). Liszt's fingerings are of absorbing

Ex.5 *Divertissement a l'hongroise*



interest. They arise naturally from the keyboard and from the anatomy of the human hand. The layout of the double-3rds scale in the Sixth 'Paganini' Study seems perverse, until we consider the alternatives. Liszt forms the hand into a two-pronged fork (second and fourth fingers only), an unusual shape which permits him to move across the keyboard at high velocity (ex.6).

Ex.6 'Paganini' Study no.6

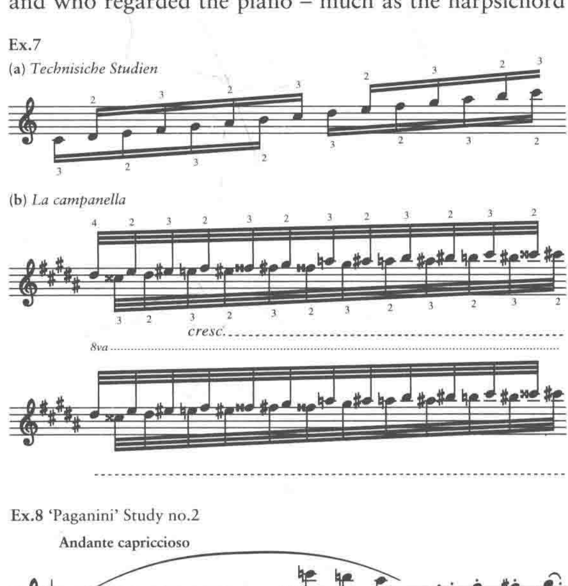


'Interlocking scales' show Liszt at his inventive best. One of the basic models may be found in the first volume of *Technische Studien*; it finds a home in such shining passages as found in *La campanella* (ex.7). The challenge turns out to be mental rather than physical. Rather than dividing his resources between two hands, each with five digits, Liszt in effect sees a single interlocked hand of ten digits.

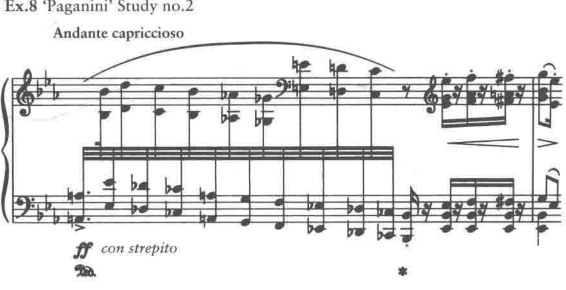
One of Liszt's most sensational effects still bears his name: 'Liszt octaves'. They are played with alternating hands, thumbs overlapping, creating the illusion of regular double octaves at unattainable speeds. Difficult as they sound, such passages are highly economical. The player achieves double the power with half the output. A well-known example occurs in the Second 'Paganini' Study, in E♭ major (ex.8).

The more dramatic devices in Liszt's music required larger halls for their full effect. It was Liszt who took the piano out of the salon and placed it in the modern concert hall. When, in early 1837, he gave a recital before 3000 people in Milan, at La Scala, he was democratizing the instrument. Nevertheless, in order to achieve this end he had to overcome much prejudice. There were many musicians whose thinking was rooted in the 18th century, and who regarded the piano – much as the harpsichord

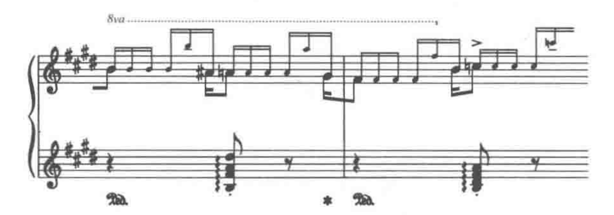
Ex.7



Ex.8 'Paganini' Study no.2



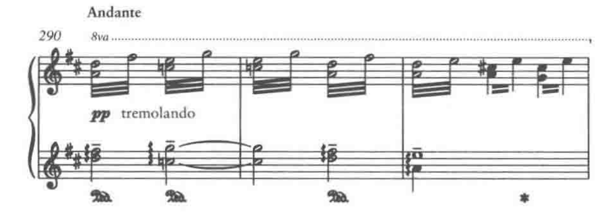
Ex.9 Tarantella



had been regarded before it – as a chamber instrument to be played before a small circle of connoisseurs. Chopin, Hummel and Moscheles had all made their reputations in this way. When Chopin played in the salons of Paris before a select audience drawn from high society, he gave his incomparable performances on the silvery toned Pleyel, with its light action. Liszt had often played the Pleyel and found it wanting: he disparagingly called it 'a pianino'. The seven-octave Erard, with its heavier action and larger sound, was more suited to his pianistic style. This was the instrument that he preferred during his tours of the 1830s and 40s. Even so, it could not always withstand the onslaught of his more powerful pieces, and Liszt occasionally broke a string or snapped a hammer. Not until the firms of Steinway and Bechstein produced their reinforced instruments in the 1850s did Liszt's repertory of the 1840s come into its own.

In Erard's double-escapement action Liszt perceived some unexplored possibilities. His music abounds in streams of rapid note reiterations which, when properly executed, delude the ear into believing that the piano has been turned into a sustaining instrument. One of the finest examples occurs in the Tarantella from *Venezia e Napoli*, a supplement to the Italian *Années de pèlerinage* (ex.9). Into a similar category falls the tremolando, a dangerous device in the wrong hands. Some of his later compositions (*Les jeux d'eaux à la Villa d'Este*, for example, or his arrangement of Isolde's 'Liebestod' from *Tristan*) rely heavily on the effect and can be ruined in performance. Liszt advised that the tremolando be played as rapidly as possible, with the keys already halfway depressed and brought to life by the slightest trembling of the hand. A notorious example occurs towards the end of the 'Dante' Sonata (ex.10).
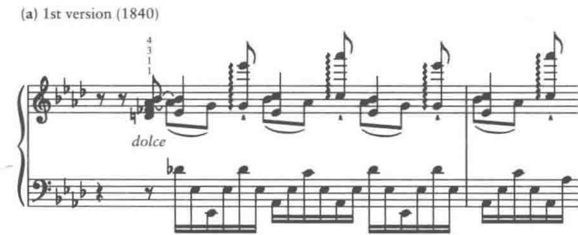
Ex.10 'Dante' Sonata
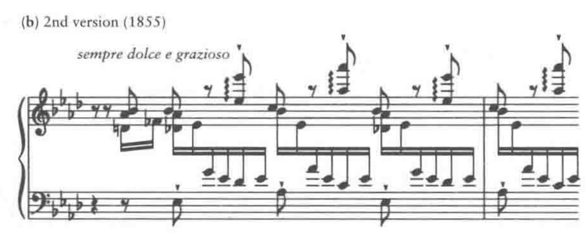


Leaps were a particular speciality. Liszt himself enjoyed taking risks and he sometimes asks the pianist to perform some difficult feats. The first version of *Au bord d'une source* (1840) contains an invitation to disaster, which is generally declined in favour of the revision of 1855 (ex.11). The glissando was another effect with which Liszt dazzled his audience. The Tenth Hungarian Rhapsody, *Les patineurs*, and *Totentanz* all contain extended glissandos of an unprecedented range and power (ex.12). In a letter to Olga von Meyendorff, incidentally, Liszt advised her to use 'only the nail, either of your thumb or of your index or third finger, *without even the tiniest area of flesh*' (his italics; Waters and Tyler, C1979, p.390).

Ex.11 *Au bord d'une source*

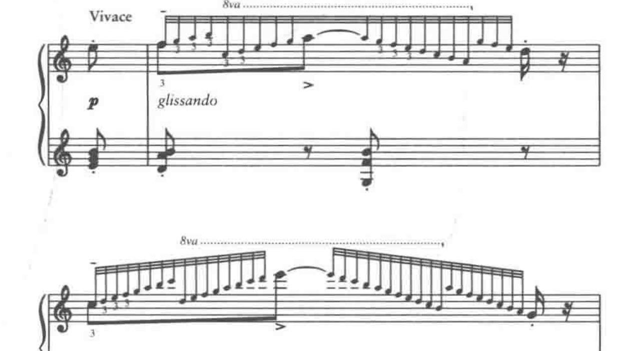
(a) 1st version (1840)



(b) 2nd version (1855)



Ex.12 Hungarian Rhapsody no.10



In the 1830s Liszt developed some unconventional marks of expression. The impulse to do so arose from a youthful desire to control every aspect of interpretation, especially *tempo rubato*.

The 1838 version of the Transcendental Studies offers an abundance of such devices. In later years, when he revised much of his early output, Liszt dropped them, presumably because he felt that such matters are best left to each individual player. Their chief interest today is that they tell us how Liszt himself might have interpreted his own music.
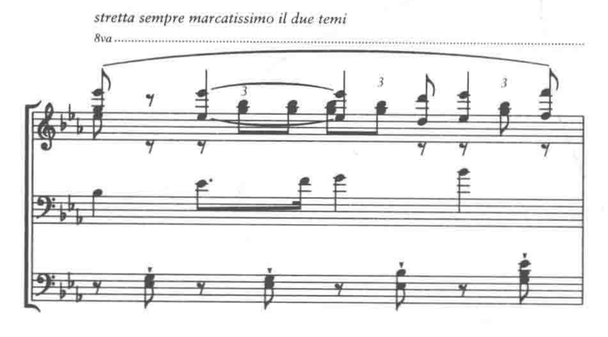
10. Arrangements. Apart from his many original studies and character-pieces, Liszt made many keyboard
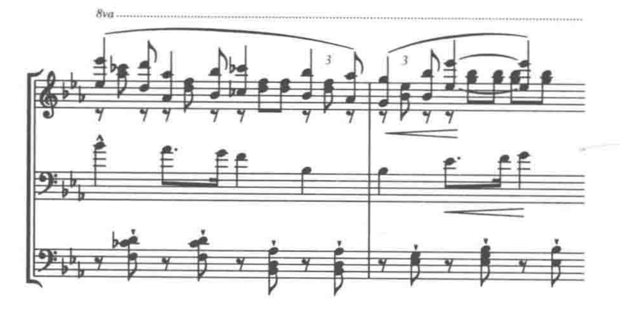
arrangements. They fall broadly into two categories: paraphrases and transcriptions. These terms were coined by Liszt himself (he lay claim to them, together with the term 'Réminiscence', in his annotated copy of Ramann's biography) and their meanings are distinct. In a paraphrase the arranger is free to vary the original and weave his own fantasy around it. A transcription, on the other hand, must be a faithful re-creation of the original. Liszt's paraphrases of operas by Mozart, Bellini, Donizetti and Verdi sometimes encapsulate an entire act in a 15-minute concert piece, juxtaposing and combining the themes en route. A well-known example occurs in his paraphrase of Bellini's *Norma*, whose coda combines two of the opera's main themes – 'Deh! non volerli' and 'Ite sul colle'.

Liszt's transcriptions, by contrast, are usually so literal that they have been called gramophone records of the 19th century. Comparison between Liszt's arrangements and those of his contemporaries demonstrates why Liszt's remain of lasting interest. For him there were no stock devices or standard piano textures. Liszt's inventiveness enabled him to create individual pianistic solutions to the variety of problems encountered in translating music from one medium to another. After examining Liszt's impeccable transfers of the Beethoven symphonies Tovey remarked that 'they prove conclusively that Liszt was by far the most wonderful interpreter of orchestral scores on the pianoforte the world is ever likely to see' (*Essays in Musical Analysis*, i, 193).

The arrangements had much to contend with after Liszt's death. Since the operas and symphonies they had enterprisingly pioneered were by then well known the crusading impulse for playing such transcriptions in public had diminished. By the turn of the 20th century there was also a growing insistence on 'authentic' performance, a new emphasis on scholarly objectivity embodied by the *Urtext*. Arrangements in general came to be regarded as second-class music. Between the two world wars few pianists ventured to play this repertory in public. Out of temper with the times, an inimitable treasury of piano music was ignored and forgotten. Brahms, no Liszt admirer, used to declare that in Liszt's operatic paraphrases lay 'the true classicism of the piano'. It is in this spirit that they have been revived in modern times, and the best of them – those on *Norma*, *Rigoletto* and *Faust* – are likely to remain in the repertory for as long as the operas after which they are modelled.

Ex.13 *Réminiscences de Norma*
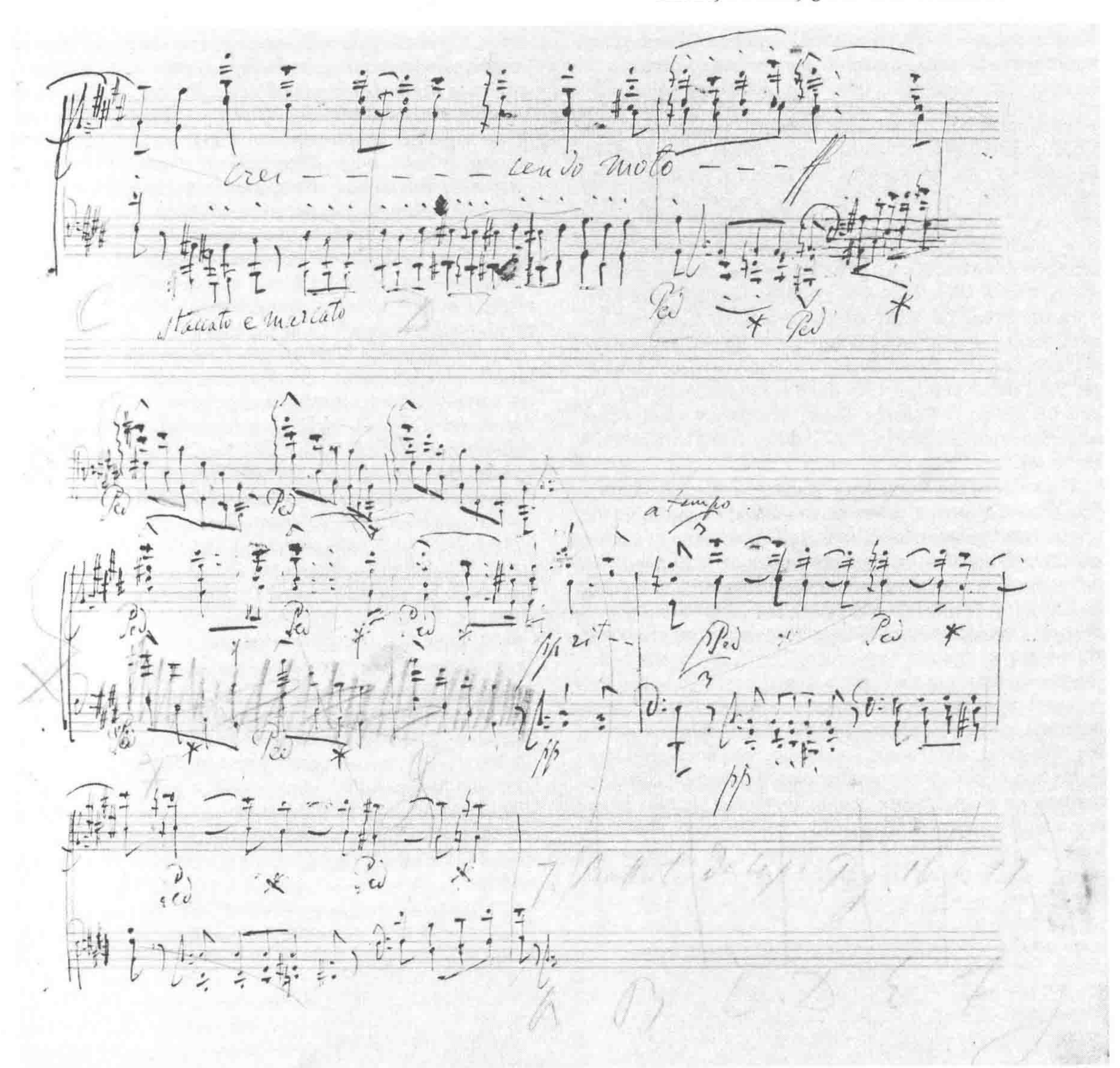




11. To Weimar. While giving concerts in Kiev, in February 1847 Liszt had met Princess Carolyne von Sayn-Wittgenstein, the second great love of his life. Carolyne was 28 years old, seven years younger than Liszt. She was already separated from her husband, Prince Nicholas von Sayn-Wittgenstein (an aide-de-camp to Tsar Nicholas I), to whom she had been forcibly joined in a marriage of convenience when she was only 17 years old. This had become a source of bitter contention in her life, and soon after meeting and falling in love with Liszt she began a 13-year fight to secure an annulment. Polish by birth, Carolyne had inherited from her father vast estates in Ukraine. This had turned her into a victim of circumstance: the Wittgensteins would have been happy to comply with her wish for an annulment, but not if it meant losing control over her fortune. There was one daughter of the union, Princess Marie. Carolyne's home was at Woronince, about 150 miles southwest of Kiev, where she held dominion over 30,000 serfs. Liszt stayed as her house guest at Woronince for three months, from the autumn of 1847 until January 1848. This was a crucial turning-point in both their lives, and in February 1848 the Princess followed Liszt to Weimar.

As early as 1842 the Grand Duke of Weimar had offered Liszt the position of Kapellmeister-in-Extraordinary, a job his itinerent life style had hitherto prevented him from taking up. The post held many attractions for him. He had long wanted more leisure to compose. Weimar was a small yet important cultural centre that could boast a century's unbroken association with the arts. It was the city of Goethe and Schiller. Moreover, it possessed an orchestra and an opera house, important resources that would help Liszt to realize his ambitions to conduct and compose large-scale orchestral works.

To students of the Romantic era it may seem strange that Liszt, one of its leading representatives, was willing to bind himself to a minor German court at a time when great musicians had long since broken away from this system of patronage and were proud to proclaim their independence. Liszt attached himself to Weimar and his courtly duties, because he and the Grand Duke, Carl Alexander, were bonded together by mutual admiration and common ideals. Liszt wanted to create 'an Athens of the North', as he put it, and he believed that Carl Alexander would dip into the royal purse to make this possible. Liszt ultimately left Weimar disillusioned, but the 13 years he spent there from 1848 to 1861 saw the creation of some of his best work.

Throughout most of the Weimar years Liszt and Princess Carolyne occupied a large house on the outskirts of the city, called the 'Altenburg'. In this house Liszt did most of his composing and teaching, his favourite location being the so-called 'Blue Room' overlooking the garden. He also taught his first generation of pupils in the Altenburg, including Hans von Bülow, Peter Cornelius, Karl Klindworth, Carl Tausig, and William Mason, who left one of the best memoirs of those years. The Altenburg soon became a Mecca for modern musicians. Berlioz,



8. Autograph MS from Liszt's 'Réminiscences de Boccanegra', composed December 1882 (GB-Lbl Eg.2735, f.25)

Wagner, Anton Rubinstein and the young Brahms were all guests at one time or another. The princess also put on large parties, to which were invited not only musicians but painters, sculptors, poets, dramatists, scientists and politicians. The English novelist George Eliot visited Weimar in 1854 and left a record of her encounters with Liszt and Carolyne (*Fraser's Magazine*, July 1855). Liszt may well have been the real-life model for 'Klesmer', the concert pianist in Eliot's novel *Daniel Deronda*, whose views on talent, genius, musicality and priest-like devotion to work are so akin to those of Liszt that it is safe to assume that Eliot took them almost verbatim from Liszt himself.

Liszt's biographers have tended to marginalize Carolyne. Ernest Newman dismissed her as 'a half-cracked blue-stocking' who constantly meddled in Liszt's affairs. Clearly this was not Liszt's view of her, and the archival evidence supports him (it includes nearly 2000 of her unpublished letters to him, mostly in Weimar). Carolyne was receptive to his ideas and sympathetic to his artistic aims and she provided Liszt with a comfortable home during his most productive years. It is doubtful that he could have achieved so much without Carolyne's support. In his will (1860), he wrote of Carolyne: 'All my joys come from her, and all my sorrows go to her to be appeased'.

Liszt's first achievement in Weimar was to increase the size of the orchestra and bring in better players. He also involved himself in the musicians' personal welfare, and improved both their salaries and their pensions. Within two years he had formed a permanent ensemble of 45 players, and for special events he could call on the outlying orchestras of Erfurt and Jena to create a combined orchestra of 100 players or more. The appointment of Joachim as his leader in 1850 was a major step forward. Unfortunately, the two musicians quarrelled over artistic matters, particularly over the value of the new music that

Liszt was continually promoting, and the violinist joined the Brahms-Schumann circle in opposition to Liszt.

12. The War of the Romantics. The Weimar years were notable for the struggle between 'progressive' and 'conservative' forces in 19th-century music, with Wagner, Berlioz and Liszt on one side, and Brahms, Schumann and Mendelssohn on the other. The conservatives were associated with Leipzig (whose conservatory had at one time been directed by Mendelssohn, with Schumann briefly serving on its staff); the group was championed by the powerful Viennese critic Eduard Hanslick, and Liszt bore the brunt of many of his criticisms. Liszt, for his part, staged several great Wagner and Berlioz festivals in Weimar and attracted national attention to these composers. As a result Leipzig was closed for many years to Liszt and his music. When the Dante Symphony received its first performance there in 1857 it was greeted with catcalls and boos.

The 'War of the Romantics' generated much acrimony. The central problem agitating the world of music in the 1850s was the fate of sonata form. There were two chief alternatives open to composers: either to perpetuate the forms handed down by the Viennese classics; or to modify and develop them. Broadly speaking, Mendelssohn and Brahms chose the former; Liszt chose the latter. His work shows three distinct departures. First he evolved the single-movement cyclic sonata structure which rolled the separate movements of a sonata into one and had its final outcome in the symphonic poem – Liszt's alternative to the Classical symphony. Secondly, he developed the technique of thematic transformation whereby the contrasting ideas in a work spring from one or two basic musical thoughts. And thirdly, he believed that the language of music could be fertilized by the other arts – poetry and painting in particular – and so began a controversy which continued throughout the 19th century. There are still musicians who think that Liszt fostered the notion that music is a 'representational' art, that it can depict a poem, a flower, a picture, or a storm. What Liszt actually said (in the 'General Preface' to the symphonic poems) was rather different:

> It is obvious that things which can appear only objectively to perception can in no way furnish connecting-points to music; the poorest of apprentice landscape painters could give with a few chalk strokes a much more faithful picture than a musician operating with all the resources of the best orchestra. But if those same things are subjected to dreaming, to contemplation, to emotional uplift, have they not a peculiar kinship with music; and should not music be able to translate them into its mysterious language?

Hanslick's influential book *Vom Musikalisch-Schönen* (1854) challenged the notion that music could represent anything beyond itself – a powerful theoretical position that has retained a lot of support. When the first of Liszt's symphonic poems appeared in 1856, Hanslick disparaged them in a second edition of his book. Meanwhile, Franz Brendel had turned Robert Schumann's old magazine, the *Neue Zeitschrift für Musik*, into a mouthpiece for Liszt and the new music, a move that troubled Schumann's friends, and the 'war' spilled over into the columns of the European press. The crusading impulse in Liszt drove him to form the Neu-Weimar-Verein, an association of about 30 musicians (including Raff, Cornelius, Bülow and Klindworth) which held regular meetings in Weimar, promoted concerts of new music and generally sought to protect the interests of younger composers.

In 1859 the Verein was absorbed into the New German School, a term that was formally adopted at the national gathering of the Tonkünstler-Versammlung ('Congress of Musical Artists'), held that year in Leipzig. This move drew a powerful protest from Brahms and Joachim, among others, who circulated a 'Manifesto' across Germany, dissociating themselves from this organization, and canvassing for signatories willing to object to its principles as 'contrary to the innermost spirit of music, strongly to be deplored and condemned'. (The text was in fact written by Brahms, and was leaked to the offices of the *Berliner Musik-Zeitung Echo*, which published it prematurely, with only four signatories.)

The Wagner and Berlioz festivals were in keeping with Liszt's sense of mission for Weimar, and his enthusiasm for exploring and proselytizing new works. At the first Berlioz week (1852), Berlioz himself conducted his *Roméo et Juliette* and *La damnation de Faust*, while Liszt directed a performance of the revised version of the opera *Benvenuto Cellini* (which is dedicated to Maria Pavlovna, the Grand Duchess of Weimar). During the festivities, the Grand Duke of Weimar invested Berlioz with the Order of the White Falcon, one of the Duchy's highest honours for which he was nominated by Liszt. A second Berlioz week (1855) featured Berlioz conducting his *L'enfance du Christ*. Once again Berlioz was honoured at the conclusion of the festival when he was made an honorary member of the Neu-Weimar-Verein.

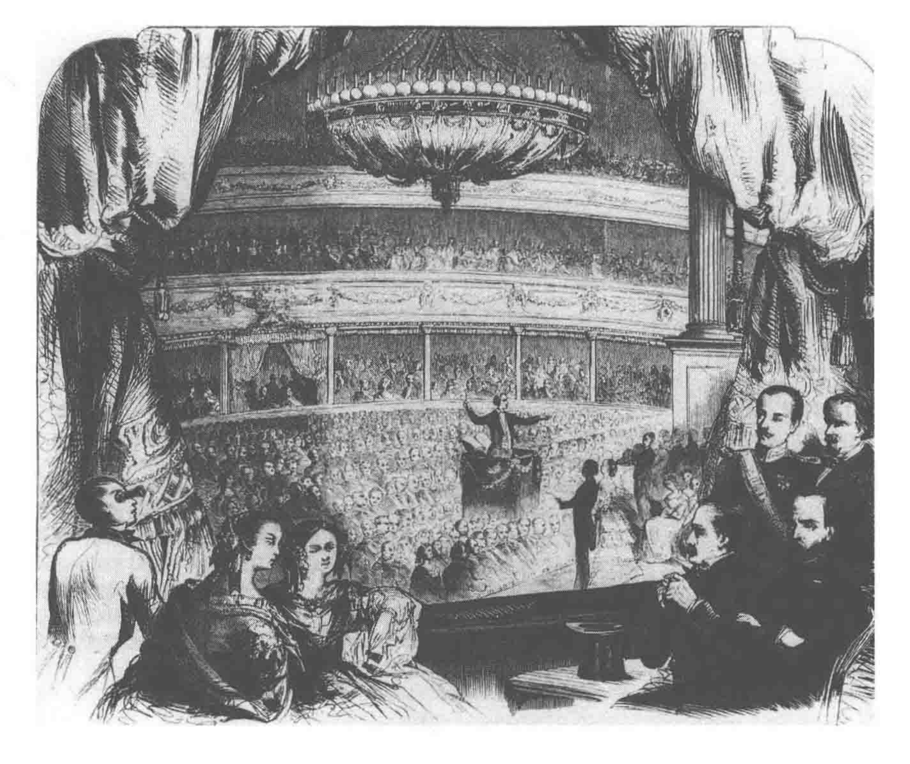
Liszt's support of Wagner was of still more lasting importance. Shortly after Liszt had taken up residence in Weimar, Wagner had participated in the failed Dresden Uprising, and had fled Saxony with a price on his head. Wagner made his way to Liszt (the pair had met as early as 1842), who not only sheltered him in the Altenburg (in May 1849) but arranged a loan of money and a forged passport to get Wagner out of Germany and into the sanctuary of a Swiss exile. For ten years Liszt supported Wagner with gifts of money, and kept alive his flagging spirits with personal trips to Switzerland. He also wrote letters to various heads of state to help Wagner secure a pardon. Above all, he made sure that Wagner's music was kept alive in Germany. He gave the première of *Lohengrin* (28 August 1850) after 46 rehearsals, a number without precedent for an opera (Wagner dedicated the work to Liszt and presented him with the manuscript of the full score), and he regularly mounted *Der fliegende Holländer* and *Tannhäuser*, as well as orchestral excerpts from all three operas at various German music festivals. He even tried to persuade the Grand Duke of Weimar to invite Wagner to settle in the city and build a theatre there for the performance of *Tristan*, long before Wagner thought of settling in Bayreuth. These gestures were openly acknowledged by Wagner, and in his *Mein Leben* he is often fulsome in his praise of Liszt. Nonetheless, the relationship was marred by Wagner's self-absorption and his constant demands on Liszt's purse. When Wagner's pardon came through in 1860 and his fortunes improved, he could have done much to repay Liszt artistically but failed to do so.

13. Liszt as conductor. Liszt's activities as an orchestral conductor have been overshadowed by his fame as a pianist and composer. He first mounted the podium in January 1840 to conduct an orchestral concert in Pest that included the overture to Mozart's *Die Zauberflöte* and Beethoven's Choral Fantasy. Two years

later he conducted a performance of Beethoven's Fifth Symphony in Berlin, and in 1843 he directed a complete performance of *Die Zauberflöte* in Breslau. He had also conducted several times in Weimar before settling there, directing the orchestra in performances of Beethoven's 'Eroica' and seventh symphonies.

Liszt's conducting soon began to command attention, partly because of the novelty of his programmes, and partly because of his new approach to technique. He was engaged in various European centres as a guest conductor, including the Ballenstedt Festival (1852), the Karlsruhe Music Festival (1853), and the Niederrheinisches Musikfest in Aachen (1857; fig.9). During the ten years in which he regularly directed orchestras Liszt cultivated a repertory of body signals which were considered revolutionary at the time but which have become commonplace. He often abandoned a regular square-cut beat in favour of great arcs that offered the shape of the phrase (as Furtwängler was later to do). He sometimes put down the baton and conducted with hand gestures alone (like Stokowski). To dramatize the difference between *pianissimo* and *fortissimo* he would crouch low over the podium for the former and raise himself to his full height for the latter, arms outstretched. The most telling signals came from his face, which registered all the emotions of the music as he tried to get the players to work as one. He also introduced *tempo rubato*, an almost unheard-of effect for an orchestra in the 1850s. His extant orchestral parts are filled with dynamic markings that show he strove to unfold different layers of sound simultaneously. We can hardly imagine what the orchestral players of his time would have made of such injunctions as 'the instruments must sound like ghosts' (*Hunnenschlacht*), or 'like blasphemous mocking laughter' (Dante Symphony), or to the double-bass players in the Dante Symphony, 'take the E♯ high'. Lina Ramann astutely declared that 'Liszt at the head of an orchestra is a continuation of Liszt at the piano' (Ramann, H1880–94, i, 92). Liszt disparaged the old-fashioned Prussian Kapellmeister, whose metronomic approach led him to refer to them as 'windmills'. In his manifesto 'On Conducting' (outlined in a letter to Richard Pohl, *Briefe*, C1893–1905, i, 142–5), he declared: 'We are helmsmen, not oarsmen', implying that it was the conductor's job to set the compass and plot the course, while the players rowed the boat. He elevated the conductor to 'musician-in-chief', shaming those who thought their job was done if they could get the band to start and finish together. Had Liszt not resigned his position in Weimar after a mere ten years (he stepped down from the podium almost for good in 1859) he might well have been recognized as the founder of modern conducting. As it was, people soon forgot about this side of his professional activity, and his reforms were taken up by his disciples Hans von Bülow (whom Liszt helped to get started in this field), Hans Richter and Felix Weingartner.

14. LISZT AS AUTHOR AND EDITOR. Liszt wrote many articles to coincide with his Weimar concerts. His essays on Wagner's *Lohengrin*, Berlioz's *Harold en Italie*, and Schubert's *Alfonso und Estrella* (the première of which he gave in 1854) arose from the requirement to provide local audiences with some background reading material. It used to be thought that Princess Carolyne was the author of this prose (just as Countess d'Agoult was considered to be the author of the earlier *Lettres d'un bachelier ès musique*, 1835–1841). So certain were scholars of this point that in 1937 Emile Haraszti declared that 'Liszt never wrote anything but his private letters' ('Le problème Liszt'). Research has shown that Liszt was actually the writer of much of this prose (with one notable exception: *Des bohémiens et de leur musique en Hongrie*, 1859, 2/1881, which was supervised by Princess Carolyne, who added the anti-Semitic material to the second edition



9. Liszt conducting at the Niederrheinisches Musikfest in the Stadttheater, Aachen, May 1857: wood engraving

without the aging composer's knowledge). We know that he received practical assistance with first drafts from his literary-minded mistresses, but he always edited the results and held himself responsible for the published texts. Nine holograph documents are known to exist, comprising 240 pages, either in Liszt's handwriting or containing his autograph corrections (they are catalogued in Walker, H1983–96, ii, 369–70). That is a large body of evidence which shifts the burden of proof on to those who continue to declare that Liszt was not the author of his own prose. It must be admitted that the literary quality of his texts has been much criticized. His book on Chopin upset Chopin's family, who asserted that the biographical sections were inaccurate; and his book on gypsy music displeased Hungarians for turning the gypsies into the creators of Magyar folk music. Liszt's literary style tends to be verbose and self-centred though full of pithy aphorisms and maxims. 'The Artist is the bearer of the Beautiful'; 'For the formation of the Artist, the first prerequisite is the development of the human being'; 'Criticism begins with self-criticism'; 'It is not the Artist who chooses his profession, it is his profession which chooses him.' Such ideas, so vividly expressed, reveal Liszt to be a genuine musical thinker. His books shed much light on his theoretical picture of music, on music's connection to the other arts, on the condition of artists in society, on the role of virtuosity, and on many other topics.

Liszt was also active as an editor. He published editions of Beethoven's 32 Piano Sonatas (1857), John Field's Nocturnes (complete edition *c*1860–70), the complete Etudes of Chopin (1878) and collections of sonatas by Schubert (1871–80) and Weber (1871–83). Liszt's editions are surprisingly free of Romantic or subjective excess and show a level of respect for the text unusual for the time. We do not readily think of him as a scholar and editor, yet his introduction to the Schubert sonatas presents us with a set of editorial principles that would be acceptable today, the chief one being the clear separation of the original text from his own (few) interpretative suggestions.

15. Symphonic poems. Until he arrived in Weimar, Liszt had written very little for the orchestra. He lacked confidence in this field but resolved to master it. At first he was assisted by August Conradi, a composer of light music whom he had engaged as a copyist as early as 1844. Liszt used to submit to Conradi a short score marked with instrumental cues. Conradi would then prepare a full score which embodied Liszt's instructions, and perhaps make some further suggestions of his own. From this version Liszt would rehearse the work and make revisions in the light of practical experience. The process might be repeated several times until Liszt was satisfied. Conradi lived in Weimar for about 18 months, from February 1848 until the summer of 1849. His work was eventually taken over by Joachim Raff who assisted Liszt until 1854. Since Raff later put out some inflated claims about his own role in Liszt's composing process (his letters on this topic, suggesting that he was an equal collaborator, were published posthumously in *Die Musik*, 1902–3) a question mark was placed over the authenticity of Liszt's orchestral music. Peter Raabe was able to remove it when he embarked on a careful comparison of all the known sketches with the published scores, and demonstrated that every note of the final versions is by Liszt himself (Raabe, H1931, ii, 71–9 contains a compressed account of his extensive discussion).

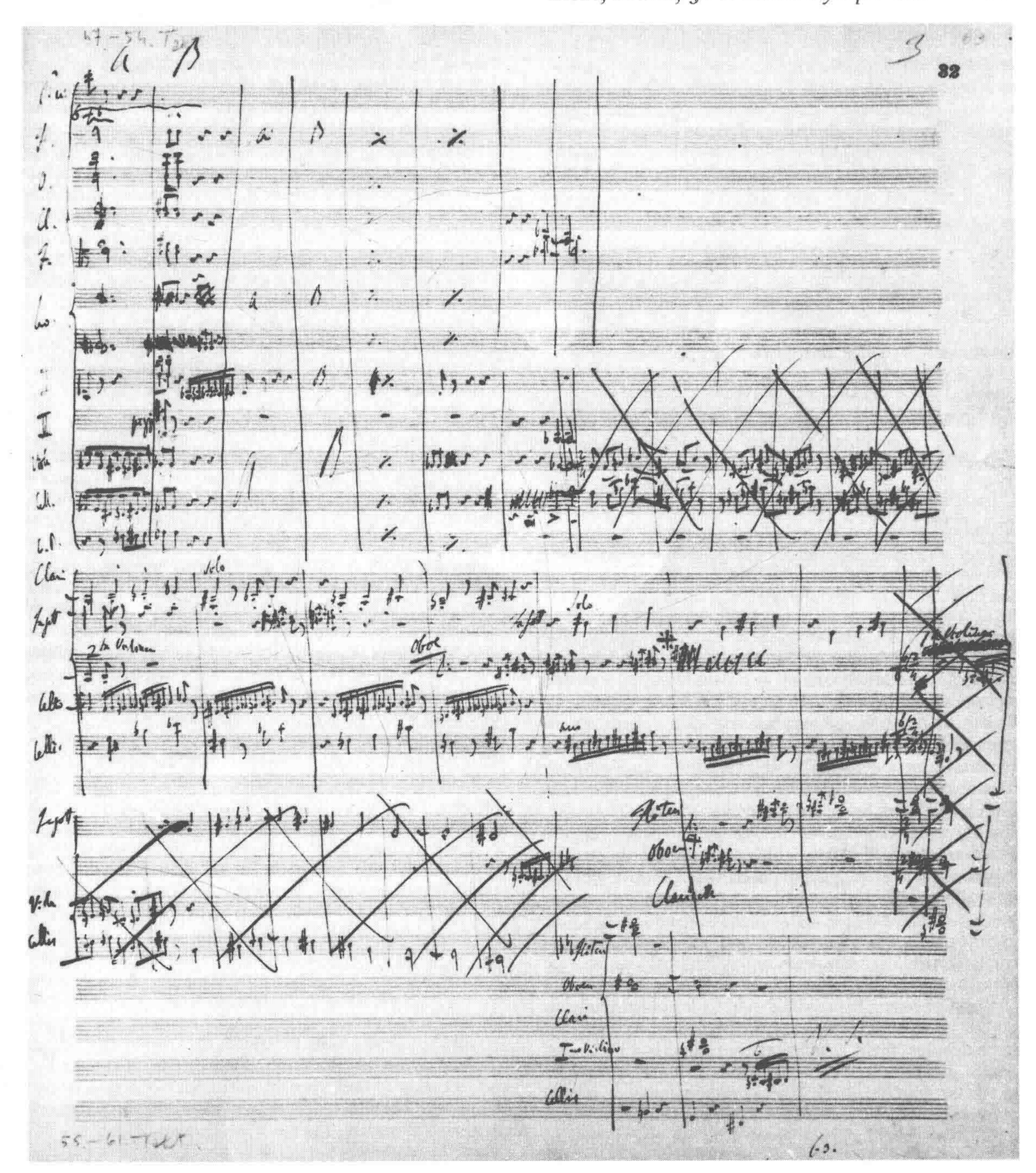
Around 1853 Liszt introduced the term 'Symphonische Dichtung' ('Symphonic Poem') to describe a growing body of one-movement orchestral compositions, programmatically conceived. 'New wine demands new bottles', he once declared. The language of music was changing; it seemed pointless to Liszt to contain it in forms that were almost 100 years old. In the symphonic poems there are shifts in structural emphasis: recapitulations are foreshortened while codas assume developmental proportions and themes are reshuffled into new and unexpected chronologies, with contrasting subjects integrated by means of thematic metamorphosis. He wrote 12 such pieces in Weimar (a 13th, *Von der Wiege bis zum Grabe*, is a product of his old age). The first group of six was published in 1856, the second between 1857 and 1861. All are dedicated to Princess Carolyne, and bear titles which reveal the source of their inspiration: *Tasso*, *Les préludes*, *Orpheus*, *Prometheus*, *Mazeppa*, *Festklänge* (all published 1856); *Héroïde funèbre*, *Hungaria*, *Ce qu'on entend sur la montagne* (all 1857); *Die Ideale* (1858); *Hamlet*, *Hunnenschlacht* (both 1861).

Several of the symphonic poems deal with exceptional heroes – Hamlet, Mazeppa, Orpheus, Tasso, Prometheus – characters who confront overwhelming odds or find themselves in an impossible dilemma. Liszt identified with such protagonists throughout his life. Each symphonic poem was published with a preface which discloses the source of its extra-musical inspiration: Kaulbach's painting *Hunnenschlacht*, Victor Hugo's poem 'Mazeppa', the Etruscan vase in the Louvre on which was depicted Orpheus playing his lyre, and so forth.

With the exception of *Les préludes*, none of the symphonic poems has entered the standard repertory, although the best of them – *Prometheus*, *Hamlet* and *Orpheus* – repay attention. Their historical importance is undeniable; both Sibelius and Richard Strauss were influenced by them, and adapted and developed the genre in their own way. For all their faults, these pieces offer many examples of the pioneering spirit for which Liszt is celebrated.

16. 'Faust-Symphonie'. The symphonic poems were still in Liszt's portfolio when he composed the *Faust-Symphonie*, his orchestral masterpiece, in a white heat of inspiration within the short space of two months, between August and October 1854 (a final section was added in 1857). Liszt had been introduced to Goethe's *Faust* by Berlioz in 1830, and had long nourished a desire to reflect that literary masterwork in music. (Appropriately, Liszt's score is dedicated to Berlioz.) For many years his itinerant life style had placed one obstacle after another in his path, and had prevented the realization of his plan. Once settled in Weimar, however, a city which still resonated with Goethe's presence, the work took possession of him and he put the best of himself into it.

One of the best discussions of the *Faust-Symphonie* was also one of the first. Written by Liszt's disciple Richard Pohl, and published in 1862, this essay is notable for a richness of detail which could only have come directly from Liszt himself (Pohl, H1883, pp.247–320). The first thing to observe is the work's title: 'A Faust Symphony in Three Character Sketches after Goethe: (1) Faust, (2) Gretchen, (3) Mephistopheles'. Liszt does not attempt to tell the story of Goethe's drama, but rather

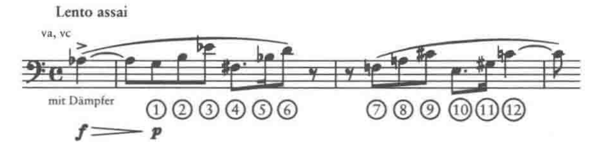


10. Autograph score of part of the third movement ('Mephistopheles') from Liszt's 'Faust-Symphonie', composed 1854–7 (H-Bn Ms.mus.260, f.32r)

creates musical portraits of the three main protagonists. The 'Faust' movement itself lasts nearly half an hour and reveals Liszt to be an orchestrator of the first rank. The work's keyless beginning has attracted commentary. It depicts Faust as thinker, contemplating the mysteries of the universe. Some theorists have seen in this passage not merely a descending sequence of augmented chords, but one of the earliest 12-note rows in musical history (ex.14*a*). Liszt's method of thematic metamorphosis is particularly suited to revealing the contradictory sides of Faust's personality. In turn we are introduced to a series of motifs (passion, love, pride, and so forth), all of which are subjected to character change. The doubt motif (ex.14*b*) and the Motif of Love (ex.14*c*), for example, are different sides of the same coin. The 'Gretchen' movement was composed straight into full score, a feat that commands respect given the complexity of the music. Liszt regarded the orchestra as the sum total of many chamber ensembles – a notion later pursued by Mahler and Richard Strauss – to be endlessly mutated and

Ex.14 *Eine Faust-Symphonie*

(a) Opening theme



(b) Doubt motif



(c) Love motif



(d) Fugue subject (metamorphosis of (b))



produce a sonic surface of kaleidoscopic variety. The 'Gretchen' theme is introduced first as a duet for oboe and viola, and later turns up as a woodwind quartet and then as a string quartet.

The finale – 'Mephistopheles' – shows Liszt at his ingenious best. Mephistopheles is the spirit of negation, or, as Goethe describes him, 'Der Geist, der stets verneint'. The problem for Liszt was how to depict him in music. Since Mephistopheles cannot create, but only destroy, Liszt gives him no themes of his own, but allows him to penetrate those of Faust, which are mocked and cruelly distorted. The evil spell under which Faust labours is strengthened by a self-quotation from one of Liszt's earlier works, *Malédiction* (or 'curse') for piano and strings. The entire finale is a vast metamorphosis of the first movement (only Gretchen's theme remains uncorrupted), an original idea that was later taken up by Bartók in his B minor Violin Concerto. Faust's flight from Mephistopheles is portrayed by a fugue (an appropriate form since the word itself denotes 'flight'), whose main subject is a metamorphosis of the doubt motif, Faust's most vulnerable character trait (ex.14*d*). The symphony was originally planned as a purely instrumental work, a version in which it is often played. Three years after its completion in 1854, however, Liszt added a new ending, a setting of the Chorus Mysticus, for solo tenor and male chorus. He himself conducted the first performance on 5 September 1857, on the occasion of the unveiling of the Goethe-Schiller monument in Weimar.

17. B MINOR PIANO SONATA. Among the crowning achievements of the Weimar years was the composition of the Piano Sonata in B minor. Completed in February 1853, it represents one of the most original contributions to sonata form to come out of the 19th century. Not only are its four movements rolled into one, but they are themselves composed against a background of a full-scale sonata scheme – exposition, development and recapitulation – which unfolds about half an hour's unbroken music. In short, Liszt has composed 'a sonata across a sonata', possibly the first time in musical history that such a thing had been attempted. Beethoven had occasionally linked the movements of his sonatas and symphonies, of course; one thinks of the Fifth Symphony and the Appassionata Sonata, whose respective finales emerge from the previous movements without interruption. But the B minor Sonata is different. The material is constantly making contributions to two sonata forms simultaneously. This 'double-function' structure was to have no successor until Schoenberg did something similar in his First Chamber Symphony more than 50 years later. It may be expressed as follows:

	Exposition	*Development /*	*Leadback*	*Recapitulation/Coda*	
I:	Allegro II:	Andante III:	Fugato IV:	Allegro-Prestissimo	
	B mi/D mj	F♯ mj	B♭ mi	B mi/B mj	
	m.32	m.331	m.459	m.533	m.682

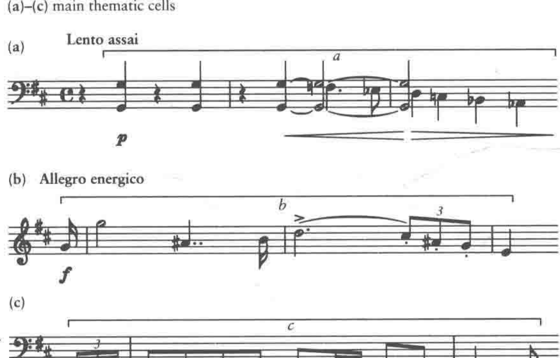
No other work of Liszt has attracted anything like the same degree of scholarly attention. Not the least of its many fascinations has to do with hidden programmes, the pursuit of which has kept three generations of experts busy despite Liszt's total silence on the matter: he simply called his work a 'sonata'. For someone who attached titles and programmatic descriptions to about 90% of his output, his silence as to extra-musical meanings is eloquent. It was nonetheless suggested by Peter Raabe that the Sonata is a musical portrait of the Faust legend, complete with Faust, Gretchen and Mephisto themes. Others have seen in the work a depiction of the Garden of Eden, with themes symbolizing God, Lucifer, Adam and Eve. Yet others regard the work as an autobiographical portrait of Liszt himself. The Sonata is clearly sufficiently robust and intriguing to bear many interpretations, including that of an abstract instrumental composition.

Much of the structure is generated from a small group of thematic cells, first heard in the Introduction (Lento assai/Allegro energico), but without reference to a definite key (ex.15*a–c*). The descending 'gypsy' scale with which the sonata begins (ex.15*a*), is used by Liszt to close down all the major structural junctures of the form, somewhat like the acts of a play. Liszt's metamorphosis technique is shown to good effect in the first subject, which is derived from a combination of themes (b) and (c), now firmly established in the tonic key (ex.15*d*). Particularly rich in the deployment of its contrasting themes is the second subject stage of the structure, in the relative major, whose main musical ideas are drawn from the introductory material. Compare, for example, themes 'e' and 'f' with theme 'c' (ex.15).
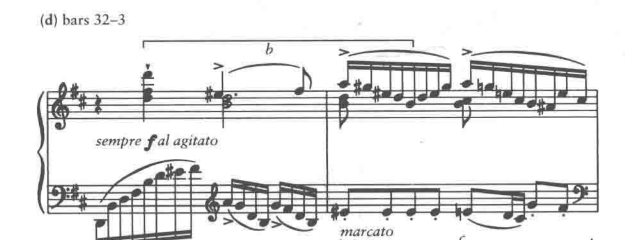
The great Andante sostenuto (itself a compound ternary form) occupies the same world of blissful contemplation as the slow movements of late Beethoven with which Liszt was so familiar. One of its contrasting themes offers a distant glimpse of the second subject (theme 'f') which helps to bind the movement to its broader context. The Andante is set in Liszt's 'beatific' key of F♯ major. Liszt's choice of keys is rarely the result of random selection, and is frequently determined by a higher expressive purpose, a wide topic still waiting to be explored. The 'Paradiso' section of the 'Dante' Sonata (A44/7), *Bénédiction de Dieu dans la solitude* and *Les jeux d'eaux à la Villa d'Este* (with a quotation from the Gospel According to St John) all have religious connotations and are all cast in this

Ex.15 B minor Piano Sonata

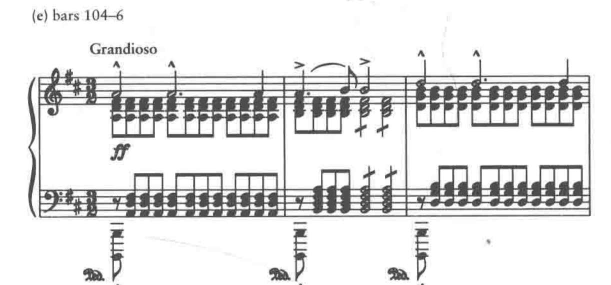
(a)–(c) main thematic cells

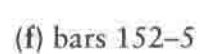


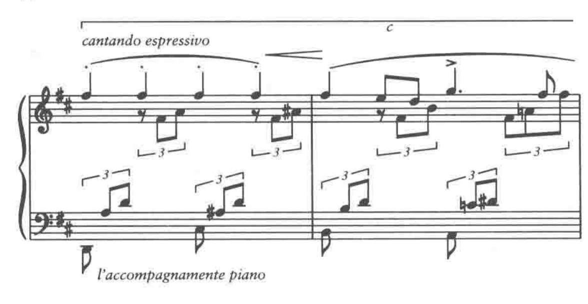
(d) bars 32–3

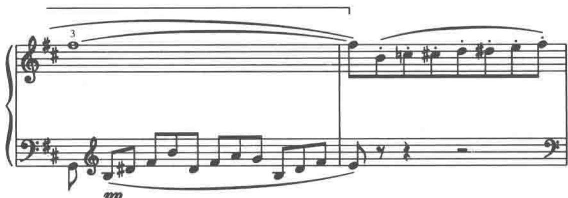


(e) bars 104–6




(f) bars 152–5





same key. By incorporating a three-part fugato into his sonata, Liszt once more reminds us of Beethoven. The telescoping of two forms which are basically incompatible is not easy: where, exactly, does one place the fugato if both forms are to survive intact? Liszt maintains the structure's 'double function' by turning his fugato into both a third movement and an extended return to the recapitulation, in B minor (bar 533). Liszt originally intended the sonata to end with a loud flourish, a form in which it has occasionally been performed. The manuscript shows that the inspired quiet ending (a tranquil recollection of the Andante sostenuto) was an afterthought.

The sonata was published in 1854 with a dedication to Robert Schumann (a reciprocal gesture for the dedication of Schumann's C major Phantasie to Liszt, some years earlier). It had to wait a further three years for its first public performance, given by Hans von Bülow in Berlin on 22 January 1857. The work's reception was not promising. Otto Gumprecht described it as 'an invitation to hissing and stamping' (*Nationalzeitung*), while Gustav Engel thought that it conflicted both with nature and with logic (*Spener'schen Zeitung*). From this critical setback the sonata recovered only slowly, and Liszt's pianistic masterpiece received few performances before the turn of the century. One of the best known was the private performance that Karl Klindworth gave to Richard Wagner in London, on 5 April 1855 (for Wagner's fervent reaction see his letter to Liszt; *Briefwechsel*, C1887, ii, 69).

18. Organ works. It is no accident that Liszt's interest in the organ was aroused in Weimar. There was a powerful tradition of organ playing there which went back to Bach. Some of the old church organs scattered across Thuringia had remained unchanged since Bach's time, and Liszt often travelled to various towns and villages in the company of his disciple, the organist Alexander Gottschalg, in search of these venerable instruments. In Weimar, Liszt brought to completion his piano transcriptions of six of Bach's organ preludes and fugues; these engrossing transfers taught him much about the nature of the organ. According to Gottschalg, Liszt was a respectable organist but he lacked fluency on the pedals. However, he held some unconventional ideas on registration. He heard Gottschalg play Bach's Toccata and Fugue in D minor on the full organ, on one manual (the usual practice in Germany at that time), and Gottschalg later recalled (*NZfM*, 15 November 1899) that Liszt remarked:

> In terms of technique it is totally satisfying … but where is the spirit? Without this, Bach is a Book of Seven Seals! Surely Bach did not play his works in such a manner; he, whose registrations were so admired by his contemporaries! When you are playing on a three-manual instrument, why should the other two manuals be ignored?

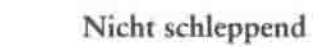
Gottschalg later played the work with new registrations to his colleague, the great Weimar organist Gottfried Töpfer, who exclaimed: 'You must always play it like that!' With the composition of such large-scale works as *Ad nos ad salutarem* and the Fantasy and Fugue B–A–C–H, Liszt led the organ out of church and into the concert hall. It was with the former composition, incidentally, that Liszt's pupil Alexander Winterberger inaugurated the new organ at Merseburg Cathedral (1855), then the largest instrument in Europe, with four manuals, 81 stops and 5686 pipes.
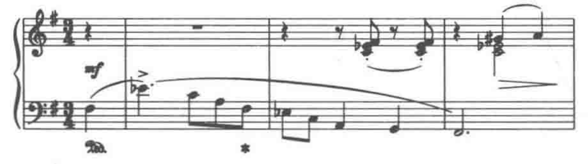
19. Songs. Liszt came to maturity as a song composer during his Weimar years. He wrote his first songs ten years earlier, while he was resident in Italy (the *Tre sonetti di Petrarca* were first sketched there), and by the time he got to Weimar he had composed a dozen or more. He now revised and added to them, and eventually produced an impressive total of more than 80 songs and collections. The songs have been strangely neglected. They rarely turn up in modern lieder recitals, and some of them are unknown even to specialists. This is surprising, for a closer acquaintance with the best of them suggests that they represent a 'missing link' between Schumann and Hugo Wolf. Liszt's native language was German, and the years that he lived and worked in Weimar – where Goethe and Schiller had earlier been active – brought him into daily contact with German poetry. Some of his best settings are of the German poets Heine, Hoffmann von Fallersleben (Weimar's 'poet-in-residence'), Uhland, Rellstab, and of course Goethe and Schiller themselves.

Liszt had at his disposal a number of gifted singers attached to the Court Opera, who were ready and able to do the songs justice. Singers such as the tenor Franz Götze, the contralto Emilie Genast, the soprano Rosa von Milde-Agthe and her husband, the baritone Feodor von Milde, all had highly musical ears, which allowed Liszt to make unusual demands on them. They also had the supreme advantage of being coached and accompanied by Liszt himself, and may therefore be said to have sung his songs with authority. The von Mildes could have made more lucrative careers elsewhere; but when they were asked about that Feodor gave the unanswerable reply that they stayed in Weimar simply because Liszt was there. The Sunday afternoon 'matinées' held in the large music room of the Altenburg (Liszt's home in Weimar) provided a perfect setting for the performance of these pieces, within the circle of Liszt's own admirers, and often with Liszt himself at the keyboard.

One of Liszt's greatest songs is his setting of Heine's *Die Lorelei* (1841, rev. 1854–9). The introduction contains a striking anticipation of the opening bars of *Tristan*, which had not yet been composed (ex.16). The
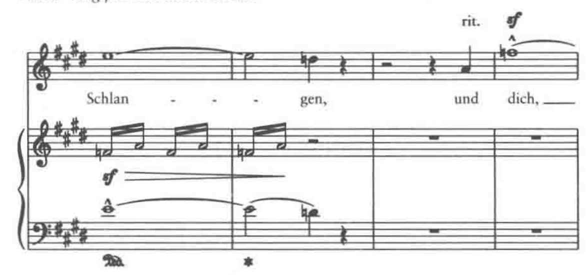
Ex.16 *Die Lorelei*
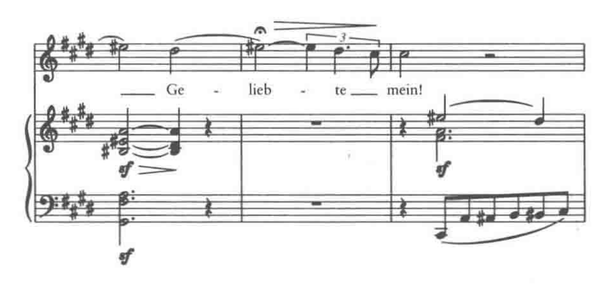




version of *Die Lorelei* for voice and orchestra is one of several that Liszt made (others include *Die drei Zigeuner* and *Mignon's Lied*). In general the Weimar songs are characterized by an unparalleled freedom of the vocal line, which often unfolds across an advanced harmonic texture. Moreover, Liszt's penchant for plunging back and forth from one extreme key to another often means that his melodies are fraught with enharmonic subtleties. It is one thing to employ this technique on the piano (where the player simply manipulates a keyboard), quite another to employ it through the human voice, where these pitches have to be created by throat and larynx. A good example occurs in *Vergiftet sind meine Lieder*, where the singer is asked to approach a high F♮ and quit it as an E♯ (ex.17).

Ex.17 *Vergiftet sind meine Lieder*





Liszt often asked his singers to 'colour' their voices where the poem required it. Scattered throughout his manuscripts are such unusual imperatives as: 'fast gesprochen' (almost spoken), 'mit halber Stimme' (with a half-voice), 'geheimnisvoll' (mysterious), 'phlegmatisch' (dull or heavy) and 'hintraumend' (day-dreaming). Not the least remarkable thing about the songs is the speed with which some of them were composed – often within the space of two or three hours. Liszt tended to work quickly as a matter of course, but there are few better examples of his moving with somnambulistic certainty towards his goal. Another quality is brevity. Liszt has the reputation of long-windedness, especially in some of the orchestral works. But the songs show that he could be direct, concise and economical. His setting of Heine's *Vergiftet sind meine Lieder* lasts a mere one-and-a-half minutes, and comes across with the force of an aphorism.

20. From Weimar to Rome, 1859–64. Liszt's tenure at Weimar was never easy. A major source of frustration was that the court theatre was also used for plays, and the Intendant Franz Dingelstedt (whom Liszt himself had brought to Weimar) quickly came into conflict with Liszt. In December 1859 Dingelstedt encouraged a hostile demonstration in the theatre against Cornelius's opera *Der Barbier von Bagdad*, which Liszt interpreted as a slight against himself, and he resigned. His will (1860) expresses his frustration with Weimar, and does not spare Carl Alexander from criticism for the lack of support that Liszt had hoped to receive from his royal benefactor:

> At a certain period (about ten years ago) I had visions of a new epoch for Weimar, similar to that of Carl August, in which Wagner and I should have been the leading spirits, as Goethe and Schiller were formerly. The meanness, not to say villany, of certain local circumstances, all kinds of jealousies, ineptitudes both external and internal, have prevented the realization of this dream, which would have brought honour to the present Grand Duke.

There was a dark side to Liszt's personal life in Weimar which fuelled his feelings of discontent. The action to have Carolyne's marriage annulled (started in March 1848) had trailed much unhappiness in its wake. Carolyne's case rested on a charge of *vis et metus* ('violence and fear'). She brought witnesses who were present at the

marriage service to testify that her father had forced her into matrimony. Prince Nicholas defended the action, and denied that the wedding was forced. He argued further that the marriage had been in existence for a number of years and that the matrimonial bond had been strengthened with the birth of their daughter, Princess Marie. In 1854 Carolyne refused a summons from Tsar Nicholas I to return to Russia to explain her non-compliance with a property settlement; she was stripped of her citizenship and her lands were sequestered. The following year his successor Tsar Alexander II condemned her to exile.
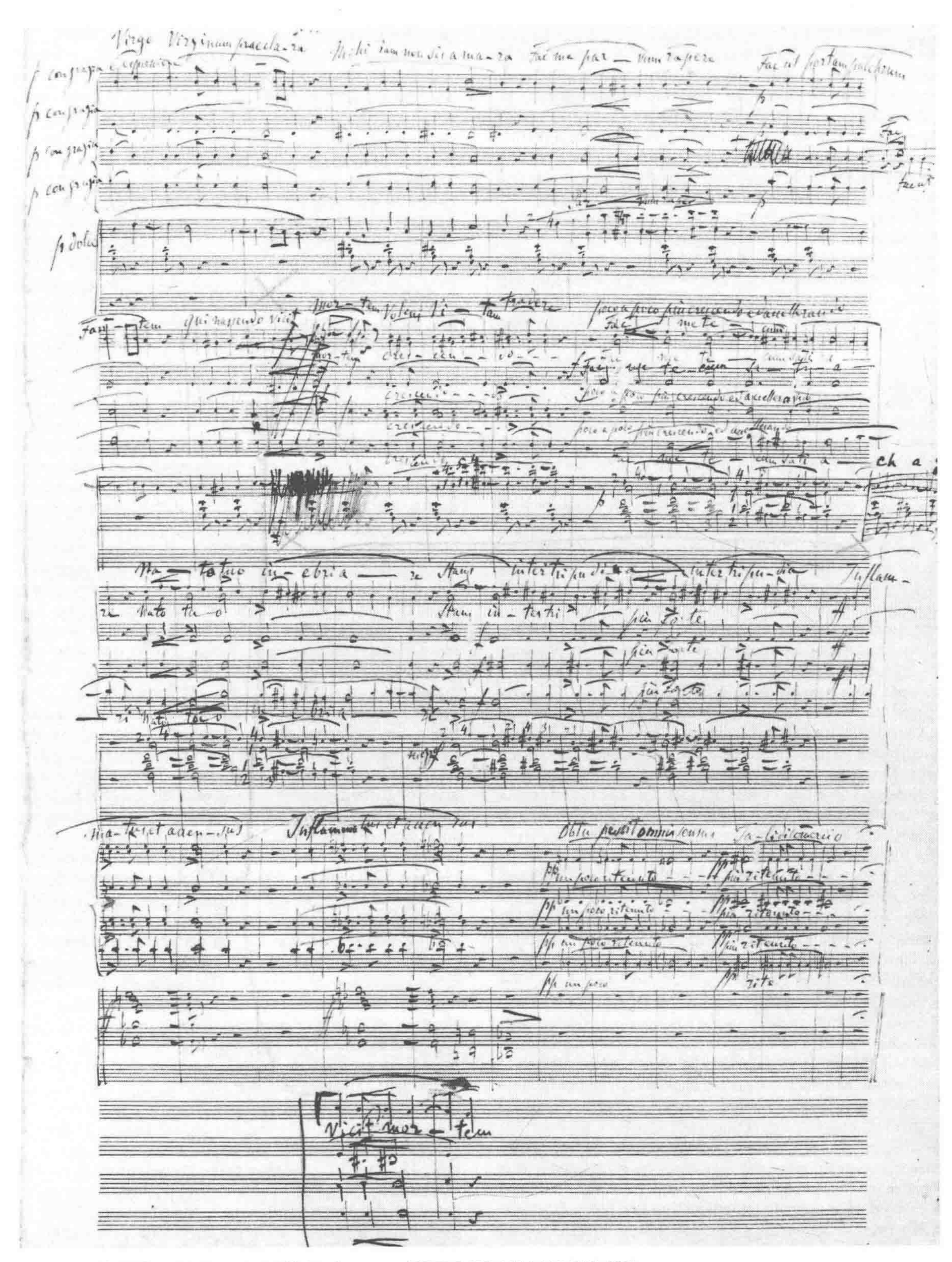
Perhaps it was the stress of unremitting litigation, with its persistent uncertainty of a marriage to Carolyne, that led Liszt in 1853 to begin a clandestine relationship with Agnes Street-Klindworth (1825–1906), the daughter of Georg Klindworth, Metternich's master spy. This attractive woman, who worked in her father's espionage network, had been sent to Weimar to spy on the diplomatic officials there. The full story of her love affair with Liszt has only recently come to light with the discovery of the censored passages in the third volume of Liszt's *Briefe*, which La Mara originally published in a mutilated edition under the bland title of *Briefe an eine Freundin*. Carolyne learnt of the affair, accepted it as the price of her unusual situation, and realized that the only hope of regularizing her union with Liszt lay with the Vatican's approval of the annulment of her marriage.

In May 1860 Carolyne set out for Rome, carrying with her a personal petition to Pope Pius IX. For 18 months she argued her case at the Vatican. On 8 January 1861 the Holy Congregation, especially convened by Pius IX to examine the matter, finally ruled in Carolyne's favour. (The annulment document is reproduced in Walker, H1983–97, ii, 573.)

Liszt closed down the Altenburg in August 1861, and joined Carolyne in Rome, where their wedding was planned for his 50th birthday, 22 October 1861, in Carolyne's parish church of S Carlo al Corso. So certain was Carolyne of this marriage that she had already postdated her will to 'Rome, 23 October 1861' and signed it 'Carolyne Liszt'. What followed has all the elements of fiction, but is fact. At the last moment an emissary from the Vatican arrived at the church with instructions to the priest, Father Francesco Morelli, not to proceed with the service. It transpires that Monsignor (later Cardinal) Gustav Hohenlohe had been working secretly to bring about Carolyne's downfall, and had procured witnesses to testify that she had perjured herself with false testimony before the Russian Consistory that had first granted her an annulment. (The complex story is told in Walker and Erasmi, H1991, pp.12–16.) Hohenlohe's motive was straightforward. His youngest brother Prince Konstantin had in October 1859 married Carolyne's daughter Marie in Weimar, at which time control over Carolyne's fortune had passed to the newly-weds, part of a complex financial settlement approved by Tsar Alexander II. The Hohenlohes feared that if Carolyne remarried she or her future offspring would have legal reasons to re-negotiate this agreement, since Princess Marie might have been declared a bastard offspring of a marriage that no longer existed – a potential calamity the Hohenlohes were determined to forestall. Carolyne was unable to overcome their intransigence. They knew better than most that since a Catholic marriage was a sacrament, an annulment case could be reopened and re-examined at any time. In order to avoid a life of endless litigation, and also to secure a rapprochement with her daughter, from whom she had become estranged, she gave up her long fight to marry Liszt.

Liszt now found himself in Rome by default, uncertain of what to do and where to go. He took temporary lodgings at 113 via della Purificazione and installed a small upright Boisselet piano on which he composed a number of pieces, including his two concert studies *Waldesrauschen* and *Gnomenreigen*. He also formed contacts with the musical life of Rome, and regularly visited S Pietro and the Cappella Sistina, where he became fascinated by the music of Palestrina and by plainchant. Among the further fruits of these visits were his *Evocation à la Chapelle Sixtine* and transcriptions of the 'Confutatis' and 'Lacrymosa' from Mozart's Requiem. He began intensive research into the history of church music, developed an interest in the Cecilian movement and became acquainted with its leader, Franz Xaver Witt.

It was also a time of personal anguish. He had not only lost his son Daniel, in December 1859, but his elder daughter, Blandine, died in September 1862 after giving birth to her first child (his 'Weinen, Klagen' variations were inspired by that mournful event). Liszt's Lear-like estrangement from his only surviving child, Cosima, who was soon to desert Hans von Bülow in order to live with Richard Wagner, clouded his life with unhappiness. In 1867 he travelled to Lucerne to confront Wagner but failed to move either him or Cosima. (Liszt later described the encounter as 'like visiting Napoleon on St Helena'.) The two composers broke off all contact for five years. Especially hard for him was to learn that Cosima had turned Protestant shortly after her marriage to Wagner, in 1870. Liszt became old in Rome. The Roman historian Gregorovius described him unforgettably as: '… a striking, uncanny figure – tall, thin, and with long grey hair. Frau von S[chorn] maintains that he is burnt out and that only the outer walls remain, from which a little ghost-like flame hisses forth' (F. Gregorovius: *Romische Tagebucher, 1852–1874*, ed. F. Althaus, Stuttgart, 1893, p.201). In an attempt to bring some repose into his troubled life he entered a two-year retreat at the Madonna del Rosario, an almost deserted monastery on Monte Mario, which lay just outside Rome and was run by Dominican monks. He was visited there by Pius IX and an entourage of clerics, including Gustav Hohenlohe (on 11 July 1863). The music-loving pontiff sang a Bellini aria, with Liszt accompanying; afterwards Liszt performed the second of his recently composed Franciscan Legends, *St François de Paule marchant sur les flots*. The encounter was widely reported in the press and led to rumours that Liszt was about to be appointed director of the choir of the Cappella Sistina. Liszt never coveted that job, however, and there is no evidence that the pontiff was about to dismiss the incumbent Salvatore Meluzzi. Nevertheless, the story led to a mischievous 'conspiracy theory' (promoted by Haraszti among others) which argued that in exchange for the directorship of the choir, Liszt would agree to enter Holy Orders and thus make himself unavailable for marriage to Princess Carolyne. Despite all evidence to the contrary the theory still haunts the literature. What is undeniable is that a personal friendship developed between Liszt and Pius IX (who took to calling him 'my dear Palestrina'), and that the pontiff often summoned Liszt to give private recitals, both in the Vatican and at his summer home at Castel Gandolfo.



11. Autograph MS from Liszt's oratorio 'Christus', composed 1862–7 (GB-Lbl Add.34182, f.23)

21. Liszt enters the lower orders. Liszt received the tonsure on 25 April 1865, with Monsignor Gustav Hohenlohe officiating. For the rest of his life he would be known as 'Abbé Liszt'. He moved into Hohenlohe's private apartments in the Vatican, pursuing theological studies to prepare himself for the next step. That took place on 31 July when he entered the four minor orders – Doorkeeper, Lector, Acolyte and Exorcist – again with Hohenlohe participating. Doubt has been cast on Liszt's sincerity. For many years it was a standard fixture in the literature that his motive was to escape the yoke of matrimony. Such a view is unsustainable since the lower orders impose no vows of celibacy and Liszt remained free to marry. Liszt himself expressed it well when he said that his action 'harmonized with all the antecedents of my youth', that he had no desire to become a monk 'in the severe sense of the word' (he never became a priest), and that it was enough for him 'to belong to the hierarchy of the church to such a degree as the minor orders allow me to do' (*Briefe*, C1893–1905, ii, 81). Nevertheless, his son-in-law Emile Ollivier called it 'a spiritual suicide'; like others within Liszt's inner circle, Ollivier was aware of the psychological upheavals from which Liszt had recently emerged, and on which the cassock had a calming effect. Liszt's ties with the clergy were further strengthened when on 14 August 1879 he was made an honorary Canon of Albano.

Liszt lived in the Vatican for about 14 months, until Hohenlohe was made a cardinal and gave up his apartments there. On 22 November 1866, St Cecilia's Day, Liszt moved into the S Francesca Romana – with its unsurpassed views of the Forum and the Colosseum – which remained his principal Roman residence until the building was secularized in 1871. Not long after his arrival, the Boston firm of Jonas Chickering presented Liszt with its prize-winning grand piano, specially sent from Paris after being awarded a gold medal at the Great Exhibition of 1867. Liszt held masterclasses on this instrument every Wednesday afternoon, and gathered around him some interesting Italian pupils, including Giovanni Sgambati. Many visitors descended on Liszt, most famously the young Edvard Grieg who brought along some of his compositions for Liszt's approval, including the recently composed piano concerto which Liszt read at sight.

22. Oratorios: 'St Elisabeth' and 'Christus'. During the Roman years Liszt brought to fruition his two largest choral works: the oratorios *Die Legende von der heiligen Elisabeth* and *Christus*. Shortly after his arrival, he had written to Franz Brendel: 'After having, as far as I could, solved the greater part of the *Symphonic* problem set me in Germany, I mean now to undertake the *Oratorio* problem'. And he added: 'to me it is the one object in art ... to which I must sacrifice everything else' (*Briefe*, C1893–1905, ii, 8).

Liszt had been familiar with the life and works of St Elisabeth of Hungary since his childhood. Two events acted as the catalyst for his musical setting of the life of this saint. In 1855 Moritz von Schwind completed a series of frescoes in the 'Elisabeth gallery' of nearby Wartburg Castle (part of the continuing restoration of this historic shrine which lay within the domains of the grand duke of Weimar, and was soon to celebrate its 800th anniversary) depicting various scenes from the life of Elisabeth – 'Arrival at the Wartburg', 'The Crusaders', 'The Miracle of the Roses', 'The Banishment', and so forth. Liszt got to know these frescoes well, and resolved to provide them with musical counterparts. He began work on *St Elisabeth* in 1857, with a libretto prepared by Otto Roquette (based on an outline by Princess Wittgenstein). In 1858 Liszt's oratorio received a further stimulus when he read the newly published life of St Elisabeth, by the Hungarian writer János Danielik. He wrote to Danielik asking if he could see the various plainchant notations connected with the liturgical hymns and prayers the writer had consulted for his book. Since Danielik was not a musician, this task was passed to the composer Mihály Mosonyi, who went to the Pest National Library at Liszt's urging in search of the sources.

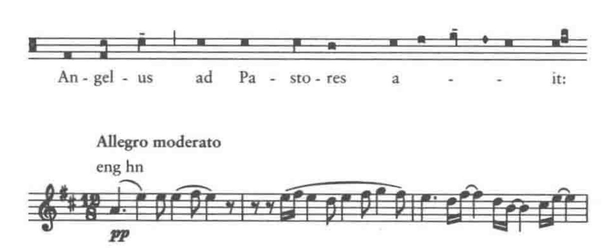
These plainchants form the basis of much of the important thematic material of *St Elisabeth*. Liszt himself provides a summary of them at the end of the score, a disclosure which reveals his deep involvement in the task of presenting these ancient melodies in a modern setting. 1. In festo, sanctae Elisabeth; 2. Hungarian Hymn to St Elisabeth, from the 'Lyra Coelistis'; 3. Hungarian popular melody; 4. Pilgrims' Song – dating from the time of The Crusades; 5. The 'Cross motif'.

No other composition cost him so dear, or was written over such a long period of time, as his oratorio *Christus*. He first conceived the idea of an oratorio on the life of Christ as early as 1853, but was unable to finish it until after 1866. Almost from the start he had trouble in finding a suitable libretto. At various times he considered approaching the poet Georg Herwegh, Peter Cornelius and Princess Carolyne for help in selecting the texts; but in the end he undertook the task himself. His sources were the Bible, the Catholic liturgy and various medieval Latin hymns. The first movement to emerge was 'The Beatitudes' (no.6), which was actually performed in Weimar at the wedding of Princess Carolyne's daughter, in 1859. But the bulk of the mammoth score was written in his cell at the Madonna del Rosario, during the years 1863–5, that is, at the very time he was preparing himself for the Lower Orders. Liszt referred to *Christus* as 'my musical will and testament'. And after the years of struggle were over he observed: 'The composition of *Christus* was an artistic necessity for me. Now that it is done, I am content' (Göllerich, A1908, p.5).

Christus calls for very large choral and orchestral forces, as well as six soloists, an offstage female choir and an organ. Since the oratorio lasts about three and a half hours without cuts, there are severe logistical and financial problems standing in the way of regular performances. Nevertheless, when properly presented and performed in a spacious church by devoted interpreters, the impression can be overwhelming.

Christus has been criticized for its loose and somewhat episodic structure. Liszt eschewed his usual method of thematic transformation, and relied instead on the realization of certain plainchant melodies with which he expected a Catholic audience to be familiar. A simple example occurs in the music of the Nativity where the plainchant 'Angelus ad pastores ait' ('And the Angel said unto the shepherds') is transformed into a pastorale melody on the english horn (ex.18). The great 'Stabat mater dolorosa' (a 20-minute movement which could well stand by itself in the concert hall) offers a further example of this interesting process. Liszt set all ten stanzas of the poem, ascribed to Jacapone da Todi (13th century), and

Ex.18 *Christus*



clothed them in a radically altered form of the old plainchant melody with which these verses had been associated from the 15th century, and which Liszt found in the *Liber usualis*. The result is a strikingly modern texture, deeply rooted in history, which makes a profoundly emotional impact.

The first performance of the complete oratorio took place in the Herder Church, Weimar, on 29 May 1873. Richard and Cosima Wagner were in the audience (a sign of the recent rapprochement between the two composers). Although Wagner delivered an ambiguous judgment on the work, students of the two composers will not fail to observe some striking connections between the 'Agony in the Garden' (no.11) and Wagner's later music drama *Parsifal*.

23. LISZT AS TEACHER. From 1869 Liszt pursued what he called his 'vie trifurquée', or threefold life, in which he divided each year between Rome, Weimar and Budapest. The grand duke of Weimar had never ceased to inquire when Liszt would return to the city, and in February 1869 Liszt acceded to his request. A new home was found for him, the former Hofgärtnerei, or Court Gardener's house, which adjoined the Goethe Park. The grand duchess herself supervised the furnishings, and the firm of Bechstein provided a grand piano whenever Liszt was in residence. It was in the music room that he held his famous masterclasses three times a week.

Liszt was one of the greatest teachers of his generation. He taught from his earliest years in Paris, and was still giving lessons during the last month of his life, nearly 60 years later. More than 400 students are said to have studied with him, although this number is impossible to prove; so much depends on how the phrase 'a pupil of Liszt' is defined. Some of those who later claimed him as a teacher received only one or two lessons from him (Liszt called them 'one-day flies'), others none at all. (A comprehensive list is given in Walker, H1983–96, iii, 249–52.)

Liszt invented the masterclass, a concept which has come to dominate instrumental teaching. It was his belief that young masters would stimulate one another and achieve ever higher standards of perfection. The custom was for one pupil to play, Liszt and the others looking on, after which Liszt would make some observations about the performance and perhaps play portions of the work himself. These were moments to treasure. Simply to be in the same room as Liszt, as more than one pupil testified, turned one temporarily into a better pianist. His first generation of great students, whom he taught during the 1850s, had included Tausig, von Bülow, Klindworth and Hans von Bronsart, and it was arguably the finest group to pass through his hands. But the later generation also included some impressive talents, such as d'Albert, Rosenthal, von Sauer, Joseffy, Friedheim, Siloti and Sophie Menter. Clearly this exceptional group of peers formed one of the most critical audiences imaginable. If a young pianist could survive such a baptism of fire he could survive whatever lay in store in the world outside.

Liszt's pupils were like the members of an extended family. Once admitted to his inner circle they were allowed privileges normally denied to students of other teachers. They accompanied him on trips to such nearby towns as Jena, Erfurt and Eisenach to hear concerts, to attend social functions and to celebrate special anniversaries. A number of students kept diaries, recording their life together, and helped to fulfil Liszt's own best maxim: 'Create memories!'

Liszt was not interested in playing the pedagogue. He had no method, no system, and little technical advice to offer his students. When playing the piano, the physical problems associated with it were his last consideration. A favourite aphorism was: 'Technique should create itself from spirit, not from mechanics'. He expected his students to 'wash their dirty linen at home', as he put it, a phrase that became much dreaded among his students. Of course, by observing Liszt himself play – watching the lie of his hands on the keyboard, seeing how certain passages were fingered, studying his pedal-effects – his pupils undoubtedly received the best possible guidance, and learnt far more than they might have done from a dry, academic description of these events. Liszt generally liked to have before him some poetical image in order to draw an appropriate interpretation from his pupils. 'Do I care how fast you can play your octaves?' he once thundered at a pupil in the middle of the celebrated octave passage of Chopin's A♭ Polonaise. 'What I want to hear is the canter of the Polish cavalry before they gather force and destroy the enemy' (Lamond, E1949, p.68).

This emphasis on musical interpretation made Liszt's classes exceptional. He would take apart a Beethoven sonata, phrase by phrase, in an effort to get his pupils to comprehend the meaning behind the notes, and in so doing he established traditions of performance which survive to this day. His comments were spiced with anecdote, metaphor and wit. To a young student tapping out the opening chords of the Waldstein Sonata he remarked drily: 'Do not chop beefsteak for us'. And to another who had blurred the rhythm in *Gnomenreigen* (usually played too fast for him): 'There you go, mixing salad again'. He sat through many performances of *La campanella*, with its infamously high D♯s which force the player's right hand to leap back and forth at speed across the void. To those who hesitated before striking the key he would declare: 'Do not look for the house number'. Liszt also believed in preserving artistic individuality; he was not interested in making carbon copies of himself. This stood in marked contrast to his contemporaries. Kullak, Breithaupt, Deppe and others were known for their methodology and for drilling their pupils into conformity, like soldiers. The theory was that the 'soldiers' would eventually come marching out of the conservatories of Berlin, Cologne and Leipzig, and conquer the world. Not a single great pianist appears to have been produced by such methods, although one or two may have emerged despite them.

Many pen-sketches have come down to us from those times, written by August Göllerich, Carl Lachmund, Amy Fay and others. Lachmund, an American who studied

with Liszt during the years 1882–4, once heard him play *Feux-follets* (A173/5).

> The spirit and passion that this man still possesses at the age of 71 is marvellous; and how his hands flew from passage to passage! I had taken a position next to the keyboard ... My heart bubbled with the captivating joy he put into this music. I smiled; my interest was all intense, self-forgetful, and before I realized it, I gave vent to my delight in a loud laugh. Just then he stopped. He looked up, as I thought, a little surprised; I blushed and reproached myself for having broken the spell, and in a way he might have misconstrued into levity. But I think he understood. (Lachmund, 68)

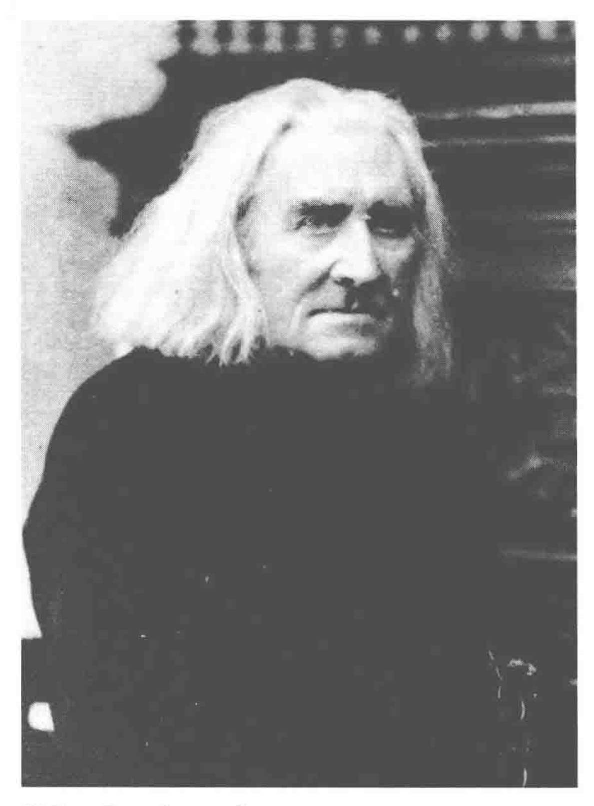
Liszt had many hangers-on who took advantage of his kindness. Hans von Bülow, much feared for his banter, was perhaps somewhat cruel when he remarked that 'at the best pianist's house one can hear the worst pianists playing'. In the summer of 1881, when Liszt was indisposed, Bülow took over the Weimar masterclasses and almost caused a revolution at the Hofgärtnerei when he expelled the incompetents and ne'er-do-wells. Bülow insisted that he was doing no more for Liszt than he would do for his own dog by ridding it of its fleas. Shortly afterwards, however, Liszt was back and with him the 'fleas'. There were many in Weimar who criticized the hot-house atmosphere of the Hofgärtnerei, generated by an unthinking admiration of Liszt; and it was said (somewhat unkindly) that admiration was the price of admission to the class. Walter Damrosch visited Weimar in 1882 and came away with an unflattering picture of Liszt surrounded by 'a pitiful crowd of sycophants ... a band of cormorants in the shape of ostensible piano students'. This drew a powerful response from Carl Lachmund, who pointed out that the 'band of cormorants' had included some of the most famous names in piano playing, including Arthur Friedheim, Moriz Rosenthal, Frederic Lamond and Alexander Siloti (Walker, ed., E1995, p.xxiv).

Liszt never charged for his lessons. He lived by the motto 'Génie oblige!' He was troubled when the German newspapers published details of Theodor Kullak's will, revealing that the great pedagogue had left more than a million marks generated from his lucrative teaching practice. (Kullak's Neue Akademie der Tonkunst had become the biggest private teaching institution of its kind in Germany.) 'As an artist, you do not rake in a million marks without performing some sacrifice on the altar of Art', Liszt declared to Lina Ramann (E1983, pp.297–8). He wrote a letter to the *Allgemeine musikalische Zeitung* in which he urged Kullak's sons to create an endowment for needy musicians (5 September 1885). From anyone else, such an idea would have been presumptuous. But through his personal example, Liszt had earned the right to propose it.

24. GROWING TIES TO HUNGARY. Liszt was in Hungary when Rome fell to Victor Emmanuel's troops in 1870, and Pius IX was besieged within the Vatican. Unable to return to Rome, Liszt languished for a while in his native land. His continued presence there led his friends and supporters to think of ways in which he might be persuaded to accept an official position. Although he wrote that he was 'terrified of being thrown back into an active career' (Hugo, ed., C1953, p.145) it was from this time that the bonds that already tied him to Hungary were made secure.

In June 1871 Liszt accepted the title of Royal Hungarian Counsellor from Emperor Franz Joseph. The position carried with it an annual stipend of 4000 forints and entitled Liszt to sit in the Hungarian legislature – a privilege he never used. Another distinction to come his way imposed a heavier burden. In March 1875 Liszt was appointed the first president of the newly formed National Hungarian Royal Academy of Music. This institution (which has been renamed the Liszt Academy of Music) opened its doors on 14 November 1875. Hitherto, the best Hungarian musicians had been obliged to study abroad in the absence of any institute of higher learning at home. Liszt understood that this process must be reversed in order to develop the musical life of the nation. He helped to draw up the curriculum and appoint the faculty, a task in which he was assisted by his distinguished contemporary Ferenc Erkel. He insisted that all students of composition study the piano, and all piano students study composition. Admission standards were high and each candidate was obliged to exhibit skills in improvisation, sight-reading from full score and transposition. This enlightened policy yielded rich dividends. By the end of the century Bartók, Kodály and Dohnányi, three of the country's most prominent musicians, had already graduated from the Academy. Liszt refused to accept any remuneration for the Academy's presidency; his rent-free apartment was the only 'payment' he ever received.

For the last 15 years of his life Liszt became an eternal wanderer. It has been estimated that he travelled at least 4000 miles each year – from Rome to Budapest, from Budapest to Weimar, and from Weimar back to Rome – in an endless circle, with occasional trips to Vienna, Bayreuth and Paris thrown in. That is an exceptional figure for a man in his twilight years, exposed to the rigours of road and rail in the 1870s. And it increases dramatically when we add the long journeys he made

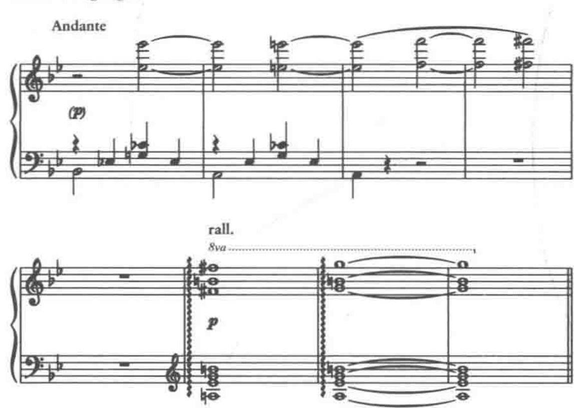


12. Franz Liszt: photograph

each year to the festivals of the Allgemeiner Deutscher Musikverein (whose honorary president he became in 1882) held in such scattered places as Hanover, Karlsruhe and Leipzig. This ceaseless travel is often depicted in popular biographies as proof of a restless personality driven by deep insecurities. The facts speak otherwise: Liszt's travels were mainly a result of the demands on his time and talent by others. In Weimar it was to support Carl Alexander; in Budapest it was to help the fledgling Academy of Music; in Rome to maintain his personal loyalty to Princess Carolyne. Remove these causes and you remove the need for Liszt to have travelled at all. There was no monetary or material gain for him in any of these places, and since he invariably paid his own travel expenses, he was often out of pocket. This strained his already precarious financial situation, since he now made little money from the sale of his music, and on the rare occasions he played in public he invariably donated his services to charitable causes. The large donation he gave for the erection of the Bach monument in Eisenach in 1883 impoverished him for the better part of that year.

25. The music of Liszt's old age. As Liszt grew older he gave vent to music of darkness and depression. This is the language of outcries and asides, of whispers and laments. It stands in opposition to the exuberant, life-enhancing compositions of his younger years. One of the more urgent tasks awaiting Liszt scholarship is to demonstrate how the strange, remote language of his old age flows from his earlier style. The shift is extreme, and for many years these pieces lacked an audience. It is an indication of the renewed interest in Liszt's life and work that they have meanwhile obtained a devoted following.

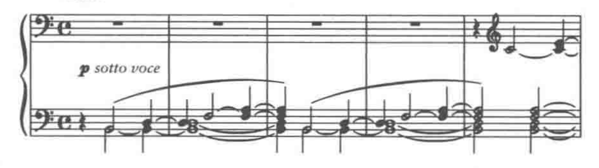
Ex.19 *Nuages gris*
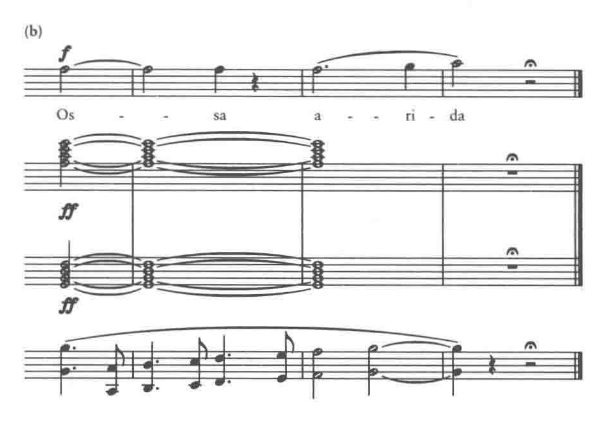


Compositions such as *Trübe Wolken* (*Nuages gris*) (1881) have acquired the status of an icon; with its gently grinding dissonances, its free approach to tonality, and its abandoned ending (ex.19), it has a claim to be a gateway to modern music. This impressionistic music looks forward to Debussy. We recall that during the last year of Liszt's life he and Debussy met in Rome (in January 1886) on three separate occasions. The young Frenchman heard Liszt play *Au bord d'une source*. He never forgot Liszt's use of the pedal, which he likened to 'a form of breathing'.
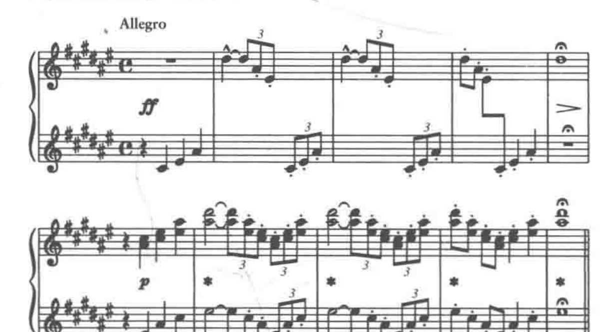
Liszt was a pioneer in building new chords. The pile-up of 3rds in *Ossa arida* (1879) had no precedent and this texture retains its striking originality. It was inspired by the vision of Ezekiel ('O ye dry bones, hear the word of the Lord'). Liszt depicts the raising up of the flesh from

Ex.20 *Ossa arida*
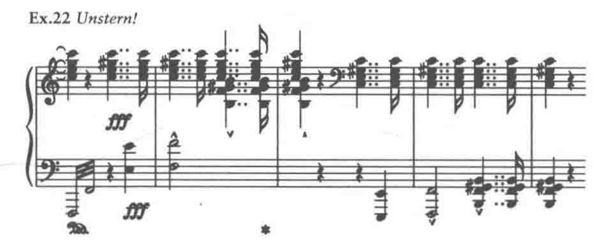




Ex.21 Third Mephisto Waltz



dust by gathering up all the notes of the diatonic scale in a rising column (ex.20*a*), and then sounding them simultaneously (ex.20*b*). A similarly original approach to building chords occurs in the pile-up of 4ths at the beginning of the Third Mephisto Waltz (1883) (ex.21). The chord (*) cannot be explained in terms of traditional harmony, but is best regarded as a '4ths' chord in its last inversion.

At the terrifying climax of *Unstern!* (1881) Liszt pits two mutually exclusive chords against each other (ex.22).

Ex.22 *Unstern!*

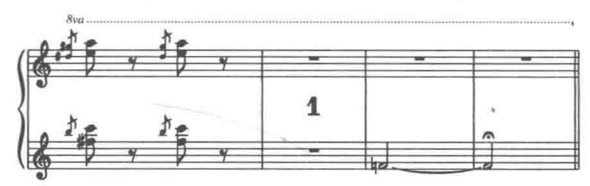


Peter Raabe observed that it is as if 'a prisoner were hammering on the walls of his cell, well knowing that no one would hear him' (Raabe, H1931, ii, 63). We begin to

understand what Liszt meant when he once told Princess Sayn-Wittgenstein that his one remaining ambition was 'to throw a lance into the boundless realm of the future'.

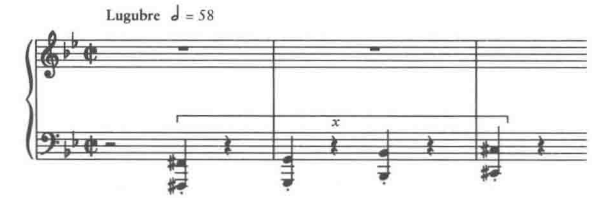
In one sense, such pieces represent a natural extension of the earlier Liszt, with his love of harmonic adventure, intense chromaticism and tonal ambiguity. What is new is the bitterness of heart which pervades this disturbing repertory. The late pieces are autobiographical. Around 1877 Liszt began to suffer from bouts of depression. He told Lina Ramann: 'I carry a deep sadness of the heart which must now and then break out in sound'. His 'deep sadness' arose from a variety of difficult personal circumstances, including the deaths of family members and close acquaintances. His physical condition also began to deteriorate, and he suffered from a variety of ailments including dropsy, ague and, towards the end of his life, cataracts, which made it difficult for him to read and write letters, let alone compose. On 2 July 1881 he fell down the stairs of the Hofgärtnerei and sustained injuries so severe that he was confined to bed for much of that summer. It was his traumatic entry into old age. (The medical report of his Weimar physician Dr Richard Brehme is published in Walker, H1983–96, iii, 404.) Small wonder that this late music is replete with funeral marches, elegies and memorial music of all kinds. Liszt referred laconically to these compositions as his 'mortuary pieces'. The expression may have been droll, but it reflects his constant preoccupation with death. Some of these compositions are marked by an economy of means so severe that the works seem starved of the very notes required to sustain them. Endings are unresolved, as in the Second Mephisto Waltz (ex.23). Liszt never lost

Ex.23 Second Mephisto Waltz



interest in the problem of tonality, and foresaw its disintegration. He was one of the first composers to experiment with bitonality. A telling example occurs in his funeral march for László Teleky (whose tragic political career ended in suicide, in 1861). It is based on a four-note ostinato from the gypsy scale (ex.24). The tonal

Ex.24 *Trauer-Marsch*



ambiguity, the question of whether it is heard in G minor or B minor, remains unresolved. Liszt carried such experiments even further in his keyless *Bagatelle ohne Tonart* (*Bagatelle sans tonalité*, 1885). The unusual title is Liszt's own; the manuscript remained unpublished until 1956, although the piece was performed in public by his pupil Hugo Mansfeldt a few days after Liszt wrote it, to the mystification of its first listeners (Walker, ed., E1995, pp.358–61).

Liszt once defended the dissonances of the 'Music of the Future' by declaring that the 12-note chord in ex.25

Ex.25



would soon become the basis of harmony and that chords of the future would consist of the arbitrary exclusion of certain intervals. 'In fact', he went on, 'it will soon be necessary to complete the system by the admission of quarter- and eighth-notes until something better turns up!' (*Briefe*, C1893–1905, i, 363). This was a shrewd prophecy of some of the experiments to which music would be subjected in the 20th century.

26. Last visit to England, 1886. As Liszt's 75th birthday approached, various countries came forward with plans to celebrate the event. Of the many invitations he received (some from as far away as St Petersburg), one held a special significance for him. For years his English disciple Walter Bache had mounted an annual Liszt concert in London at his own expense, and had drawn hostility for his trouble. When Bache pressed his master to return to Britain, after an absence of more than 40 years, Liszt found it impossible to refuse. Word spread quickly and invitations flowed in from Buckingham Palace, the Philharmonic Society and the Royal Academy of Music. Liszt became somewhat perturbed and wrote to Bache:

> My very dear friend: They seem determined in London to push me to the piano. I cannot allow this to happen in public, as my 75 year old fingers are no longer suited to it, and Bülow, Saint-Saëns, Rubinstein, and you, dear Bache, play my compositions much better than what is left of my humble self.

Liszt spent nearly three weeks in England, in April 1886. He travelled from Budapest and arrived in Paris on 20 March, where a number of celebrations awaited him, including a performance of the 'Gran' Mass under Edouard Colonne in the church of St Eustache. For much of the time he was a guest of the Hungarian painter Mihály Munkácsy, who completed his celebrated oil painting of Liszt at this time. On 3 April Liszt left Paris and was met at Calais by the conductor Alexander Mackenzie and Alfred Littleton of Novello & Co. Together they crossed the English Channel to Dover where they were greeted by Walter Bache. The party then proceeded to Westwood House, Sydenham, where Liszt stayed for his entire sojourn as a guest of Henry Littleton, the head of Novello's.

Despite his earlier resolve not to play the piano, Liszt performed a number of times, much to the delight of his many admirers. On 6 April he appeared at the Royal Academy of Music where he presented a cheque for £1100 to the principal, Sir George Macfarren. This large sum had been raised chiefly by Walter Bache (a professor of piano at the Academy) for the establishment of a Liszt Scholarship. Afterwards, in response to the cheers of the students, Liszt played (among other things) his *Cantique d'amour*. 'No piano has ever sounded the same to me,

before or since', wrote the composer Orsmond Anderton, who was a student at that time. On 7 April Liszt appeared at Windsor Castle and played for Queen Victoria. They had last met 41 years earlier in Bonn, at the Beethoven Festival. Victoria wrote in her diary that he had then been 'a wild phantastic looking man, who was now a quiet benevolent looking old Priest, with long white hair, and scarcely any teeth. We asked him to play, which he did, several of his own compositions. He played beautifully'.

The following evening Walter Bache put on a great reception for Liszt at the Grosvenor Gallery, to which more than 400 people were invited, representing the fields of music, art, literature and the church. It was there that Liszt was publicly reunited with Joachim, and their historic handshake was captured by the *London Graphic* (17 April). Sir George Grove attended and recorded his impressions of Liszt's playing: 'so calm, clear, correct, refined – so entirely unlike the style of the so-called "Liszt School"'. Typically, he attended two recitals given by his young pupils Frederic Lamond (15 April, James Hall) and Bernhard Stavenhagen (16 April, Princes Hall), who was making his London début. Liszt had by now become a familiar sight in London, with his snow-white hair and his abbé's soutane; according to *The Times* (12 April 1886) the London cab drivers doffed their caps whenever he passed and addressed him as 'Habby Liszt'.

Liszt arrived back in Weimar, via Paris, on 17 May. The burdens of old age were clearly visible. He was by now partially blind and his body was so bloated with dropsy that the students who met him at the railway station had to support him as he alighted from the train. The next day Cosima turned up at the Hofgärtnerei, a visit that took Liszt by surprise since she had had no contact with him since Wagner's death in 1883. We lack a record of the conversation, but two things emerged. Liszt accepted an invitation to attend his granddaughter Daniela's marriage to the art historian Henry Thode, on 4 July; and he also promised to lend his presence to the Bayreuth Festival later that same month. Cosima had taken over direction of the festival, which was on the verge of collapse, and the presence of Liszt had become a matter of urgent public relations. It is difficult to disagree with Liszt's ironic description of himself as 'Bayreuth's poodle'. On 1 June Liszt travelled to Halle to consult the famous eye surgeon Alfred Graefe, who recommended the removal of a cataract on his left eye. An operation was scheduled for September, but Liszt died before it could be performed.

27. Death. After a brief stay at Colpach Castle in Luxembourg as a guest of Mihály Munkácsy (Liszt gave his last public recital in Luxembourg on 19 July, which may have been the last time he ever touched a keyboard), he caught the night train and reached Bayreuth on 20 July. He arrived suffering from a high fever and a racking cough, and had to take to his room at 1 Siegfriedestrasse. Cosima's festival duties prevented her from offering her father hospitality at Wahnfried (his usual abode during Wagner's lifetime), a decision for which posterity has criticized her. She visited Liszt every morning on her way to the Festspielhaus, however, and they chatted and had coffee together. For much of the day he was left in the company of his students, who had followed him to Bayreuth in the hope of continuing their lessons with him.

Lina Schmalhausen's unpublished diary gives an authentic and harrowing account of Liszt's last ten days. After being examined by the Wagners' local physician, Dr Karl Landgraf, he attended a performance of *Parsifal* on Friday 23 July. He insisted on leaving his bed on Sunday 25 July in order to attend the Bayreuth première of *Tristan*. He sat slumped at the back of the box, a handkerchief clasped to his mouth to stifle his coughing; he came forward only during the intermissions to show himself and acknowledge the applause directed towards him. During the night of Tuesday 27 July, Liszt began to hallucinate and was drenched in sweat. For the first time Cosima seems to have realized the seriousness of her father's condition and sought a second opinion from Dr Fleischer, a physician from Erlangen University, who diagnosed pneumonia. She barred the students from the room and enforced Fleischer's ban on alcohol; both decisions may have been mistakes since Liszt was now deprived of the company he most enjoyed, and the wine and cognac upon which he had long relied for daily sustenance. Liszt's condition worsened so Cosima made up a bed for herself in the adjacent room. In the early hours of Saturday 31 July, Liszt leapt up in bed clutching his chest and crying out 'Luft! Luft!' Miska, his manservant, attempted to restrain him but Liszt had great reserves of energy and flung him aside. Then he collapsed, his breathing became laboured and he entered a coma from which he never emerged. The next morning Fleischer was summoned back to the house; he now thought that it may have been a mistake to ban alcohol and a cocktail of heavy wine and champagne was forced down Liszt's throat. Cosima thought that he came to for a few moments and vainly tried to catch his words. Then she left to supervise the arrangements for a supper party to be held at Wahnfried that evening. It was the last time she saw her father alive. Liszt died at 11.30 pm on Saturday 31 July, according to the death certificate in the Bayreuth archives. From all the anecdotal evidence, death appears to have been caused by heart infarction. There is no evidence that Liszt whispered the word 'Tristan' at the end, an idea put about by the Bayreuth circle after his death.

The funeral took place on Tuesday 3 August. Since Liszt's will (1860) could not be located, his last wishes were not carried out: he was not buried in the habit of the Franciscan order and his desire to be buried simply, 'without pomp and if possible at night', was likewise ignored. Nor did he receive absolution from a Catholic priest; the officiating cleric was a Protestant and Liszt was buried in the Bayreuth Stadtfriedhof, a Protestant cemetery, with crowds of curiosity seekers, visitors to the Wagner festival, lining the funeral route.

After the interment a dispute arose over Liszt's last resting place. Princess Carolyne (Liszt's executrix) was agitated at the prospect of Liszt's body remaining in 'pagan Bayreuth' and took extraordinary measures to have it moved. The Franciscans wanted it returned to Budapest; Grand Duke Carl Alexander requested that it be brought back to Weimar; there were even arguments put forward in favour of Rome and of Liszt's natal village, Raiding. But Cosima's will prevailed, and her father still lies under Wagner's shadow. The debate has roused passion across the years, but it is worth recalling Liszt's own words on the matter. 'I will not have any other place for my body than the cemetery … in use in the place where I die'. (*Briefe*, C1893–1905, vi, 228–9).

28. STYLE, RECEPTION, POSTERITY. One of the chief obstacles faced by Liszt's music is that of finding satisfactory interpreters. It tends to attract those players who think that their duty is done if they play it fast and loud. Moreover, since they tend to play the same small handful of pieces, they never experience the enormous range of his creative output, and thus deprive themselves of an important learning experience. His music, moreover, is not performer-proof but rests to an unusual degree on the personality of the player. The reason for this is clear. Liszt composed with the outlook of a performer, and performed with the insight of a composer. He was always the best interpreter of his own music, and even those critics who generally disliked his compositions, like Hanslick and Brahms, were invariably impressed when he himself played them. The great Liszt interpreters of the past – Petri, Rosenthal, Rachmaninoff, Beecham – brought refinement, subtlety and colour to everything they did, with the necessary quality of virtuosity held in check until they had no alternative but to release it.

Liszt usually composed swiftly and easily, and he often worked on several compositions at the same time. His pupil Berthold Kellermann tells us that Liszt 'wrote full scores with fluent speed, from the bottom to the top, as fast as someone else would write a letter' (Kellermann, E1932, pp.31–2). On one occasion, in the 1870s, Kellermann came across Liszt in his Munich hotel room working on a new orchestral composition. After bidding his pupil welcome he chatted to him amicably 'while continuing to write uninterruptedly at his score'. Liszt subjected many of his compositions to frequent revision, a practice for which he is celebrated. For him a composition was rarely 'finished', but went on evolving through the years. It does not follow that later versions replace earlier ones. Some of his works exist in three or four radically different versions, all of which are there to be played. It is hardly surprising, in view of the speed with which he worked, that Liszt's manuscripts tend to be untidy and a number of them border on the illegible. The best-known of his holographs, that of the Sonata in B minor, is tidier than most; nevertheless, this even shows numerous corrections and paste-overs typical of his working methods.

In the past 25 years or so a number of manuscripts have been brought to light previously described as 'unknown', 'uncertain', or even 'unfinished'. Compositions including *De profundis* (an early work for piano and orchestra, dating from 1834, lacking mainly the last few bars), a piano trio arrangement of *Vallée d'Obermann* (from the Swiss book of *Années de pèlerinage*), a third piano concerto (in E♭ major), and an unfamiliar paraphrase on Verdi's *Ernani* (1847) are among those pieces that have in recent years been resurrected to a fanfare of publicity. This newly uncovered music does not always show Liszt at his best, and it is fair to ask whether he actually had good reason for not wanting to finish it – let alone publish it. He could not have known that his penchant for saving sketches (unlike Brahms and Chopin, who destroyed them) would one day attract the scrutiny of scholars, and it is doubtful that he would have welcomed their attention. Nevertheless, while these pieces may not be important enough to warrant a reassessment of Liszt's place in history, there is merit in the notion that even the chippings from a master's workbench are of value, and may occasionally throw light on his compositional process as a whole.

Liszt's fate has always been inseparable from that of the Romantic era in general. During the first half of the 20th century, much of the Romantic repertory fell into deliquescence, and Liszt's reputation suffered more than most. Even during his final years, the pendulum of history had started to swing away from him, and once the leaner textures of Stravinsky, Schoenberg and Bartók (who nonetheless greatly admired Liszt) took over, much of Liszt's music seemed flamboyant and excessive by contrast. Between the two world wars his reputation was kept alive mainly by his piano music, and by a relatively small number of pianists devoted to it. Only when the Romantic revival got underway, in the 1950s, could Liszt be viewed in a new and altogether more favourable light. The continuing publication of his letters (more than 7000 of them, to 800 correspondents across the world), together with the gradual appearance of a trustworthy Complete Edition of his works (projected as 70 volumes), is bringing Liszt into better perspective. The largeness of his personality, the all-encompassing breadth of his musical interests, the stunning originality of many of his compositions, together with his commanding influence among the musicians of his time, are today far better understood, and these qualities are likely to keep his name alive. The Grand Duke of Weimar once told Busoni: 'Liszt was what a prince *should* be'. Pianist, composer, teacher, conductor, writer and musical administrator, he enlarged everything that he touched. And through his many benefactions he advanced the dignity of the profession.

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EMB – *Editio Musica Budapest*
† – *first edition*

names within square brackets after title denote original composers of transcribed or arranged works

PIANO

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A1	147	26	1	Variation über einen Walzer von Diabelli	1822	Vienna: Diabelli, 1824†	NLE ii/1; MW ii/7
				Remarks: 24th variation in *Vaterländischer Künstlerverein*, the collection of 50 'Veränderungen' solicited by Diabelli from 50 composers			
A2				[2] Walzer (Walse)			
			3	1, A	1823	Vienna: Artaria, 1825†	
	208a		4	2, A, 'aus dem Ballet: Die Amazonen'	? 1823/1825	Vienna: Artaria, 1825†; London: Mori & Ball, 1832	NLE i/13 (no.2 only)
				Remarks: from Sieben Walzer, pubd in 3 settings, pf/(vn, pf)/(pf, gui); no complete copy of pf setting is known; Die Amazonen, by Robert von Gallenberg, first perf. Vienna, 9 Aug 1823; no.2 also pubd as Waltz, a Souvenir, in *The Musical Gem*, London, 1832, p.92; see D1			
A3	148	27	6	Huit variations	1824	Paris: Erard, 1825†, as op.1	MW ii/7; NLE i/9
				Remarks: ded. S. Erard; see also A6, Q6			
A4	149	28	7	Sept variations brillantes sur un thème de Rossini	1824	Paris: Erard, 1824†, as op.2; London: Boosey, ?1825, as op.2	
				Remarks: ded. Mme E. Panckoucke; based on 'Ah come nascondere la fiamma' from Ermione			
A5	150	29	8	Impromptu brillant sur des thèmes de Rossini et Spontini	1824	Paris: Erard, 1825†, as op.3; London: Boosey, ?1825, as op.3; Vienna: Mechetti, 1841 (rev.)	NLE ii/1
				Remarks: ded. Countess Eugénie de Noirberne in Erard and Boosey pubns; uses themes from Rossini's La donna del lago and Armida and Spontini's Olimpie and Fernand Cortez			
A6	151	30	11	Allegro di bravura	1824–5	Paris: Erard, 1825†, as op.4/1; Leipzig: Probst, 1825; Vienna: Weigl, 1826	NLE i/11; MW ii/7
				Remarks: ded. Count Thadé Amadé; 1826 pubn with A7 as Deux allegri di bravura I; used in Q6; see also Q2			
A7	152	31	12	Rondo di bravura	1824–5	Paris: Erard, 1825†, as op.4/2; Vienna: Weigl, 1826	NLE i/11; MW ii/7
				Remarks: ded. Count Amadé; 1826 pubn with A6 as Deux allegri di bravura; used in Q6			
A8	136	1	22–33	Etude[s] pour le piano-forte en quarante-huit exercices dans tous les tons majeurs et mineurs ... par le jeune Liszt ... op.6: 1 Allegro con fuoco, C; 2 Allegro non molto, a; 3 Allegro sempre legato, F; 4 Allegretto, d; 5 Moderato, b♭; 6 Molto agitato, g; 7 Allegretto con molto espressione, E♭; 8 Allegro con spirito, c; 9 Allegro grazioso, A♭; 10 Moderato, f; 11 Allegro grazioso, D♭; 12 Allegro non troppo, b♭; [13 Preludio, Allegro maestoso, F♯, unpubd]	1826	Paris and Marseilles: Dufaut & Dubois–Boisselot, 1827, as op.6; Leipzig: Hofmeister, 1839 (later issue)	NLE i/18

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
				Remarks: 1st edn ded. L. Garella; only 12 études pubd; Hofmeister's 1839 edn is given erroneously as op.1 and titled Etudes pour le piano en douze exercices; the earliest version of no.13 was sold at Sotheby's in May 1991 (no.302); the later version sold at Stargardt in Nov 1997 (no.837), is marked 'Preludio', because it is the beginning of the 2nd series of the études; used as basis for A39, which was the basis for A172, B38, C13, G7			
A9	153	19	34	Scherzo (Allegro molto quasi presto)	1827	in *AMz*, xxii–xxiii (1896)†	NLE i/13; MW ii/9
A10	[?745]		40	Marche funèbre	1827	in *Liszt Saeculum*, no.51 (1993), 59–60	
				Remarks: written 2 days after his father's death in Boulogne on 28 Aug 1827			
A11	241	107	41–42	Zum Andenken (Zwei ungarische Werbungstänze von László Fáy und János Bihari)	1828	Budapest: in Gárdonyi (G1936)†	LSP iii; NLE ii/1
A12a	385	116	43	Grande fantaisie sur la tyrolienne de l'opéra la fiancée de Auber	1829		NLE ii/1
				(a) 1st version	1829	Paris: Troupenas, 1829†, as op.1	
				2nd version	late 1830s	Paris: Troupenas, 1839; Vienna: Mechetti, 1839; London: Wessel, 1840	
				3rd version	*c*1842	Hamburg and Leipzig: Schuberth, 1842/3	
A12b	385a		704	(b) Tyrolean melody	1829	Manchester: Andrews, in *Athenaeum musicale*, 1856; London: Curwen, 1958, in Five Liszt Discoveries	
				Remarks: (b): ded. F. Chopin in Wessel edn; short piece based on theme of (a), an alternative version in G, renumbered by Searle (formerly s233c)			
A13	421a		44	Introduction et variations sur une marche du Siège de Corinthe	?1830	facs., in *FAM*, xxiii (1976), 104 (introduction only)	[NLE ii/2]
				Remarks: based on Rossini's 'Questo nome qui suonò vittoria' from Maometto II (Le siège de Corinth); possibly the work mentioned in letter to Haslinger and in handwritten inventory (*D-WRgs* N8) as 'Maometto et Moïse', 1841/2, and in letter to Marie d'Agoult, 1841, as 'Maometto-Fantaisie: Moïse-Fantaisie'			
A14	252a	91	48	La romanesca			
				1st version	1832–3	in *Gazette musicale de Paris* (6 April 1833), suppl.†; Paris: Pacini, 1840; Leipzig: Cranz, 1840; Vienna: Haslinger, 1840	NLE ii/4; LSP vii
				2nd version	*c*1852	Vienna: Haslinger, 1852 ('Nouvelle edition')	LSP vii
				Remarks: ded. Mme H. Seghers in Pacini edn; s247, renumbered in *Grove6*			
A15	420	231	50	Grande fantaisie di bravura sur La clochette de Paganini	1832–4	Paris: Schlesinger, 1834†, as op.2; Vienna: Mechetti, 1839, as op.2	MW ii/2; NLE ii/1
				Remarks: ded. H. Vial; 'La campanella' theme used also in A52, A113, A173			
A16a, b, c				Symphonie fantastique [Berlioz, op.4]			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
	470	134	54a	(a) Episode de la vie d'un artiste, Grande symphonie fantastique par Hector Berlioz	1833, rev *c*1876	Paris: Schlesinger, 1834†, 1836; Vienna: Trentsensky & Vieweg, 1836, Witzendorf, *c*1844–5; Leipzig: Leuckart, *c*1876 (rev., 2nd edn)	NLE ii/16
	395	135	53a, b	(b) L'idée fixe, Andante amoroso d'après une mélodie de Hector Berlioz	1833	Milan: Ricordi, 1846; Vienna: Mechetti, 1846 and 1847; Paris: Brandus, 1847	NLE ii/1
	470	136	54b	(c) Marche au supplice de la Sinfonie fantastique	1865	Leipzig and Winterthur: Rieter-Biedermann, 1866	[NLE ii/11]
				Remarks: (a): 1st edn costs paid by Liszt, movts later issued separately by different publishers; (c): new arr. of 4th movt from (a), with introduction from rev. (b)			
A17	556	241	56	Die Rose [Schubert, D745]	1833	Leipzig: Hofmeister, 1835†; Vienna: Haslinger, 1838 (Nouvelle édition), in Hommage aux dames de Vienne	NLE ii/20
				Remarks: ded. Countess d'Apponyi			
A18	154	13	62	Harmonies poétiques et religieuses	1833–4	in *Gazette musicale de Paris* (7 June 1835), suppl.; Leipzig: Kistner, 1853 (rev.)	MW ii/5; NLE i/9
				Remarks: ded. A. de Lamartine; orig. conception incl. orch			
A19	155	11	59–61	Apparitions: 1 Senza Lentezza quasi Allegretto; 2 Vivamente; 3 Fantasie sur une valse de F. Schubert: Molto agitato ed appassionato	1834	Paris: Schlesinger, 1835†	LSP ii; NLE i/9; MW ii/5
				Remarks: no.1 ded. Countess Clara de Rauzan, no.2 ded. Viscountess Frédéric de Larochefoucauld, no.3 ded. Mme la marquise de Camaran; no.3 may be the earliest Schubert transcription, later transcr. in A131			
A20	409a	170	66	Réminiscences de La Juive [Halévy]	1835	Paris: Schlesinger, 1836†; Berlin: Schlesinger, 1842 (2nd edn)	RS ii/1; NLE ii/1
				Remarks: ded. C. Kautz; mentioned in letter to Anna Liszt from Geneva, 28 July 1835			
A21	157	9	70	Fantaisie romantique sur deux mélodies suisses	1835–6	Basle: Knop†; Milan: Ricordi; Leipzig: Hofmeister, 1837	MW ii/5; LSP v; NLE ii/2
				Remarks: ded. V. Boissier; melodic material used in A40b and A159			
A22	397	151	71	Réminiscences de Lucia di Lammermoor [Donizetti]	1835–6	Paris: Latte; Leipzig: Hofmeister; Milan: Ricordi, 1840†	MW ii/1; NLE ii/2 (2nd version); RS ii/1
				Remarks: ded. Mme Vanotti			
A23	398	152	72	Marche funèbre et Cavatine de Lucie de Lammermoor [Donizetti]	1835–6	Paris: Latte; Mainz: Schott, 1841†	MW ii/1; NLE ii/2; RS ii/1

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A24	419	230	74/1	Grande fantaisie sur des motifs de Niobe (Divertissement sur la cavatine de Pacini 'I tuoi frequenti palpiti')	1835–6	Paris: Latte†; Vienna: Hofmeister; Milan: Ricordi†; Vienna: Haslinger, 1838 (rev.)	MW ii/1; NLE ii/2
				Remarks: ded. Mme la Comtesse Miramont			
A25	422	234	75	La serenata et L'orgia, grande fantaisie sur des motifs des Soirées musicales [Rossini]	1835–6	Mainz: Schott, 1836†; Milan: Ricordi; Paris: Troupenas, 1837; Mainz: Schott (rev. edn)	NLE ii/1 (2nd version)
				Remarks: ded. J. Montgolfier			
A26	423	235	76	La pastorella dell'Alpi e Li marinari, 2me fantaisie sur des motifs Soirées musicales [Rossini]	1835–6	Mainz: Schott, 1836–7†; Milan: Ricordi; Paris: Troupenas, 1837; Mainz: Schott (rev. edn)	NLE ii/1
				Remarks: ded. H. de Musset			
A27a	[156]	[8/10–12]	[94–6]	Trois airs suisses/ Schweizerische Alpenklänge: 1 Improvisata sur le Ranz des vaches (Départ pour les Alpes; Aufzug auf die Alp) [F. Huber], 2 Nocturne sur le Chant Montagnard (Bergliedchen) [E. Knop], 3 Rondeau sur le Ranz des chèvres (Geissreiher) [F. Huber]	1835–6	Basle: Knop, 1836†; Milan: Ricordi, 1837 (rev.)	
A27b				2nd version Trois morceaux suisses: 1 Rañz des vaches, Mélodie de Ferd. Huber avec variations; 2 Un soir dans la montagne, nocturne [Knop]; Rondeau sur le Ranz des chèvres (Geissreiher) [Huber]	1876–7	Leipzig: Kahnt, 1877	NLE ii/14
				Remarks: 1st version also pubd 1842 as Album d'un voyageur, III (see A40c)			
A28				Walse, A	?1835	Bryn Mawr: Presser/Thorpe Music, 1996†	
				Remarks: orig. in the possession of the family of Pauline Viardot, who studied the piano with Liszt in the 1830s			
A29	473	139	141	Marche des pélerins de la Sinfonie Harold en Italie [Berlioz]	1836/7–62	Leipzig-Winterthur: Rieter-Biedermann, 1866† (2nd version)	NLE ii/16
				Remarks: 2 versions; see also D5			
A30	474	140	57	Ouverture du Roi Lear [Berlioz]	1836–7		LSP, 1987†; NLE ii/16
				Remarks: Liszt had already been working on this transcription since March 1836 when Berlioz suggested in a letter dated 22 May 1837 'If you have the time, transcribe the overture of King Lear'			
A31	471	137	55	Ouverture des Francs-Juges [Berlioz]	?1836–7	Paris: Richault, 1844–5†; Mainz: Schott, 1845†	NLE ii/16

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A32a	209	32a	97	Grande valse di bravura (Le bal de Berne)	1836	Leipzig: B&H, 1836†, in Album musical; Leipzig: Hofmeister, 1836; London: Wessel; Paris: Latte; Milan: Ricordi, 1837	
				Remarks: ded. P. Wolff and (in Wessel edn) Mme C. Ludlow; designated op.6, also known as Valse de Mariotique; see also A32b, A82, A84, B1			
A32b	214/1–3	32b	578–80	3 caprices-valses no.1: Valse di Bravoure, B♭	1850–52	Berlin: Schlesinger, 1852; Vienna: Haslinger	LSP iv (no.3); NLE i/13; MW i/10 (nos.1–2)
				Remarks: 2nd version of A32a; see also A57, A84, A88			
A33	252	88	99/1	Rondeau fantastique sur un thème espagnol (El contrabandista)	1836	Leipzig: Hofmeister; Milan: Ricordi; Paris: Latte, 1837†	NLE ii/2
				Remarks: ded. George Sand; based on a melody by M. Garcia as sung by M. Malibran; see also S26			
A34	390	129	100/1	Réminiscences des Puritains de Bellini	1836	Mainz: Schott, 1837†; Mainz: Schott (Nouvelle édition)	RS ii/2; NLE ii/5
				Remarks: ded. Princess Cristina Belgiojoso; see also A74			
A35	412	221	101	Grande fantaisie sur des thèmes de l'opéra Les Huguenots (Réminiscences des Huguenots) [Meyerbeer], 2 versions	1836–42	Paris: Schlesinger; Milan: Ricordi, 1837†; Berlin: Schlesinger, 1842 (nouvelle édition)	NLE ii/2; RS i/2, iv/1
				Remarks: ded. M. d'Agoult 1st perf. Leipzig, 24 March 1840			
A36	424	236/1–12	124–35	Soirées musicales [Rossini]: 1 La promezza, 2 La regata veneziana, 3 L'invito, 4 La gita in gondola, 5 Il rimprovero, 6 La pastorella dell'Alpi, 7 La partenza, 8 La pesca, 9 La danza, 10 La serenata, 11 L'orgia, 12 Li marinari	1837	Milan: Ricordi 1838†; Paris: Troupenas, 1842	NLE ii/3
				Remarks: ded. Countess Julie Samoyloff (née Comtesse Phalen); 4-hand and 2 pf versions not by Liszt, but pubd by Schott; nos.2 and 9 for 2 pf pubd Schlesinger			
A37a	464/3, 11	128/3, 11	306	[Symphonies de Beethoven no.3:] Marche funèbre	1837	Vienna: Mechetti, 1843, in *Beethoven Album*†; Leipzig: B&H, 1865 (rev.)	
A37b	464/5–7	128/5–7	136–8	Symphonies de Beethoven [nos.5–7 1st version]	1837	Leipzig: B&H, 1840 (nos.5–6)†; Vienna: Haslinger (no.7)	
A37c	464	128	874–9	Symphonies de Beethoven, partitions de piano (nos.1–9)	1863–4	Leipzig: B&H, 1865 (nos.1, 2, 3 complete, 4, 8, 9)†, (nos.5–7 rev.)	NLE ii/17, (nos.1–4), ii/18 (nos.5–7), ii/19 (nos.8–9)
				Remarks: ded. J.A.D. Ingres in Richault and B&H 1840 edns; see also A37a, C4			
A38a	476	142a	139	Esmeralda [L. Bertin]	1837	Paris: Troupenas, 1837†	
				Remarks: vs of complete opera attrib. to Liszt. The selections appear to have been extracted from the complete vs. See M. Short, *Liszt Society Journal*, xvii (1992), 25–36			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A38b	447a	142a	139	Esmeralda [L. Bertin]	1837	Paris: Troupenas, 1837†	
				Air chanté par Massol [Quasimodo's Aria] ('Mon Dieu! j'aime')			
A38c	477a	142b	139	Esmeralda [L. Bertin]	1837	Paris: Troupenas, 1837†	
				Trois morceaux detachés d'Esmeralda arrangé par F. Liszt			
				No.11 – Entracte, Recitatif et Romance, 'Quoi! lui'			
				No.13 – Air, 'Mon Dieu! j'aime'			
				No.10– Scène et Trio, 'D'ici vous pourrez voir, sans être vu'			
A39	137	2a	112–23	Vingt-quatres grandes études pour le piano	?1837–1839	Vienna: Haslinger, 1839†; Milan: Ricordi†; Paris: Schlesinger, 1839†; London: Mori & Lavenu, 1839 (only nos.1–8)	MW ii/1; NLE
				Remarks: ded. C. Czerny; as A8, only 12 were pubd; ded. Chopin in the Ricordi edn (1837), bk II (nos.8–12); see also A8, A172, B38, C13			
A40a, b, c	156	8	78–96	Album d'un voyageur (compositions pour le piano, 1re année, Suisse [3 bks])	1837–8	Paris: Latte, 1840 (only book ii, as 2nd Année); Paris: Richault, 1841 (only book i); Vienna: Haslinger, 1842† (collected edn)	NLE i/6 (bks I (nos.1, 3, 6), II), ii/14 (bk III, 2nd version); LSP ii (bk I no.1), v (bk I nos.3–4, bk II complete); MW ii/4
				Bk I Impressions et poésies:			
	156/1	8/1	78	1 Lyon			
	156/2	8/2a	79	2a Le lac de Wallenstadt			
	156/3	8/2b	80	2b Au bord d'une source			
	156/4	8/3	81	3 Les cloches de G …			
	156/5	8/4	82	4 Vallée d'Obermann			
	156/6	8/5	83	5 La chapelle de Guillaume Tell			
	156/7	8/6	84	6 Psaume			
				Bk II Fleurs mélodiques des Alpes:			
	156/8	8/7a	85	7a Allegro, C			
	156/9	8/7b	86	7b Lento, e/G			
	156/10	8/7c	87	7c Allegro pastorale, G			
	156/11	8/8a	88	8a Andante con sentimento, G			
	156/12	8/8b	89	8b Andante molto espressivo, g			
	156/13	8/8c	90	8c Allegro moderato, E			
	156/14	8/9a	91	9a Allegretto, A♭			
	156/15	8/9b	92	9b Allegretto, D♭			
	156/16	8/9c	93	9c Andantino con molto sentimento, G			
				Album d'un voyageur (op.10, nos.1–3)			
				Bk III Paraphrases:			
	156/17	8/10	94	10 'Ranz' de vaches (Montée aux Alpes: Improvisata)			
	156/18	8/11	95	11 Un soir dans les montagnes (Nocturne pastoral)			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
	156/19	8/12	96	12 Ranz de chèvres de F. Huber (Allegro finale)			
				Remarks: Bk 1 ded. Mr de L. [F. de Lamennais] (no.1), F. Denis (2b), B. Liszt (3), E. Pivert de Senancour (4), V. Schoelcher (5); Bk II ded. H. Reiset; Bk III ded. Mme Adolphe Pictet (10), M. Potocka (11), T. Walsh (12); no.1 orig. separate piece, composed 1833–4; Bk III orig. pubd as Trois airs suisses, see A27a; see also A159			
A41	392	131	142/1	Hexaméron (Morceau de concert; Grandes variations de bravoure sur le marche des Puritains) [Bellini]	1837–38	Milan: Ricordi; Vienna: Haslinger, 1839†	MW ii/2; NLE ii/3
				Remarks: ded. Princess Cristina Belgiojoso; 6 variations by different composers (Thalberg, Pixis, Herz, Czerny, Chopin, Liszt) Liszt wrote the introduction, the piano version of the theme, variation 2, transitional material and the finale; see also C2, H5			
A42	558	243/1–12	144–55	[12] Lieder von Schubert	1837–8	Vienna: Diabelli, 1838; Paris: Richault†; New York: Dover, 1996	NLE ii/20
				1 Sei mir gegrüsst, 2 Auf dem Wasser zu singen, 3 Du bist die Ruh, 4 Erlkönig, 5 Meeresstille, 6 Die junge Nonne, 7 Frühlingsglaube, 8 Gretchen am Spinnrade, 9 Ständchen (Horch, horch! die Lerch'), 10 Rastlose Liebe, 11 Der Wanderer, 12 Ave Maria			
				Remarks: nos.1–11 ded. Countess d'Aragon in Richault edn, no.12 ded. M. d'Agoult in Ricordi edn			
A43	219	41	169a, b	Grand galop chromatique	1838	Paris: Latte; Leipzig: Hofmeister; Milan: Ricordi; Breslau: Grosser, 1838†; Paris: Latte (simplified version); Paris: Leduc, 1886 (Nouvelle édition)	MW ii/10; NLE i/13
				Remarks: ded. Count Rudolf Apponyi; 2nd Trio is derived from the Galop de Bal (see A64); the simplified version was also pubd as a work by J. Strauss; 1st perf. Vienna, Café Sperl, 25 Nov 1839; see also B2			
A44	399	153	171–3	Nuits d'été à Pausilippe:	1838	Mainz: Schott, 1839†	NLE ii/4
				1 Barcarola (Il barcajuolo), 2 Notturno (L'alito di Bice), 3 Canzone napoletana (La torre di Biasone)			
				Remarks: ded. Mme la Marquise Sophie de Medici; based on songs and duet by Donizetti			
A45	557	242	181	Lob der Tränen (Bénédiction des larmes) [Schubert]	1838	Vienna: Haslinger, 1838†; Braunschweig: Meyer, n.d.	NLE ii/20
				Remarks: based on the song D711			
A46	559	244	182	Der Gondelfahrer [Schubert]	1838	Vienna: Spina, 1838†; Vienna: Cranz, 1883 (new edn)	NLE ii/3
				Remarks: based on 'Es tanzen Mond und Sterne', D809, for 4 male vv			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A47	411	220	174	Soirées italiennes (6 amusements pour piano sur motifs de Mercadante): 1 La primavera (Canzonetta), 2 Il galop, 3 Il pastore svizzero (Tirolese), 4 La serenata del marinaro, 5 Il brindisi (Rondoletto), 6 La zingarella spagnola (Bolero)	1838–9	Mainz: Schott, 1840†	NLE ii/4
				Remarks: ded. Archduchess Elisabeth of Austria			
A48	425	250	183	Mélodies hongroises (d'après Schubert)	1838–9	Vienna: Diabelli, 1840†, Cranz, (3rd edn); Milan: Lucca, 1840; Vienna: Diabelli, 1846 (simplified edn)	NLE ii/3
				Remarks: ded. Count Gustav Neipperg; based on Schubert's Divertissement à la hongroise D818			
A49	560	245/1–14	186–99	Schwanengesang (Chant du Cygne) [Schubert]: 1 Die Stadt, 2 Das Fischermädchen, 3 Aufenthalt, 4 Am Meer, 5 Abschied, 6 In der Ferne, 7 Ständchen 'Leise flehen meine Lieder', 8 Ihr Bild, 9 Frühlingssehnsucht, 10 Liebesbotschaft, 11 Der Atlas, 12 Der Doppelgänger, 13 Die Taubenpost, 14 Kriegers Ahnung	1838–9	Vienna: Haslinger, 1838 (nos.3, 7)†; 1840 (nos.1, 2, 4–6, 8–14)†, 1842 (nos.4, 12; new edn), n.d. (nos.7, 9); Paris: Hainauer, 1865 (no.7; rev.); Leipzig, 1901 (no.7) [in L. Ramann: *Liszt-Pädagogium*]; Paris: Schlesinger (no.3); Milan: Ricordi (no.7); Prague: Halla (no.7)	NLE ii/21
				Remarks: ded. Archduchess Sophie in later Haslinger edn; no.7 ded. Mme la comtesse d'Aragon (née Visconti) in Ricordi edn; based on Schubert's song cycle D957			
A50	561	246/1–12	212–23	Winterreise [Schubert]: 1 Gute Nacht, 2 Die Nebensonnen, 3 Mut, 4 Die Post, 5 Erstarrung, 6 Wasserflut, 7 Der Lindenbaum, 8 Der Leyermann, 9 Täuschung, 10 Das Wirtshaus, 11 Der stürmische Morgen, 12 Im Dorfe	1838–9	Paris: Richault; Milan: Ricordi, 1840†; Milan: Ricordi, 1838 (no.4), 1840; Vienna: Haslinger, 1838 (no.4); London: Cocks, 1840	
				Remarks: ded. Mme la comtesse d'Aragon (no.4, Ricordi 1838) and Princess Eleonore Schwarzenberg (Cocks 1840); based on songs from Schubert's cycle D911			
A51	458	294	430	Piece based on Italian opera melodies [Mercadante's Il Giuramento]	1838–9		NLE ii/2
				Remarks: according to K. Hamilton (entry in *D-WRgs* catalogue, 1989), probably the fantasy played by Liszt, 10 Sept 1838, at a benefit concert in Milan under the title Réminiscences de La Scala			
A52	140	3a	163–8	[6] Etudes d'exécution transcendante d'après Paganini (Bravour-Studien nach Paganini's Capricen)	1838–40	Paris: Schonenberger, 1840†	NLE i/2
				Remarks: ded. Clara Schumann; based on Paganini's 24 Caprices op.1 and B minor Vn Conc., last movt, 'La campanella' [Liszt no.1/Paganini no.6, 2/17, 3/Vn Conc., 4/1, 5/9, 6/24]; see also A15, A113, A173			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A53	159	10d/1–4	200–03	Venezia e Napoli [1st version]: 1 Lento, 2 Allegro, 3 Andante placido, 4 Tarantelles napolitaines	1838–40		MW ii/5; NLE i/7
				Remarks: see A197			
A54	552	237	180	Ouverture de l'opéra Guillaume Tell [Rossini]	?1838–41	Mainz: Schott, 1842†	NLE ii/20
A55	161	10b/1–7	156–62	Années de pèlerinage, deuxième année, Italie, 2 versions	1838–61	Vienna: Haslinger, 1846 (1st version nos.4–6)†; St Petersburg: Au Ménestrel, ?1847 (no.5; ?1st edn); Mainz: Schott, 1858 (collected edn, 2nd version)†	MW ii/5 (1st version, nos.4–6), ii/6 (2nd version, complete); NLE i/7 (2nd version)
				1 Sposalizio, 2 Il penseroso, 3 Canzonetta del Salvator Rosa, 4 Sonetto del Petrarca no.47 (Benedetto sia'l giorno), 5 Sonetto del Petrarca no.104 (Pace non trovo), 6 Sonetto del Petrarca no.123 (I'vidi in terra angelici costumi), 7 Après une lecture du Dante, fantasia quasi sonata			
				Remarks: no.1 inspired by Raphael's 'Brera' Madonna, Milan, no.2 by Michelangelo's statue for Giuliano de' Medici's tomb, Florence, nos.4–6 poems by Petrarch, nos.47, 104, 123, comp. 1846, publ. 1846 sep. for pf and pf/tenor; no.7 after poem by V. Hugo ; A197 (1859–61) added as 'Supplement 2de Volume'; see also A102, A197, J44, N14			
A56	393	132	209	Fantaisie sur des motifs favoris de l'opéra La sonnambula [Bellini], 2 versions	1839–?42	Paris: Launer, 1842†; Leipzig: Schuberth, 1853 (2nd edn), 1874 (2nd edn, repr.)	NLE ii/4
				Remarks: ded. Princess Augusta of Prussia			
A57a	210	33a	211	Valse mélancolique	1839	Vienna: Haslinger; Paris: Schlesinger, 1840†; 1841†	LSP iv; MW ii/10
	731	33a	1369	Valse élégiaque	1839	Berlin: Bote & Bock, n.d.	
				Remarks: C1369 = Valse mélancolique (C211) in Mil'shteyn (H1956); see A66			
A57b	214/1–3	32b, 33b	578–80	3 caprices-valses no.2: Valse mélancolique, E	1850–52	Berlin: Schlesinger, 1852†; Vienna: Haslinger, 1852 (2nd edn)	
				Remarks: 2nd version of A57a			
A58	466	121	210	Adelaide	1839–40	Paris: Schlesinger†; Leipzig: B&H, 1840†, (Nouvelle édition), 1877 (rev.)	NLE ii/4
				Remarks: ded. Marquise Martellini			
A59	[242/13]	[105/13]	[237]	Rákóczi Marsch	1839–40	Budapest: in *SMH*, xxviii (1986)	NLE i/18
				Remarks: see A60b/13, with simplified version (incomplete), A132, S28			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A60a, b, c, d, e	242	105a/ 1–11	225–35	Magyar dallok/ Ungarische Nationalmelodien/ Mélodies hongroises [Hefte i–iv]:	1839–40		RS viii; NLE i/18 (nos.1–3, 8–10); LSP vii (nos.1–3, 6, 8–10)
A60a	242	105a/1	225	i: 1 Lento, c		Vienna: Haslinger, 1840†; Paris: Latte, 1841 (2nd edn)	
	242	105a/2	226	i: 2 Andantino, C		Vienna: Haslinger, 1840†; Paris: Latte, 1842 (2nd edn); Paris: in *Monde musicale*, iii (1842), suppl.	
	242	105a/3	227	i: 3 Sehr langsam, D♭		Vienna: Haslinger, 1840†; Paris: Latte, 1842 (2nd edn)	
	242	105a/4	228	i: 4 Animato, C♯		Vienna: Haslinger, 1840†; 1843 (simplified edn), 1845 (rev.); Paris: Latte, 1842 (2nd edn), 1844; Paris: in *Monde musical*, iii (1842), suppl.	
	242	105a/5	229	i: 5 Tempo giusto, D♭		Vienna: Haslinger, 1840†; 1843 (simplified edn), 1845 (rev.); Paris: Latte, 1842 (2nd edn), 1844	
	242	105a/6	230	i: 6 Lento, g		Vienna: Haslinger, 1840†; Paris: Latte, 1842 (2nd edn)	
	242	105a/7	231	ii: 7 Andante cantabile, E♭		Vienna: Haslinger, 1840†; Paris: Latte, 1842 (2nd edn)	
	242	105a/8	232	iii: 8 Lento, f		Vienna: Haslinger, 1843†	
	242	105a/9	233	iii: 9 Lento, a		Vienna: Haslinger, 1843†	
	242	105a/10	234	iv: 10 Adagio sostenuto a capriccio, D		Vienna: Haslinger, 1843†	
	242	105a/11	235	iv: 11 Andante sostenuto, B♭		Vienna: Haslinger, 1843†, 1843 (simplified edn), 1845 (rev.); Paris: Latte, 1844	
				Remarks: ded.: Count Leo Festetics (nos./1–6), Count Casimir Esterházy (7), Count Albarti (9); nos. 1–7 also pubd Latte, 1841, as Album d'un voyageur, 3me année, Mélodies hongroises; no.4 used later in A60d/2 and A132/6, no.5 in A60d/1 and A132/6, no.6 in A60b/12 and A132/5, no.7 in A133/4, no.10 in A60b/13 and A132/16, no.11 in A60d/3 and A132/3 and 6			
A60b				Magyar Rhapsodiak/ Ungarische Rhapsodien/ R[h]apsodies hongroises [R[h]apsodies hongroises, cahiers v–x]:	1846–7	Vienna: Haslinger, 1847 (nos.12–17)	NLE i/18 (nos.13, 15, 17); RS viii
	242	105b/12	236	v: 12 Héroïde élégiaque, mesto, e			
	242	105b/13	237	vi: 13 Tempo di marcia, a [Rákóczy March]			
	242	105b/14	238	vii: 14 Lento a capriccio, a			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
	242	105b/15	239	viii: 15 Lento tempo e stilo zingarese, d			
	242	105b/16	240	ix: 16 Preludio – Andante deciso, E			
	242	105b/17	241	x: 17 Andante sostenuto, a			
A60c				[Ungarische Rhapsodien]:			
	242	105c/18	242	18 Introduction (Adagio), c♯			
	242	105c/19	243	19 Lento patetico, f♯			
	242	105c/20	244	20 Allegro vivace, g			
	242	105c/21	245/1	21 Lento, tempo di marcia funebre, e			
				Remarks: ded.: Count Leo Festetics, Baron Anton Augusz, Baron Banffy, Count D. Teleky, P. Nyáry, R. Eckstein (all no.13), Baron Fery Orczy (nos.14, 15), Baron Béne Egressy (no.16); no.12 based on A60a/6, used later in A132/5; another version of no.13 exists as Ungarische Nationalmelodie erleichtert (Heft vi), see also A132 and A224; no.14 used later in A132/11, no.15 in A132/7, no.16 in A132/10, no.17 in A132/13, no.18 in A132/12, no.19 in A132/8, no.20 in A132/6 and 12, no.21 in A132/4 and H12, no.22 in A132/9 and 14			
A60d	243	105d/1–3	257–9	Ungarische National-Melodien:	1840–?44 or 46	Vienna: Haslinger, 1842–3†, 1846 (2nd version)	MW ii/12; NLE i/18
		105d/1	257	1 Tempo giusto, D			
		105d/2	258	2 Animato, C			
		105d/3	259	3 Prelude – Allegretto, B♭			
				Remarks: based on A60a nos.5, 4, 11; used later in A132			
A60e	242	[105/5]		[R[h]apsodies hongroises]: 22 Pesther Karneval (Le Carneval de Pest)	1846–8		
				Remarks: see A132/9, 1st version			
A61	[173]	[14]	[347]	Harmonies poétiques et religieuses, 1st version	1840–48	Huizen: Muziekuitgeverij XYZ, 1997†	NLE i/9 (nos.1–3)
			294	1 Elevez-vous voix [Invocation]			
	173a		295	2 Hymne de la nuit (1st version)			
	173a		296	3 Hymne du matin (1st version)			
	695a		501	4 Litanies de Marie			
				5 [Miserere d'après Palestrina]			
				6 Pater noster, d'après la psalmodie de l'église			
				7 Hymne de l'enfant à son réveil			
				8 [Les morts]			
				9 La lampe du temple			
				10 [unidentified piece, E♭]			
				11 [?Bénédiction de Dieu dans la solitude]			
				12 [?Ave Maria]			
				Remarks: ded. C. Sayn-Wittgenstein; incl. 12 pieces (Liszt's inventory, *D-WRgs*); orig. idea for set 1835; titles and order are from MS sources in Liszt's 1847 draftbook (*WRgs* 60/N9) and the French source of the Miserere/Pater Noster (*F-Pbn* MS 163); no.9 is the earlier version of Andante lagrimoso (A158/9); see also A158, J2, J3			
A62	525	188	827	Totentanz	1839–65	Leipzig: Siegel, 1865†	NLE i/16
				Remarks: ded. H. von Bülow; later rev. for pf, orch (see H8; see also C24)			
A63a	142	4a	249	Morceau de salon, étude de perfectionnement de la Méthode des méthodes (de piano de Fétis), 1st version	1840	Paris: Schlesinger, 1841†	MW ii/3; [NLE]

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A63b	143	4b	648	Ab irato (Etude de perfectionnement de la Méthode des méthodes de Fétis), 2nd version	1852	Berlin: Schlesinger, 1852†	LSP viii; NLE i/2; MW ii/3
				Remarks: the main theme is the same as that of Les Préludes (G3)			
A64	220	42	250/2	Galop de bal	1840	St Petersburg: Bernard, 1840†	NLE i/13
				Remarks: ded. A. Koczuchowski; see also A43			
A65	231	53	251/1	Heroischer Marsch im ungarischen Styl	1840	Leipzig: Cranz, 1840†	NLE i/13
				Remarks: ded. King Ferdinand of Portugal; uses main theme of G13; see also C16, S28			
A66	164	64/2	252	Albumblatt, E (Deux feuilles d'Album no.1)	1840	NZfM, 1841 (no.15)†; Leipzig: Friese, 1841; Hamburg: Schuberth, 1850 (with A57)	
				Remarks: based on Valse mélancolique, 1st version (A57a)			
A67	234	100	255	Hussitenlied	1840	Prague: Hoffmann, 1840–41†; Paris: Richault, 1841	NLE ii/5
				Remarks: ded. Count Chotek of Chotkowa and Wognin based on a song melody by J.T. Krov (Těšme se blahou nadějć); see also B3			
A68	451	284	262	Freischütz Fantasie [Weber]	1840	unpubd	NLE ii/5
				Remarks: based on Und ob die Wolke sie verhülle (Act 3) and Waltz (Act 1)			
A69	465	127	263	Grand septuor [Beethoven]	1840	Hamburg: Schuberth, 1842†	NLE ii/22
				Remarks: ded. Grand Duchess Marie Pavlovna; see also B4			
A70	467	122	264–9	Sechs geistliche Lieder [Beethoven, op.48 (C.F. Gellert)]: 1 Gottes Macht und Vorsehung, 2 Bitten, 3 Busslied, 4 Vom Tode, 5 Die Liebe des Nächsten, 6 Die Ehre Gottes aus der Natur	1840	Hamburg: Schuberth, 1840†	NLE ii/4
				Remarks: ded. Mlle Zoë de la Rue			
A71a	400	154	270	Réminiscences de Lucrezia Borgia [Donizetti] 1st version (1840): Fantaisie sur des motifs favoris de Lucrezia Borgia (Chanson à boire, orgie)	1840–48	Paris: Latte; Vienna: Mechetti, 1841†	RS iv/1
A71b	400	154	270	Réminiscences de Lucrezia Borgia [Donizetti] 2nd version: grande fantaisie: i Trio du seconde Acte, ii Chanson à boire-(Orgie) Duo-finale	*c*1848	Vienna: Mechetti, 1849	RS ii/1; NLE ii/5
A72	547	217	271	Lieder [Mendelssohn]	1840; rev.1874–5	Leipzig: B&H, 1840†; Leipzig: B&H, 1876 (rev. edn)	[NLE ii/22]
				Remarks: ded. Frau Cécile Mendelssohn; based on 7 songs from opp.19a, 34, 47			
A73	562	247/1–4	278–81	Franz Schuberts geistliche Lieder: 1 Litaney, 2 Himmelsfunken, 3 Die Gestirne, 4 Hymne [from Rosamunde]	1840	Leipzig: Schuberth, 1841†	[NLE ii/4]
				Remarks: based on D343 (no.1), 651 (no.2), 444 (no.3), 797 (no.4; part of Geisterchor)			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A74	391	130	261	I puritani, introduction et polonaise [Bellini]	1840–41	Mainz: Schott, 1841†; London: Cramer, Addison & Beale, ?1841 (2nd edn)	RS ii/2; NLE ii/5
				Remarks: sep. version of Polacca from A34			
A75	167b		1303	Miniatur Lieder	1840s	unpubd	
A76	235	98	299/1	God Save the Queen	1841–9	Leipzig: Schuberth, 1849†	NLE ii/5
				Remarks: 1st version includes material from 'Messiah' and 'Judas Maccabeus' by Handel, and 'Rule Brittannia'			
A77	394	133	300	Réminiscences de Norma [Bellini]	1841	Paris: Latte; Mainz: Schott, 1844†	RS ii/2; NLE ii/5
				Remarks: ded. M. Pleyel; see also C3			
A78	413	222	302/1	Réminiscences de Robert le diable [Meyerbeer]	1841	Berlin: Schlesinger; Paris: Schlesinger, 1841†	MW i/2; NLE ii/5
				Remarks: ded. Princess Ekaterina Dmitriyevna de Soutzo; see also W2			
A79	416	225	304	Le moine (Der Mönch) [Meyerbeer]	1841	Berlin: Schlesinger, 1842	[NLE ii/5]
				Remarks: ded. Baron Ferdinand Ziegesar			
A80	418	228	305	Réminiscences de Don Juan [Mozart]	1841	Paris: Schlesinger; Berlin: Schlesinger, 1843†	[NLE ii/5]
				Remarks: ded. King Christian VIII of Denmark; see also C26			
A81				Die Zelle in Nonnenwerth (Ach, nun taucht die Klosterzelle)	1841–80		
A81a	534		316a	1st version	1840	Paris: Latte: in *Album de piano du Monde musical*, 1843†	LSP, 1978
A81b	[274/1]	[618a]	316b	2nd version (Elegie für das Pianoforte)	1841	Cologne: Eck, 1843†, 1844; Paris: Schlesinger, 1844; Leipzig: Hofmeister, 1872	
A81c	167	64/2	316c/318	3rd version (Feuilles d'album, no.2)	1849	Leipzig: Schuberth, 1850†	
A81d	534	213	316d	4th version (Elegie)	?1880	Cologne: Tonger, 1883†; in *Neue Musik-Zeitung*, iv (1883) (rev.)	NLE i/17; LSP vii
				Remarks: ded. Prince Felix Lichnowsky (1st version), M. d'Agoult (2nd version); based on N6; see also D21			
A82			253	Valse de Marie	1842	Budapest: in *SMH*, xxviii (1986), 237–48	
				Remarks: not the same as Valse Mariotique or Valse de Mariotte, the latter another name for the Grande valse di bravoura; see A32a, b			
A83	166	63	317	Albumblatt in Walzerform	1842	in Göllerich (H1908), suppl.†	MW ii/10; NLE i/13
A84a	212	35	320a	Petite valse favorite (Souvenir de St Pétersbourg)	1842	Hamburg: Schuberth; Leipzig: Schuberth; Paris: Latte; St Petersburg: Odéon; Milan: Ricordi, 1843†	
A84b	212	35	320b	[Petite valse favorite]	1843		NLE i/13
				Remarks: MS "Petersbourg 3 Juin 1843" ded. Mme Maria Kalergis; enlarged version of A84a			
A84c	213	36	577	Valse-impromptu	1850–52	Leipzig: Schuberth, 1852	MW ii/10; NLE i/13
				Remarks: based on A84a–b			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A85	248	92	321a/b	Canzone Napolitana	1842	Dresden: Meser, 1843†, 1848 (Edition nouvelle)	NLE ii/6
				Remarks: ded. Mlle C. de Groeditzberg			
A86				Deux mélodies russes (Arabesques)			
	250	102/1	322	1 Le rossignol, air russe d'Alabieff	1842	Leipzig: Cranz, 1842†, 1879 (Nouvelle édition)	EMB, 1952; NLE ii/6
	250	102/2	323	2 Chanson bohémienne	?1843	Hamburg: Cranz, A., 1843† 1879 (rev.)	
A87	577	291	324a, b	Autrefois (Romanze) [M. Wielhorski]	1842	Moscow: Jürgenson, 1843†; Berlin: Fürstner, 1860	NLE ii/6
A88a	401	155	326	Valse à capriccio sur deux motifs de Lucia et Parisina [Donizetti]	1842	Vienna: Haslinger, 1842†	MW ii/1; NLE ii/6
				Remarks: see A88b			
A88b	214/1, 2, 3	32b	578–80	3 caprices-valses no.3: Grande valse de bravoure, A	1850–52	Berlin: Schlesinger, 1852†; Vienna: Haslinger, 1852	
				Remarks: 2nd version of A88a; see also A32b and A57b			
A89			327	Die Gräberinsel der Fürsten zu Gotha, Herzog Ernst II von Sachsen-Coburg-Gotha	1842		EMB, 1985†; NLE ii/6
				Remarks: ded. Fürsten Ernst II of Saxe-Coburg			
A90	697	660	328/1	Fantasie über Motive aus Figaro und Don Juan [Mozart]	1842		MW, 1912†; EMB, 1998
A91	484	103, 149	608	Souvenir de Russie, feuillet d'album	1842	St Petersburg: Bernard, ?1842†	NLE ii/24
				Remarks: later rev. for inclusion in Bunte Reihe transcriptions (see A170)			
A92	462	119	341	Sechs Präludien und Fugen für die Orgel [Bach]	1842–50	Leipzig: Peters, 1852†	NLE ii/22
A93	384	115	325	Mazurka pour piano composée par un amateur de St Pétersbourg	?1842	Moscow: Jürgenson, 1842†	NLE ii/6
A94	168	75	319	Elégie sur des motifs du Prince Louis Ferdinand	1843	Berlin: Schlesinger, ?1843/1847†, ?1852 (rev.)	NLE i/17
				Remarks: ded. Princess Augusta of Prussia			
A95	211	34	370	Ländler, A♭	1843	London: Curwen, 1958†, in Five Liszt Discoveries	NLE i/13
A96	240	99	372	Gaudeamus igitur	1843	Breslau: Hainauer, 1843†	NLE ii/6
				Remarks: concert paraphrase, not related to A246			
A97	531	209	373–8	Buch der Lieder für Piano allein, I: 1 Die Loreley, 2 Am Rhein, 3 Mignon's Lied, 4 Es war ein König in Thule, 5 Der du von dem Himmel bist, 6 Angiolin dal biondo crin	1843	Berlin: Schlesinger, 1844†	NLE i/15
				Remarks: based on 1st version of songs N1, 3, 5, 8–10			
A98	533	203	379	Il m'aimait tant!	1843	Mainz: Schott, 1843†	NLE i/15
				Remarks: based on N4			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A99	478	143	382	Russischer Galopp [Bulhakov]	1843	St Petersburg: Jürgenson, 1843†	
A100	695	663	384	Klavierstück, F	1843		NLE†
A101				Quasi Mazurka	?c1843	unpubd	
				Remarks: ded. Princess Radziwill			
A102	158	10b	393–5a, b	Tre sonetti del Petrarca: 1 Benedetto sia'l giorno, 2 Pace non trovo, 3 I' vidi in terra angelici costumi	1843–6	Vienna: Haslinger, 1846†; Moscow: Au Ménestrel, ?1846 (no.2); Mainz: Schott, 1858 (rev.)	NLE i/7; MW ii/6
				Remarks: based on Petrarch sonnets nos.47, 104 and 123; see also A55 and N14			
A103	541	211	583–5	Liebesträume, 3 notturnos: 1 Hohe Liebe (In Liebesarmen), 2 Seliger Tod (Gestorben war ich), 3 (O lieb, o lieb, so lang du lieben kannst)	1843–50	Leipzig: Kistner, 1850†, 1886 (2nd edn)	NLE i/15; MW
				Remarks: based on songs N18 according to a letter of 1843 (*US-Wc*); no.3 orig. meant for pubn as song in Eck's Sechs Lieder (1844), but lost in post; see also A233			
A104	165	62	297	Feuilles d'Album	1844	Paris: Latte; Mainz: Schott, 1844†	NLE i/13; MW ii/10
				Remarks: ded. Gustave Dubousquet			
A105	233		397	Marche hongroise	1844		RS, 1956†; NLE i/13
A106	236	93	399	Faribolo Pastour	1844	Paris: Bureau Central, 1844†	NLE (single issue); in *Liszt Society Journal*, xvi (1991), suppl., 28–33
				Remarks: ded. Countess Carolyne d'Artigaux			
A107	236	94	400	Chanson du Béarn	1844	Paris: Bureau Central, 1844†	NLE ii/6; in *Liszt Society Journal*, xvi (1991), suppl., 34–41
				Remarks: ded. Countess d'Artigaux			
A108	402	156	401	Marche funèbre de Dom Sébastien [Donizetti]	1844	Paris: Bureau Central, 1844†	MW ii/1; NLE ii/6
				Remarks: ded. Queen Maria da Gloria of Portugal			
A109	563	248/1–6	402–7	Sechs Melodien von Franz Schubert: 1 Lebewohl, 2 Mädchens Klage, 3 Das [Zügen glöcklein] Sterbeglöcklein (La cloche des agonisants), 4 Trockne Blumen, 5 Ungeduld (1), 6 Die Forelle (1)	1844	Paris: Richault, 1844†	NLE ii/7
				Remarks: no.1 not by Schubert, but Richault's edn does not give the names of the actual composer, A.H. von Weyrauch (*b* Riga, 1788), and poet, K.F.G. Wetzel; nos.2–6 based on D191, 871, 795/18, 795/7, 550			
A110	487	161	454	Spanisches Ständchen [L. Festetics]	1844		NLE ii/18†
A111a	172	12	420–25	Consolations 1st version: 1 Andante con moto, E; 2 Un poco più mosso, E; 3 Lento, quasi recitativo, E; 4 Quasi adagio/cantabile con divozione, D♭; 5 Andantino, E; 6 Allegretto, E	1844–50		

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A111b				2nd version: 1 Andante con moto, E; 2 Un poco più mosso, E; 3 Lento placido, D♭; 4 Quasi adagio, D♭; 5 Andantino, E; 6 Allegretto sempre cantabile, E		Leipzig: B&H, 1850†	NLE i/9; MW ii/8; Munich: Henle, 1992
				Remarks: the title appears to have been a suggestion from Marie Lamartine, citing the two 'consolations' Liszt as an artist had to offer the world, 'génie et La Charité'; the 1st version was engraved by Kistner but withdrawn and rev. Liszt in 1850; no.3 used the melody taken into Hungarian Rhapsody no.1, A132/1; no.4 is based on a melody by Grand Duchess Marie Pavlovna of Weimar; see D11, E22			
A112				Seconde marche hongroise (Ungarischer Sturmmarsch)			
	232	54a	371a, b	1st version	1844	Paris: Schlesinger, 1844†	NLE i/16
	524	54b	1097	2nd version, e	1875–6	Berlin: Schlesinger, 1876 (rev.)	NLE i/16
				Remarks: ded. S. Teleky; see also B46, G35			
A113				[Variations de bravoure pour piano sur des thèmes de Paganini]	1845		EMB, 1989†
				Remarks: see also A15, A52, A173			
A114	253	89	428	Grosse Concert-Phantasie über spanische Weisen [Fandango, jota et cachuca]	1845	Leipzig: Licht & Meyer, 1887†	NLE ii/6
				Remarks: ded. L. Ramann; see A195, Q11			
A115	428	258	429	Feuille morte (Elégie d'après Sorriano)	1845	Paris: Troupenas, ?1845†	LSP, xiv; NLE ii/6
A116	189a	44a	426	[Piano piece, A♭]	?1845		NLE i/9
				Remarks: Ballade no.1, frag., 1845, first pubd in Hung. trans. (1965) of Mil'shteyn (H1956); MS in *RUS-Mcl*; see A117			
A117	170	15	427/1	Ballade no.1	1845–9	Leipzig: Kistner, 1849†; Paris: Meissonnier, 1849 (later issue)	NLE i/9; MW ii/8; Munich: Henle, 1996
				Remarks: ded. Prince Eugen Wittgenstein; pubd by Meissonnier as Chant du Croisé (not Liszt's title); other alternative titles incl. Dernière illusion, Galop bohémien; see A116			
A118	144	5	515-17	Trois [grandes] études de concert (1 Il lamento, A♭, 2 La leggierezza, f, 3 Un sospiro, D♭)	1845–9	Leipzig: Kistner, 1849†; Paris: Meissonnier, 1849 (later issue)	NLE i/10; MW ii/3; Munich: Henle, 1987
				Remarks: ded. E. Liszt; individual titles are not Liszt's and not in edns pubd during his lifetime			
A119	218	40	298	Galop, a	1846		MW ii/10†; NLE i/13; LSP iv
A120	412a		302/2	Cavatine de Robert le diable (Robert, toi que j'aime) [Meyerbeer]	1846		LSP, 1996 (transcr.); NLE
				Remarks: based on music in Ricordi's Antologia Classica di Musica suppl., 1842, 1st perf., before pubn, Copenhagen, ?1841 (see Autexier)			
A121	576	290	463	Jubelouvertüre [Weber]	1846	Berlin: Schlesinger, 1847†	[NLE ii/23]
A122	574	288	383	Ouvertüre zu Oberon [Weber]	1846	Berlin: Schlesinger, 1847†	RS i; [NLE ii/23]
A123	426	251	466/1	Schuberts Märsche für das Pianoforte solo	1846	Paris: Richault, 1846†; Berlin: Fürstner, 1880 (new edn)	
				Remarks: ded. F. von Koudelka; based on D819 and D968b; see also B35, G24			
A124	388	125	449–50	Capriccio alla turca sur des motifs de Beethoven (Ruines d'Athènes)	1846	Vienna: Mechetti, 1847†	
				Remarks: see A177, C6, H9			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A125	386	117	452	Tarantelle di bravura d'après la tarantelle de La muette de Portici [Auber]	1846	Paris: Mechetti, 1847†; Milan: Ricordi (2nd edn)	MW i/10; NLE ii/8
				Remarks: ded. M. Pleyel			
A126	507	198	453	Klavierstück nach Motiven aus der 1. Beethoven-Kantate	1846†	Bonn: Hallberger, 1846	NLE i/11
				Remarks: based on B6, L1			
A127	564	248	455	Die Forelle [Schubert], 2nd version	1846	Vienna: Spina, 1856†; Vienna: Diabelli, 1846 (2nd version)	NLE ii/7
				Remarks: see A109			
A128	565	249/1–6	456–61	Müllerlieder [Schubert]: 1 Das Wandern, 2 Der Müller und der Bach, 3 Der Jäger, 4 Die böse Farbe, 5 Wohin?, 6 Ungeduld (2)	1846	Vienna: Spina, 1846†; Hamburg: Cranz, 1879 (simplified edn)	NLE ii/7
				Remarks: ded. R. Spina; based on D795			
A129	575	289	462	Ouvertüre zum Freischütz [Weber]	1846	Paris: Brandus, 1847†	RS i/1; [NLE ii/23]
				Remarks: although Liszt did not write down this piece until 1846, he and Valerie Boissier perf. the 'Ouv. du Freischütz' for pf 4 hands in Paris in Jan 1832			
A130	485	150	481–3	Lieder [Dessauer]	1846–7	Berlin: Schlesinger, 1847†	[NLE ii/8]
A131	427	252	649–57a, b	Soirées de Vienna ([9] Valses caprices d'après Schubert)	1846–52	Vienna: Spina, 1852/3†; Paris: Bureau Central, ?1852†	NLE ii/10
				Remarks: ded. S. Löwy; based on Schubert dances for pf: no.1: D365 734, 783; no.2: D365, 145, 365; no.3: D145, 783, 365, 145; no.4: D365; no.5: D365, 969; no.6: D969, 779; no.7: D783; no.8: D783, 969, 783; no.9: D365			
A132	244			[19] Ungarische Rhapsodien			MW ii/12; NLE i/3 (nos.1–9), i/4 (nos.10–19)
A132/1		106/1	466	1 Lento quasi recitativo, c♯	1846–51	Leipzig: Senff, 1851†	
A132/2		106/2	467	2 Lento a capriccio, c♯	1846–51	Leipzig: Senff, 1851†; Milan: Ricordi	
A132/3		106/3	468	3 Andante, B♭	1846–53	Vienna: Haslinger, 1853†; Berlin: Schlesinger	
A132/4		106/4	469	4 Quasi adagio, altieramente, E♭	1846–53	Vienna: Haslinger, 1853†; Berlin: Schlesinger (later issue)	
A132/5		106/5	470	5 Héroïde élégiaque, e	1846–53	Vienna: Haslinger, 1853†; Paris: Brandus; Berlin: Schlesinger	
A132/6		106/6	471	6 Tempo giusto, D♭	1846–53	Vienna: Haslinger, 1853†; Berlin: Schlesinger	
A132/7		106/7	472	7 Lento, d	1846–53	Vienna: Haslinger, 1853†; Berlin: Schlesinger	
A132/8		106/8	473	8 Lento a capriccio, f♯	1846–53	Mainz: Schott, 1853†	RS, 1956 (facs.)
A132/9a		106/9a	474	9 Pesther Carneval (Le carnaval de Pesth), E♭			
				1st version	1846–8	Paris: Brandus, 1848†; Vienna: Haslinger, 1848†; Berlin: Schlesinger, 1848 (later issue)	
A132/9b		106/9b	474	2nd version	1846–53	Mainz: Schott, 1853	

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A132/10		106/10	475	10 Preludio, E	1846–53	Mainz: Schott, 1853†	
A132/11		106/11	476	11 Lento a capriccio, a	1846–53	Berlin: Schlesinger, 1853†	
A132/12		106/12	477	12 Introduzione, mesto, c♯	1846–53	Berlin: Schlesinger, 1853†	
A132/13		106/13	478	13 Andante sostenuto, a	1846–53	Berlin: Schlesinger, 1853†	
A132/14		106/14	479	14 Lento, quasi marcia funebre, f	1846–53	Berlin: Schlesinger, 1853†	
A132/15a		[105/13]	[237]	(1) Marche de Rákóczy, Edition populaire	1851	Leipzig: Kistner, 1851	
A132/15b		106/15a	480	(2) 15 Rákóczi-Marsch, a	1846–53	Paris: Schlesinger, 1853†; Mainz: Schott, 1853†	
A132/16		106/16	1267	16 Allegro, a	1882	Budapest: Táborszky & Parsch, 1882†, n.d. (Veränderte Ausgabe); Vienna: Weinberger	
A132/17		106/17	1268	17 Lento, d	1884	Paris: in *Le figaro*, ?1885†; Leipzig: Hofmeister, 1886; Budapest: Táborszky & Parsch, 1886	
A132/18		106/18	1333	18 Lento, c♯	1885	Budapest: Rózsavőlgyi, 1885†, Táborszky & Parsch, 1885 (later issue)	
A132/19		106/19	1334	19 Lento, d	1885	Budapest: Táborszky & Parsch, 1885†; Leipzig: Hofmeister; EMB, 1985 (facs.)	

Remarks: ded. 1: E. Zerdahélyi, theme from 1st version of A111/3; 2: ded. Count László Teleky, based on Romanian theme; see also T5; 3: ded. Count Leo Festetics, based on A60a/11; 4: ded. Count Casimir Esterházy, based on A60a/7; 5: ded. Countess Sidonie Revicsky, based on A60a/6 and A60b/12; 6: ded. Count Anton Apponyi, based on A60a/4–6, A60a/11, A60c/20, and A60d; 7: ded. Baron Fery Orczy, based on A60b/15; 8: ded. Baron Anton Augusz, based on A60c/19; 9: based on A60e/22, 2nd version ded. H.W. Ernst; 10: ded. B. Egressy, based on A60b/16; 11: ded. Baron Orczy; 12: ded. J. Joachim, based on A60c/18, A60a/10: ded. Count Festetics, based on A60a/17; 14: ded. H. von Bülow, based on A60a/21, 22, used in H12; [s105/13]: Ráckóczy (1) = version between A60a/13 and A132/15; 16: ded. M. Munkácsy, for Munkáscy's arrival home from France, 1st perf., Budapest, 25 Feb 1882; 18: in honour of the 1885 Hungarian National Exposition, pubd in *Ausstellungsalbum ungarischer Tondichter*, ed. I. Bartalus; 19: based on two melodies in Elegáns csárdások, from K. Ábrányi's Csárdás nobles

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A133	566	253	530	Liebeslied (Widmung) [Schumann]	?1846–1860s	Leipzig: Kistner, 1848†; Paris: Richault, 1849	

Remarks: rev. version unpubd, *US-Wc*

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A134		[579a]		Andantino [Freudvoll und Leidvoll]	1847		

Remarks: part transcr. of N23

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A135				Albumblätter für Marie Wittgenstein: 1: Lilie (Andantino, C) 2: Mazurek: Gdy w czystem polu [Mazurka: When on the Clean Earth], A 3: Hryć 4: Krakowie, F	1847	unpubd	

Remarks: easy pieces inscribed in Princess Marie-Sayn Wittgenstein's album

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A136			260	'Spirto gentil' de l'opéra La favorite [Donizetti]	1847	in *Liszt Society Journal*, xvii (1992), suppl., 25–33	

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
				Remarks: based on a version of the aria in Ricordi's Antologia di Gazetta Musicale di Milano (no.7, July 1842), but Liszt probably did not encounter this issue until 1847			
A137	403	157	488	Grande paraphrase de la marche de Donizetti composée pour Sa Majesté le sultan Abdul Medjid-Khan	1847	Berlin: Schlesinger, 1848†, n.d. (simplified edn)	NLE ii/8
A138	431a	293	489	Concert paraphrase on an operatic theme [Verdi: Ernani]	1847	unpubd	
				Remarks: written while Liszt was on tour in Constantinople, June 1847; identified by Schnapp (A1942), p.132; see also A203			
A139				[6 transcriptions]:	1847		NLE i/18†
	536	210	490	1 Oh, quand je dors			
	535	204	491	2 Comment, disaient-ils			
	537	205	492	3 Enfant, si j'étais roi			
	538	206	493	4 S'il est un charmant gazon			
	539	207	494	5 La tombe et la rose			
	540	208	495	6 Gastibelza			
				Remarks: 1 composed in Woronince, Oct 1847, based on N11; 2–6 based on N12, N24, N25, N26 and N27 respectively			
A140	405	160	496	Schwanengesang und Marsch aus Hunyadi László [F. Erkel]	1847	unpubd	NLE ii/8
				Remarks: ded. S. Bohrer; Erkel's op was first perf. in Pest, 1844			
A141	553	238	498–9	Deux transcriptions d'après Rossini: 1 Air du Stabat mater (Cujus animam), 2 La charité	1847	Mainz: Schott, 1852†	NLE ii/23
				Remarks: 1: see F1, K5			
A142	579/3		500	Stabat mater	1847		NLE i/12†
				Remarks: erroneously considered to be part of Christus (I7); not related to A141			
A143	249	101/1–3	504–6	Glanes de Woronince: 1 Ballade d'Ukraine (Dumka), 2 Mélodies polonaises, 3 Complaintes (Dumka)	1847	Leipzig: Kistner, 1849†; Moscow: Muzgiz, 1952	NLE ii/8
				Remarks: ded. Princess Marie Sayn-Wittgenstein; no.1 based on Polish melody Oj, nye hogy Grigu, no.2 on Chopin's Mädchen's Wunsch (op.74/1), no.3 on Ukrainian folksong, Vijuty vitri, vijuty bujni; see also A193			
A144	387	118	1345–6	Drei Stücke aus der Oper La muette de Portici von Auber	1847/8		NLE ii/5
				Remarks: nos.1 and 2 are a single piece, Introduction (E, 4/4) and Cavatine (?Berceuse, A♭); no.3 (Klavierstuck über ein fremdes Thema Andantino, a, 4/4) apparently not from Auber's opera			
A145		64a		Andante amoroso	?1847	Paris: Brandus, 1847†	
A146	422	275	524	Ouvertüre zu Tannhäuser [Wagner]	1847/?1849	Dresden: Meser, 1849†	MW arrs./i; NLE ii/23
A147	481	146	497	La célèbre Zigeunerpolka	1848	Leipzig: Schlesinger, 1849†	NLE ii/8
A148	169	66a	518	Romance	1848	Vienna: Hofmeister, 1908†	NLE i/11; LSP, vii
				Remarks: ded. J. Koscielska; arr. of song Oh, pourquoi donc (N30)			
A149	431	264	519	Salve Maria de Jerusalem [Verdi: I Lombardi]	1848	Mainz: Schott, 1848†	MW iii/2; NLE ii/9
				Remarks: ded. M. Kalergis			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A150	454	287	520	Schlummerlied von C.M. von Weber mit Arabesken	1848	Leipzig: Kistner, 1848†	NLE ii/8
				Remarks: ded. F. Kroll			
A151	452	285	523	Leyer und Schwert [Weber]	1848	Berlin: Schlesinger, 1848†	NLE ii/8
				Remarks: ded. Princess Augusta of Prussia			
A152	453	286	525	Einsam bin ich, nicht alleine [Weber]	1848	Leipzig: Schuberth, 1848	MW i/10; [NLE ii/23]
				Remarks: ded. P. Bérard based on incidental music for P.A. Wolff's *Preziosa*			
A153	510	201	521	Marche héroïque	?1848		NLE i/15
				Remarks: transcr. of M16; see also B7			
A154	488	162	526	Er ist gekommen in Sturm und Regen [R. Franz]	1848	Leipzig: Kistner, 1849†	NLE ii/9
				Remarks: ded. Mlle Jousselin based on song from op.4			
A155	493	172	527/1–2	Septett [Hummel]	1848	Leipzig: Schuberth, 1849†, 1869 (rev.)	NLE ii/23
				Remarks: see also U12			
A156	548	218	528–9	Mendelssohn's Wasserfahrt und Der Jäger Abschied [Mendelssohn]	1848	Leipzig: Kistner, 1849†	NLE ii/9
				Remarks: based on choral songs op.50 nos.4 and 2			
A157	489	163	531–42	[12] Lieder von Robert Franz: i: Schilflieder op.2: 1 Auf geheimen Waldespfaden; 2 Drüben geht die Sonne scheiden; 3 Trübe wird's; 4 Sonnenuntergang; 5 Auf dem Teich ii [3 Lieder]: 6 Der Schalk, op.3/1; 7 Der Bote, op.8/1; 8 Meeresstille, op.8/2 iii [4 Lieder]: 9 Treibt der Sommer, op.8/5; 10 Gewitternacht, op.8/6; 11 Das ist ein Brausen und Heulen, op.8/4; 12 Frühling und Liebe, op.3/3	1848	Leipzig: B&H, 1849†	NLE ii/9
A158	173	14/1–10		Harmonies poétiques et religieuses, 2nd version:	1848–53	Leipzig: Kistner, 1853†	LSP ii; MW ii/7; NLE i/9
			347	1 Invocation			
			348	2 Ave Maria			
			349	3 Bénédiction de Dieu dans la solitude			
			294/350	4 Pensée des morts			
			294	5 Pater noster			
			294	6 Hymne de l'enfant à son réveil			
			294	7 Funérailles (October 1849)			
			294	8 Miserere, d'après Palestrina			
			294	9 Andante lagrimoso			
			294	10 Cantique d'amour			
				Remarks: ded. C. Sayn-Wittgenstein; no.4 based on no.8 of 1st version, no.9 on no.9 of 1st version (see A61); see also H3, J2			
A159	160	10/1–9	103–11	Années de pèlerinage, suite de compositions, 1re année, Suisse:	1848–55	Mainz: Schott, 1858†	MW ii/6; NLE i/6

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
				1 Chappelle de Guillaume Tell (after Schiller), 2 Au lac de Wallenstadt (after Byron), 3 Pastorale, 4 Au bord d'une source (after Schiller), 5 Orage (after Byron), 6 Vallée d'Obermann (after Senancour), 7 Eglogue (after Byron), 8 Le mal du pays (Heimweh), 9 Les cloches de Genève (after Byron)			
				Remarks: no.1 based on A40/1, 5, no.3 on A40b/7c, no.5 on A40c/2; see also A21, D18			
A160	404	159	552	Halloh! Jagdchor und Steyrer aus der Oper Tony	1849	Leipzig: Kistner, 1849†	MW iii/12; NLE ii/9
				Remarks: based on composition by Duke Ernst of Saxe-Coburg-Gotha			
A161	468	123	553–8	Beethovens Lieder von Goethe: 1 Mignon, 2 Mit einem gemalten Bande, 3 Freudvoll und leidvoll, 4 Es war einmal ein König, 5 Wonne der Wehmut, 6 Die Trommel gerühret	1849	Leipzig: B&H, 1849†	MW iv/1 (nos.3 and 6); NLE ii/23
A162	469	124	559	An die ferne Geliebte (Liederkreis) [Beethoven]	1849	Leipzig: B&H, 1850†	NLE ii/24
A163	444	277	560	O du mein holder Abendstern, Rezitativ und Romanze aus der Oper Tannhäuser [Wagner]	1849	Leipzig: Kistner, 1849†	MW arrs./i; NLE ii/23; RS iii/1
				Remarks: ded. Grand Duke Carl Alexander; see also D7			
A164				Festmarsch zur Säcularfeier von Goethes Geburtstag			
A164a	227	48a	562		1849	Leipzig: Schuberth, 1849†	NLE i/14; MW ii/10
A164b	521	48b	725		1859	Hamburg: Schuberth, 1859†; Cologne: Schuberth, ?1872 (2nd edn)	
				Remarks: ded. Grand Duke Carl-Friedrich; see also B19, G5			
A165	414	223	569–71	Illustrations du Prophète [Meyerbeer]: 1 Prière, Hymne triomphale, Marche du sacre, 2 Les patineurs, Scherzo, 3 Choeur pastoral, Appel aux armes	1849–50	Leipzig: B&H, 1850†	MW i/2; NLE ii/9
				Remarks: ded. M. D'Agoult			
A166	410	219	572	Concertparaphrase über Mendelssohn's Hochzeitsmarsch und Elfenreigen aus dem Sommernachtstraum	1849–50	Leipzig: B&H, 1860†	MW ii/2; NLE ii/9
				Remarks: ded. S. Bohrer			
A167	176	18	573	Grosses Konzertsolo (Grand solo de concert)	1849–50	Leipzig: B&H, 1851†	MW ii/18; NLE i/15
				Remarks: ded. A. Henselt; 'Grand solo écrit pour le concours de piano (Conservatoire de Paris, 1850)'; see also C18, H11			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A168	221	43	581	Mazurka brillante	1850	Leipzig: Senff, 1850†	LSP v; MW ii/10; NLE i/13
				Remarks: ded. A. Koczuchowski			
A169	238	96	582	La cloche sonne	*c*1850	London: Curwen, 1958†; Budapest: Muszika, 1961	NLE ii/10
				Remarks: ded. A. Koczuchowski			
A170	484	149	586–610	Bunte Reihe [F. David]	1850–51	Leipzig: Kistner, 1851†, 1874 (2nd edn)	NLE ii/24
				Remarks: no.22 pubd earlier as Souvenir de Russie (see A91)			
A171	223	44	619–20	Two Polonaises, c, E	1850–51	Leipzig: Senff, 1852†, 1875 (simplified edn)	MW ii/10; NLE i/13
A172	139	2/1–12	623–34	Etudes d'exécution transcendante	1851 (except no.4 (1))	Leipzig: B&H, 1852† (except no.4 (1))	MW ii/2 (except no.4 (1)); NLE i/1
				1 Preludio, C 2 in a, 3 Paysage, F			
	138	2c	248	4 [Mazeppa] (1)	1840	Vienna: Haslinger, 1847†; Paris: Schlesinger, 1847	MW ii/1
				4 Mazeppa, d (2) 5 Feux follets (Irrlichter), B♭ 6 Vision, g 7 Eroica, E♭ 8 Wilde Jagd, c 9 Ricordanza, A♭ 10 Allegro agitato molto, f 11 Harmonies du soir, D♭ 12 Chasse neige, b			
				Remarks: 1851 set ded. C. Czerny, no.4 (1) ded. V. Hugo; no.4 (1) = version between 4 (2) and earlier version in A39; see also A8, B38, C13, G7			
A173	141	3b	635–40	Grandes études de Paganini	1851	Leipzig: B&H, 1851†	MW ii/3; NLE i/2
				Remarks: ded. C. Schumann; orig. title 'Grandes études de Paganini transcendantes pour le piano'; see also A15, A52, A113			
A174	177	20	641	Scherzo und Marsch	1851	Brunswick: Meyer, 1854†	MW ii/8; NLE i/13;
				Remarks: ded. T. Kullak			
A175	455	460	642	Polonaise brillante [Weber]	1851	Berlin: Schlesinger, 1851†	
				Remarks: ded. A. Henselt; see also H10			
A176				Zwei Stücke aus Tannhäuser und Lohengrin [Wagner]	1852	Leipzig: B&H, 1853†; RS; Leipzig: B&H, 1875 (new edn)	MW arrs./i; NLE ii/10
A176/1	445	278/1	661/1	1 Einzug der Gäste auf der Wartburg			
A176/2	445	278/2	661/2	2 Elsas Brautzug zum Münster			
				Remarks: ded. H. von Bülow			
A177	389	126	658	Fantasie über Beethovens Ruinen von Athen	1852	Leipzig: Siegel, 1865†	NLE ii/12
				Remarks: ded. N. Rubinstein; see also A124, C6, H9			
A178	396	141	660	Bénédiction et serment, deux motifs de Benevenuto Cellini [Berlioz]	1852–3	Leipzig: Meyer, 1854†	MW ii/2; NLE ii/10
				Remarks: based on material in Act 2.vi and Act 1.vii; see also B10			
A179	178	21	668	Sonate, b	1852–3	Leipzig: B&H, 1854†	MW ii/8; NLE i/5; Munich: Henle, 1973 (facs.)
				Remarks: ded. R. Schumann in return for Schumann's ded. to Liszt of his Phantasie op.17; 1st perf., Berlin, 22 Jan 1857, by Bülow			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A180				Ungarischer Romanzero	1853		NLE ii/10
A181	171	16	669	Ballade no.2	1853	Kistner, 1854†	MW ii/8; NLE i/9; Munich: Henle, 1996 (new edn)
				Remarks: ded. Count Charles de Linange (Karl von Leiningen, half-brother of Queen Victoria)			
A182	228	49	670	Huldigungs-marsch	1853	Berlin: Bote & Bock, 1858†, 1863 (2nd edn)	NLE i/15
				Remarks: ded. Grand Duke Carl Alexander; see also G8			
A183	421	233	671–2	Andante finale und Marsch aus der Oper König Alfred [Raff]	1853	Magdeburg: Heinrichshofen, 1853†; Hamburg: Schuberth, 1871 (2nd edn)	NLE ii/10
				Remarks: ded. K. Klindworth; see also B11			
A184	229	50	684	Vom Fels zum Meer (Deutscher Siegesmarsch)	1853–6	Berlin: Schlesinger, 1865†	NLE i/15; MW ii/10
				Remarks: ded. Wilhelm I of Prussia; see also B14, G11			
A185	446	279	688–9	Aus Lohengrin [Wagner]: 1 Festspiel und Brautlied, 2 Elsa's Traum und Lohengrins Verweis	1854	Leipzig: B&H, 1854†, 1861 (new edn), 1875 (rev.)	NLE i/10
A186	174	57ab	686a, b	Berceuse	1854–62	Vienna: Haslinger, 1854†; Leipzig: Heinze (Peters), 1865 (2nd edn)	MW ii/9; NLE i/11(b)
A187	434	267	772	Rigoletto: paraphrase de concert [Verdi]	?1855	Leipzig: Schuberth, 1860†	NLE ii/11
				Remarks: based on the Act 4 qt; first perf. Berlin, 6 Jan 1860, by Bülow			
A188	226	47	714	Festvorspiel-Prelude (Preludio pomposo)	1856	Stuttgart: Hallberger, 1857†, Cotta'sche Buchhandlung, 1863	NLE i/11
				Remarks: ded. K. Tausig; see also G18, U8			
A189	514	181	789	[Episode aus Lenaus Faust] Der Tanz in der Dorfschenke (Erste Mephisto-Walzer)	1856–61	Leipzig: Schuberth, 1862†	NLE i/15
				Remarks: ded. K. Tausig; pf version preceded orch version (G16), contrary to earlier chronologies; solo version of G16/1 was made by Robert Freund in early 1870s and pubd Schuberth, 1872; see also B15			
A190	513	180	1053	Gretchen: 2. Satz aus der Faust-Symphonie	1857–74	Leipzig: Schuberth, 1876†, 1880 (rev.)	NLE i/16
				Remarks: based on G12; see also C19			
A191	542	212	721–2	Weimars Volkslied (Von der Wartburg)	1857	Weimar: Kühn, 1857†, 1873 (2nd version)	NLE i/15
				Remarks: see B16, see also E6, G9, L10, M32, N53			
A192	2	477	749–51	Drei Stücke aus der heiligen Elisabeth: 1 Orchester (Einleitung), 2 Marsch der Kreuzritter, 3 Interludium	1857–62	Leipzig: Kahnt, 1872†	NLE i/16
				Remarks: see also B27, E25, I4			
A193	480	145	509–14	Six chants polonais [Chopin, from op.74]	1857–60	Leipzig: Schlesinger, 1860†	NLE ii/8
				Remarks: ded. Princess Marie Hohenlohe; see also A143			
A194	542a	211a	740	Ich liebe dich	?1857–60		NLE i/15†
				Remarks: based on N52			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A195	254	90	863	Rhapsodie espagnole (Folies d'Espagne et jota aragonesa)	1858	Leipzig: Siegel, 1867†	NLE ii/2
				Remarks: ded. Empress Eugenie; see also A114, Q11			
A196	522	51	738	Festmarsch nach Motiven von E.H. z. S.-C.-G	1858–9	Hamburg: Schuberth, 1860†	NLE i/15
				Remarks: based on themes from Duke Ernst of Saxe-Coburg-Gotha's opera Diana von Solange, 1858; see also B21, G23			
A197	162	10/1–3	767–9	Années de pèlerinage, supplément aux Années de pèlerinage 2de Volume: Venezia e Napoli: 1 Gondoliera, canzone del Cavaliere Peruchini (La biondina in gondoletta), 2 Canzone ('Nessun maggior dolore, canzone del Gondoliere nel Otello di Rossini'), 3 Tarantella da Guillaume Louis Cottrau (Presto e canzone napolitana)	1859	Mainz: Schott, 1861†	MW ii/6; NLE i/7
				Remarks: part based on A53; see also A55			
A198	179	23	770	Weinen, Klagen, Sorgen, Zagen, Präludium [J.S. Bach]	1859	Berlin: Schlesinger, 1863†; Leipzig	MW ii/9; NLE ii/12
				Remarks: ded. A. Rubinstein; based on Cantata no.12/i; see also A214			
A199	433	266	771	Miserere du Trovatore [Verdi]	1859	Leipzig: Schuberth, 1860†	NLE ii/11
A200	439	272	773	Phantasiestück über Motive aus Rienzi 'Santo Spirito cavaliere' von Richard Wagner	1859	Leipzig: B&H, 1861†	NLE ii/11
A201	520	187	741	Künstlerfestzug zur Schillerfeier 1859	1859–60	Weimar: Kühn, 1860†; Leipzig: Kahnt, 1883 (rev.)	NLE i/15
				Remarks: see also B22, G20, L9			
A202				Trois odes funèbres:			
A202/1	516	183	788	1 Les Morts	1859–60	Berlin: in Göllerich (A1908)†	NLE i/11
A202/2	699	664	890	2 La notte	1864–6	Mainz: Schott, 1883 (rev.)	NLE i/11†
A202/3	517	184	920	3 Le Triomphe funèbre du Tasse	1866–9	Leipzig: B&H, 1878†	NLE i/16
				Remarks: no.1 ded. C. von Bülow, 3 ded. L. Damrosch; no.1 in memory of Liszt's son Daniel (*d* 13 Dec 1858), 2 based on A55/2; see also B23, D9, E7, G25/2, S57			
A203	432	265	419	Ernani: [2nd] paraphrase de concert [Verdi]	?1859	Leipzig: Schuberth, 1860†	MW iii/2; NLE ii/11
				Remarks: see A138			
A204	440	273	797	Spinnerlied aus dem Fliegenden Holländer [Wagner]	1860	Leipzig: B&H, 1862†	RS iii/1; MW arrs./i; NLE ii/11
				Remarks: ded. L. Jungmann			
A205	475	142	798	Danse des Sylphes de La damnation de Faust [Berlioz]	1860	Berlin: Rieter-Biedermann, 1866†	NLE ii/11
A206	549	226	799	Festmarsch zu Schillers 100jähriger Geburtsfeier [Meyerbeer]	1860	Paris: Brandus, 1860†	NLE ii/11

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A207	511	202	794–6	Geharnischte Lieder: 1 Nicht gezagt, 2 Vor der Schlacht, 3 Es rufet Gott uns mahnend	*c*1860	Leipzig: Kahnt, 1861	NLE i/15
				Remarks: see M22, M23, M24			
A208	407	166	829	Valse de l'opéra Faust de Gounod	1861	Paris: Muraille, 1861†; Berlin: Bote & Bock, 1863 (2nd edn)	NLE ii/11
				Remarks: ded. Baron Alexis Michels; based on Act 2 duet O nuit d'amour			
A209	532	[209]	830	Die Loreley (Ich weiss nicht, was soll's bedeuten)	1861	Leipzig: Kahnt, 1862†	NLE i/15
				Remarks: based on N5; see also A97/1			
A210	443	276	831a, b	Pilgerchor aus Tannhäuser [Wagner]	1861	Berlin: Fürstner, 1864†, 1885 (rev.)	NLE ii/12
				Remarks: originally for organ, pubd 1863 (see E10]); the 1885 pf version is based on E10			
A211				Zwei Lieder [E. Lassen]			NLE ii/13
A211/1	494	173	832	1 Löse Himmel meine Seele	1861	Dresden: Heinze (Peters), 1865†	
A211/2	495	174	1015	2 Ich weil in tiefer Einsamkeit	1872	Leipzig: Heinze (Peters), 1872†	
				Remarks: ded. Baroness Olga von Meyendorff			
A212	567	255/1–2	833–4	Zwei Lieder [R. Schumann]:	1861	Leipzig: Schuberth, 1861†	NLE ii/11
212/1				1 An den Sonnenschein			
212/2				2 Rotes Röslein			
				Remarks: no.1 based on Schumann, op.36/4, no.2 on op.27/2			
A213	508	199	835	Pastorale (Schnitterchor aus dem Entfesselten Prometheus)	1861	Leipzig: Kahnt, 1861†	NLE i/15
				Remarks: based on L8; see also B24; G6			
A214	180	24	840	Variationen über das Motiv ... von Weinen, Klagen, Sorgen, Zagen und des Crucifixus der H-moll Messse [Bach]	1862	Berlin: Schlesinger, 1864†	MW ii/9; NLE i/5
				Remarks: ded. A. Rubinstein; partly based on Cantata no.21 but not related to A198; Ramann (*Liszt-Pädagogium*, Leipzig, 1902) lists a version for orch but no source survives; 1st perf. Hanover, 28 April 1875; see also A198, E17			
A215	182	67	841	Ave Maria für die grosse Klavierschule von Lebert und Stark (Die Glocken von Rom)	1862	Stuttgart: Cotta'sche Buchhandlung, 1863†	MW ii/9; NLE i/11
A216	183	68	842–3	Alleluja et Ave Maria ([Arcadelt])	1862	Leipzig: Peters, 1865†	NLE ii/11
				Remarks: melody attrib. Arcadelt but actually by L. Dietsch; see E14			
A217	461	114	844	A la Chapelle Sixtine (Miserere d'Allegri et Ave verum corpus de Mozart)	1862	Leipzig: Peters, 1865†	EMB i/11; NLE ii/12
				Remarks: see also B26, E15, G26			
A218	145	6	850–51	Zwei Konzertetüden:	1862	Stuttgart: Cotta'sche Buchhandlung, 1863†; Berlin: Trautwein, 1869	MW ii/3; NLE i/2; Munich: Henle, 1994
A218/1				1 Waldesrauschen			
A218/2				2 Gnomenreigen			
				Remarks: ded. D. Pruckner; composed for the Lebert and Stark Klavierschule; the order here (reversed in MW ii/3) reflects Liszt's instructions; titles probably not Liszt's, but used by him in the 1870s			
A219	175	17/1–2	860	Deux légendes:		Budapest: Rózsavölgyi, 1865 (no.1)†, 1866 (no.2)†	

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A219/1			860	1 St François d'Assise: la prédication aux oiseaux	1862/3		EMB (simplified edn); MW ii/9; NLE i/9
A219/2			859	2 St François de Paule marchant sur les flots	1863		MW ii/9
				Remarks: ded. C. von Bülow; no.1 inspired by *Petites fleurs de St François d'Assise* (Paris, 1860), chap.16, no.2 by drawing by E. Steinle, and G. Miscimarra: *Vita di San Francesco di Paolo*, chap.35; 1st perf., Budapest, 29 Aug 1865; see also G27, J13			
A220	550	229	895–6	Confutatis und Lacrymosa aus dem Requiem K.626 von Mozart	?1862	Leipzig: Siegel, 1865†	NLE ii/24
A221				Mazurka	1863	unpubd	
A222	[3]	[478]	855–6	Zwei Orchestersätze aus dem Oratorium Christus	1862–6	Leipzig: Schuberth, 1872†	NLE i/16
A222/1				1 Hirtengesang an der Krippe			
A222/2				2 Die heiligen drei Könige (Marsch)			
				Remarks: based on I7 nos.4 and 5; see also A228, B30, E19, G31			
A223	503	196	869	Slavimo slavno Slaveni!	1863	in L. Ramann: *Liszt-Pädagogium* (Leipzig, 1902)†	NLE i/11
				Remarks: based on J16; bars 1–38 arr. str qt in *RUS-SPsc*, transcr. partly by A. Siloti, probably in St Petersburg, *c*1880; see also E18			
A224	244	106/15b	480	Ungarische Rhapsodien XV (Rákóczi-Marsch)	?1863	Hamburg: Schuberth, 1871†	MW ii/12; NLE i/3
				Remarks: based on A60a/10 and A60b/13; see also B33, C25, G29			
A225	518	185	865	Salve Polonia (Interludium aus dem Oratorium Stanislaus)	?1863	Leipzig: Kahnt, 1884†	NLE i/17
				Remarks: based on G28; see also A302, Q1, Q17			
A226	185	70	880	Vexilla regis prodeunt (Kreuzeshymne)	1864		NLE i/12†
				Remarks: transcr. of hymn with text by Venantius Fortunatus; see also G30			
A227	502	197	882	Weihnachtslied II: Christus ist geboren	1864	Berlin: Bote & Bock, 1865†	NLE i/15
				Remarks: based on J15b			
A228	530	190	883	L'hymne du pape (Inno del papa, Der Papsthymnus)	1864	Berlin: Bote & Bock, 1865†	
				Remarks: see also B29, E19, G31, I7			
A229	184	69	886	Urbi et orbi, bénédiction papale	1864		NLE i/12†
A230	415	224	892–3	Illustrations de l'Africaine [Meyerbeer]	1865	Berlin: Bote & Bock, 1866†, 1875 (2nd edn)	NLE ii/12
A230/1				1 Prière des matelots			
A230/2				2 Marche indienne			
				Remarks: ded. A. Jaëll			
A231	408	167	894	Les sabéennes, berceuse de l'opéra La reine de Saba [Gounod]	1865	Mainz: Schott, 1865†	NLE ii/12; RS iii/2
A232	417	227	905	Fantaisie sur l'opéra hongroise Szép Ilonka [Mosonyi]	1865–7	Budapest: Rózsavölgyi, 1867†	NLE ii/13; RS iii/2
				Remarks: ded. M. Mosonyi			
A233	192	60	907–11	Fünf kleine Klavierstücke:	1865–79	Robert Lee, 1963 (complete); EMB, 1969 (single issue)	MW ii/10 (nos.1–4)†; LSP i (nos.1–4)
A233/1				1 Sehr langsam, E			
A233/2				2 Lento assai, A♭			
A233/3				3 Sehr langsam, F♯			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A233/4				4 Andantino, F♯			
A233/5				5 Sospiri! (Andante)			
				Remarks: ded. Baroness Olga von Meyendorff; no.1, 1865; same theme as A103/2			
A234	189		912	Piano piece, A♭	1866		LSP, ix (1988)
				Remarks: originally thought by Searle (*Grove5*) to be an early version of A299; 1st perf. by William Wright, BBC (Scotland), 22 June 1987			
A235	491	168	913	Hymne à Ste Cécile [Gounod]	1866	unpubd	NLE ii/12
A236	237	95	47	La marseillaise [Rouget de Lisle]	1866–72	Hamburg: Schuberth, 1872	MW vii/2; NLE ii/13
				Remarks: not the same as work composed in 1830			
A237	409	169	927	Les adieux, rêverie sur un motif de l'opéra Roméo et Juliette [Gounod]	1867	Berlin: Bote & Bock, 1868†, 1875 (2nd edn)	NLE ii/12; RS iii/2
A238	501	192	928–9	Aus der Ungarischen Krönungsmesse: 1 Benedictus, 2 Offertorium	1867	Leipzig: Schuberth, 1871†	NLE i/16
				Remarks: see also B31, D10, E23, F3, H14, I9			
A239	447	280	930	Isoldes Liebestod aus Tristan und Isolde [Wagner]	1867	Leipzig: B&H, 1868†	[NLE ii/24]
A240	435	268	932	Don Carlos [Verdi]	1867–8	Mainz: Schott, 1868†	[NLE ii/13]; RS iii/2
A241	190	65	944	La marquise de Blocqueville, un portrait en musique	1868	Paris: in *Le Figaro* (14 April 1886)†	NLE i/12
				Remarks: ded. Marquise de Blocqueville (Louise Davout)			
A242	146	7	950–61	Technische Studien	1868–73	Hamburg: Schuberth, 1886† (inc.)	EMB, 1983 (complete)
				Remarks: 1886 edn pubd by A. Winterberger after Liszt's death, without 3rd part (12 grosse Etüden), mentioned in letter from Liszt to A.W. Gottschalg, 20 Oct, 1871			
A243	506	195	946	Ave maris stella	1868	Leipzig: Kahnt, 1871†	NLE i/16
				Remarks: based on J19; see also E27, K3			
A244	463	120	862	Fantasie und Fuge, g [Bach]	1869	Stuttgart: Cotta'sche Buchhandlung, 1868†	NLE ii/24
				Remarks: ded. Dr S. Lebert; based on BWV542 (for org)			
A245	492	171	962–9	Tanzmomente [J. von Herbeck]	1869	Vienna: Gotthard, 1870†	NLE ii/13
				Remarks: ded. Princess Marie Hohenlohe-Schillingsfürst			
A246	509	200	983	Gaudeamus igitur (Humoreske)	1869–70	Leipzig: Schuberth, 1871†	NLE i/16
				Remarks: ded. K. Gille; not related to A96; see also B34, L11			
A247	504	193	975a, b	Ave Maria, II, aus den '9 [12] Kirchenchorgesängen'	1869–72	Leipzig: Kahnt, 1871†, 1874 (2nd version)	NLE i/12
				Remarks: based on J24, see also E24, K4; 1st version, D, 1871, 2nd version, D♭, 1873/4			
A248	523	55	988	Ungarischer Marsch zur Kronungsfeier in Ofen-Pest am 8. Jun 1867	1870	Hamburg: Schuberth, 1871†; Leipzig: Schuberth, 1876 (rev.)	
				Remarks: see also B32, G33			
A249	194	110	990	Mosonyis Grabgeleit	1870	Budapest: Tàborszky & Parsch, 1871†	NLE; LSP iii
				Remarks: W5 1st version (W5) as Michael Mosonyi, see also A335/7, B50, P5; composed on the death of Mosonyi (31 Oct 1870), perf. Budapest, 16 Nov 1870			
A250			992	Präludium und Fuge über das Motiv B.A.C.H.	[1855, for organ?]	Rotterdam: Vletter (de), 1859†	NLE i/5

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
	529	22	993	Fantasie und Fuge über das Thema B–A–C–H.	1870	Leipzig: Siegel, 1871†	MW ii/9; NLE i/5
				Remarks: earliest version; see also E3			
A251	485a	157a	994	Der Schwur am Rütli [F. Draeseke]	1870	unpubd	
				Remarks: transcr. of cantata			
A252	233	56	989	Ungarischer Geschwindsmarsch (Magyar Gyors induló)	1870–71	Pressburg: Schindlers Verlag, 1871†	MW i/14
A253				Polnisch	1870s	unpubd	
				Remarks: on the verso of the Kaiser Wilhelm national hymn (1876)			
A254	448	281	1005	'Am stillen Herd' aus den Meistersingern [Wagner]	1871	Berlin: Trautwein, 1871†	MW arrs./i; [NLE ii/13]; RS iii/1
				Remarks: ded. M. von Schleinitz			
A255	246	113	1233/1	Puszta-Wehmut (Die Werbung)	1871	Budapest: Táborszky & Parsch, 1885†	NLE ii/13
				Remarks: arr. of song by L. Gizycka (née Zámoyská) on a poem by N. Lenau			
A256	191	59	1014	Impromptu (Nocturne)	1872	Leipzig: B&H, 1877†	MW ii/9; NLE i/12
				Remarks: ded. Baroness Olga von Meyendorff			
A257	568	256	1016	Frühlingsnacht (Überm Garten durch die Lüfte) [Schumann]	1872	Dresden: Heinze (Peters), 1872†	NLE ii/13
				Remarks: based on Schumann's song op.39/12			
A258	573	261	1027	Einleitung und Ungarischer Marsch (Bevezetés és magyar indulo)	1872	Budapest: Rózsavőlgyi, 1873†	
				Remarks: ded. I. Széchényi			
A259	441	274	1028	Ballade aus dem fliegenden Holländer [Wagner]	1872	Berlin: Meser (Fürstner), 1873†	MW arrs./i; [NLE ii/13]; RS iii/1
A260	526	189	1030	Epithalam zu Eduard Reményis Vẽrmählungsfeier	1872	Budapest: 1872†	NLE i/12
				Remarks: arr. of D12; see also W7			
A261	486	158	1034–5	Szózat und Ungarischer Hymnus [B. Egressy and F. Erkel]	1872	Budapest: Rózsavőlgyi, 1873†	NLE i/16
				Remarks: ded. Count Gyula Andrássy; based on G34; pf 4 hands version (S628b) probably by H. Gobbi; see A335			
A262	239	97	1004	Vive Henri IV	1872–80		LSP vii†; [NLE ii/14]
A263	245	108	1047–51	Fünf ungarische Volkslieder: 1 'Csak titokban akartalak szeretni' (Lassan [Lento], D) 2 'Jaj beh szennyes az a maga kendöje' (Mérsekélve [sic] [Allegretto], G) 3 'Beh szomorú ez az élet én nékem' (Lassan [Andante], G) 4 'Beh! sok falut, beh! sok várost bejártam' (Kissé élénken [Vivace], c♯) 5 'Erdó, erdó, sürü erdó árnayában' (Búsongva [Lento], f)	1873	Budapest: Táborszky & Parsch, 1873†	LSP iii; [NLE ii/13]
				Remarks: based on folksong arrs. by the elder K. Ábrányi			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A264a	569	257	1017–23	Lieder von Robert und Clara Schumann [nos.1–7 by Robert]: 1 Weihnachtslied, 2 Die wandelnde Glocke, 3 Frühlings Ankunft, 4 Des Sennen Abschied, 5 Er ist's, 6 An die Türen will ich schleichen	1874	Leipzig: B&H, 1875†	NLE ii/24
				Remarks: based on op.79 nos.16, 17, 19, 22, 23, and op.98a nos.3, 8			
A264b	569	257	1024–6	Lieder von Robert und Clara Schumann [nos.8–10 by Clara]: 8 Warum willst du andere fragen, 9 Ich hab' in deinem Auge, 10 Geheimes Flüstern	1874	Leipzig: B&H, 1875†	NLE ii/24
				Remarks: based on op.12/3, op.13/5, op.23/3			
A265	479	144	1054	Dantes Sonett 'Tanto gentile e tanto onesta'	1874	Leipzig: Schlesinger, 1875†	
				Remarks: based on a song by H. von Bülow			
A266	196/195a	76	1056/1–2	Elegie I (Schlummerlied im Grabe)	1874	Leipzig: Kahnt, 1875†	LSP iii; MW ii/9; NLE i/10
				Remarks: in memory of M. Moukhanoff; see also B36, D13			
A267	186	71/1–12	1075–86	Weihnachtsbaum: 1 Altes Weihnachten, 2 O heilige Nacht! (Weihnachtslied nach einer alten Weise), 3 Die Hirten an der Krippe (In dulci jubilo), 4 Marsch der hl. drei Könige (Adeste fideles), 5 Man zündet die Kerzen des Baumes an (Scherzoso), 6 Carillon, 7 Schlummerlied, 8 Altes provençalisches Weihnachtslied, 9 Abendglocken, 10 Ehemals, 11 Ungarisch, 12 Polnisch	1874–6, no.7 rev. 1879–81	Berlin: Fürstner, 1882†; Moscow: Gutheil, ?1882†; New York: Schirmer, 1922, 1950 (no.7)	MW ii/9; NLE i/10
				Remarks: ded. D. von Bülow; no.2 arr. vv, org/hmn (J42); see also B43			
A268	92/542b	562	1103a, b	Carl August weilt mit uns, Festgesang zur Enthüllung des Carl-August-Denkmals in Weimar	1875	Leipzig: Licht & Meyer, 1887†	
				Remarks: b = Fanfare; 1st perf. Weimar, 3 Sept 1875; see also I6			
A269	449	282	1098	'Walhall' aus dem Ring des Nibelungen [Wagner]	1875	Mainz: Schott, 1876†	MW arrs./i; [NLE ii/13]; RS iii/1
A270	551	232	1347	Una stella amica, mazurka [Pezzini]	?1875	Rome: Manganelli, 1876†	NLE ii/13
A271	214a	60b	1105	Carrousel de Mme P[elet]-N[arbonne]	?1875–81		NLE i/12†
				Remarks: apparently Liszt's only humorous piece, about the owner of the house in Weimar where the Meyendorff family lived			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A272	197b		1106b	Kaiser Wilhelm!, national hymn	1876	unpubd	
				Remarks: probably inspired by a meeting with the Kaiser during ceremonies on 3 Sept 1875 (see A268)			
A273	555	240	1107	Danse macabre [Saint-Saëns]	1876	Paris: Durand, 1877†	NLE ii/14
				Remarks: ded. S. Menter			
A274	528	296	1108	Festpolonaise	1876	Berlin: in Göllerich (H1908)†	NLE i/17
				Remarks: ded. Princess Marie of Saxony, for her wedding, 15 Jan 1876			
A275	571	259	1110	Die Rose, Romanze aus der Oper Zemir und Azor [Spohr]	1876	Brunswick: Bauer, 1877†	[NLE ii/13]
A276	436	269	1013	Aida, danza sacra e duetto final [Verdi]	?1876	Milan: Ricordi, 1879†	[NLE ii/13]; RS iii/2
				Remarks: ded. A. (Toni) Raab; Liszt first saw the opera in Budapest on 19 Feb 1876			
A277	197	77	1125	Elegie II	1877	Leipzig: Kahnt, 1878†	LSP iii; MW ii/9; NLE i/10;
				Remarks: ded. L. Ramann; see also D14			
A278	187	73	1127	Sancta Dorothea	1877		LSP vii; MW ii/9†; NLE i/12
				Remarks: MS apparently rescued from the rubbish bin by R. Strauss			
A279	195	111	1128	Dem Andenken Petőfis	1877	Budapest: Táborszky & Parsch, 1877†	LSP iii
				Remarks: based on P5 and used later in A335, also B50; first perf. Budapest, 28 Feb 1877			
A280	204	86	1132	Recueillement	1877	Naples: Associazione musicale industriale, 1884†	MW ii/9; NLE i/12
				Remarks: written at the invitation of F. Florimo for the erection of a monument to Bellini in Naples			
A281	456	292	1133	Valse d'Adèle, transcription brillante	1877	Paris: Heugel, 1877†	NLE ii/11
				Remarks: transcr. of waltz for the left-hand by Count Zichy; 1st perf. Budapest, 15 Feb 1877			
A282	546	216	1143	Der blinde Sänger	1877	St Petersburg: Bessel, 1881†	NLE i/17
				Remarks: after A. Tolstoy			
A283	163	10/1–7	935–41	Années de pèlerinage, troisième année: 1 Angelus! Prière aux anges gardiens, 2 Aux cyprès de la Villa d'Este, thrénodie (Andante 3/4), 3 Aux cyprès de la Villa d'Este, thrénodie (Andante non troppo lento, 4/4), 4 Les jeux d'eaux à la Villa d'Este, 5 Sunt lacrymae rerum, en mode hongrois, 6 Marche funèbre, 7 Sursum corda	1877–82	Mainz: Schott, 1883†; Venice: Tasolini, 1987 (facs.)	MW ii/6; NLE i/8
				Remarks: no.1 ded. D. von Bülow, no.5 ded. H. von Bülow; no.1, see also D15, E30; nos.2–3 inspired by the cypresses of S Maria degli Angeli, Rome; no.5 title from Virgil's *Aeneid* (bk i, ll.461–2); no.6 in memory of Emperor Maximilian I of Mexico; no.7 title from Canon of the Mass			
A284	437	270	1135	Agnus Dei della Messa di Requiem di G. Verdi	1877–82	Milan: Ricordi, 1879†	NLE ii/14
				Remarks: see also E29			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A285	496	176	1144–7	Aus der Musik zu Hebbels Nibelungen und Goethes Faust: i Nibelungen: 1 Hagen und Krimhild, 2 Bechlarn ii Faust: 1 Osterhymne, 2 Hoffest: Marsch und Polonaise	1878	Breslau: Hainauer, 1879†	NLE ii/14
				Remarks: ded. Baroness Ingeborg von Bronsart			
A286a	50	72	1154–74	[Choräle] Zwölf alte deutsche geistliche Weisen: 1 Crux ave benedicta, 2 Jesu Christe (Die fünf Wunden), 3 Meine Seele erhebet den Herrn (Gott sei gnädig und barmherzig), 3a Es segne uns Gott, 4 Nun danket alle Gott, 5 Nun ruhen alle Wälder, 6 O Haupt voll Blut und Wunden, 7 O Lamm Gottes! 8 O Traurigkeit, 9 Vexilla regis, 10 Was Gott tut, das ist wohlgetan, 11 Wer nur den lieben Gott lässt walten	1878–9		MW v/7; NLE i/10†; UE v
				Remarks: proposed ded. Baron Robert von Keudell; composed for Cardinal Gustav Hohenlohe; vocal versions pubd in MW as Deutsche Kirchenlieder und liturgische Gesänge; texts by A. von Löwen, G. Neumark, M. Rinckart and F. von Spee; see also J34			
A286b	50	72	1175–86	Zwölf alte deutsche geistliche Weisen [Deutsche Kirchenlieder und liturgische Gesänge]: 1 Was Gott tut, das ist wohlgetan, 2 O Traurigkeit, 3 Nun ruhen all Wälder, 4 Meine Seel' erhebet den Herrn, 5 O Haupt voll Blut und Wunden, 6 O Lamm Gottes, 7 Wer nur den lieben Gott lässt walten, 8 Es segne uns Gott, 9 Vexilla regis, 10 Crux benedicta, 11 Jesu Christe, 12 Nun danket alle Gott	1878–9		MW v/7†
				Remarks: in Chiappari and *Grove6* these pieces were listed as choral works with kbd (as in MW), but there is no evidence that they were intended for other than kbd perf.; see also J34			
A287	504a	534	1187	Via Crucis [Les 14 stations de la croix]	1878–9		NLE i/10
				Remarks: based on J33; see also B52, E31			
A288	515	182	1241	Zweiter Mephisto-Walzer	1878/9–1881	Berlin: Fürstner, 1881†	MW i/1; NLE i/17
				Remarks: ded. C. Saint-Saëns; the solo pf and 4-hand versions were composed at the same time and used later as the basis for the orch work; see also B54, G37			
A289	734–5		800, 1370	Ländler, D, allegretto (Air cosaque)	1879	London: Curwen, 1958†	
A290	181	25	1194	Sarabande und Chaconne aus dem Singspiel 'Almira' von Handel	1879	Leipzig: Kistner, 1880†	NLE ii/14
				Remarks: ded. Walter Bache			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A291	483	148	1196	Tarantelle, transcrite et amplifiée pour le piano à deux mains [Dargomïzhsky]	1879	Moscow: Jürgenson, 1880†	NLE ii/14; RS ii/2
				Remarks: ded. N. Helbig; original for 3 hands			
A292	572	260	1197	Revive Szegedin, marche hongroise de Szabady	1879	Paris: Heugel, 1892†; St Petersburg: Somogyi-könyvtár, 1986 (facs.)	NLE ii/14
				Remarks: ded. A. Gouzien; based on Massenet's Marche héroïque de Szabadi, ded. Liszt, an arr. of piece by I. Szabadi Frank			
A293	429	262	1198	Polonaise aus der Opera Jewgeny Onegin [Tchaikovsky]	1879	Moscow: Jürgenson, 1880†; Hamburg: Rahter, 1880†	NLE ii/15; RS iii/2
				Remarks: ded. K. Klindworth; based on the polonaise from Act 3			
A294	54	514	1200	O Roma nobilis [G. Baini]	1879		MW v/7† (for chorus, org); NLE i/17†
				Remarks: intended as kbd work, but pubd in MW (1936) for chorus (source lost); see also J36			
A295	197a	60a	1195	Toccata	?1879		NLE i/12†
A296	207a	297	1212	Variation, prélude à la polka de Borodine	1880	Hamburg: Rahter, 1881 (rev.); Leipzig: Belaieff, 1893 (rev.); Bonn: in Tcherepnin paraphrase, 1959 (facs.)	[NLE ii/15]
	256	297	1213	Variation über das Thema [Chopsticks]	1880		
				Remarks: variation on the 'Chopsticks' theme, composed for the 2nd edn of the set by Borodin, Cui, Lyadov and Rimsky-Korsakov; s256 was renumbered as s207a			
A297	573a	113/1	1215	Seconda mazurka variata da Pier Adolfo Tirindelli	1880	Turin: Giudici & Strada, 1880†	[NLE ii/15]
A298	490	165	1216–17	Liebesszene und Fortunas Kugel aus Die sieben Todsünden (Phantasiestück) [A. von Goldschmidt]	1880	Hanover: Simon, 1881†	[NLE ii/15]
A299	527	66b	1223	Romance oubliée	1880	Hanover: Simon, 1881†	LSP vii; NLE i/12
				Remarks: see also A234, D16, W9			
A300	188	74	1211/1224	In festo transfigurationis Domini nostri Jesu Christi	1880		LSP vii; MW ii/9; NLE i/12; UE vi
A301	499a		1221	San Francesco (Preludio per il Cantico del sol di S Francesco)	?1880		NLE i/17†
				Remarks: arr. from I8; see also A307, E35, F2, S59			
A302	519	186	1092–3	Deux Polonaises de l'oratorio Stanislaus	?1880–84		NLE i/17†
				Remarks: probably intended for publication with the pf score (A225) of G28, but unpubd until 1983			
				Remarks: see also Q1, Q17			
A303	198	58	1214	Wiegenlied (Chant du berceau)	1881	London: Curwen, 1958†; in Five Liszt Discoveries	NLE i/12
				Remarks: ded. A. Friedheim; see also A310, B55, G38 and S61			
A304	554	239	1218	O! wenn es doch immer so bliebe	1881	Leipzig: Kistner, 1881†	NLE ii/15
				Remarks: ded. Mme Rubinstein based on songs by A. Rubinstein			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
A305	199	78	1238	Trübe Wolken (Nuages gris)	1881		LSP i; MW ii/9† [1927]; NLE i/12
A306	570	254	1243	Provençalisches Minnelied	1881	Berlin: Fürstner, 1881†	NLE ii/15
				Remarks: based on Schumann's song op.139/4			
A307	499	191	1244	Cantico di San Francesco	1881		NLE i/17
				Remarks: based on In dulci jubilo from I8; see also A301, E35, F2, S59			
A308	545	194	1247–8	Ave Maria [IV]	1881	London: Curwen, 1958†, in Five Liszt Discoveries	NLE i/12; UE vi, ix
				Remarks: see also K8			
A309/1	534	214	1250/1	A magyarok Istene (Ungarns Gott)	1881	Budapest: Táborszky & Parsch, 1881†	NLE i/17
				Remarks: the pf 4 hands arr. cited by Chiappari (no.1250/2) is spurious; see also E37, G40, L16, M37			
A309/2	[534]	[214]	1251	A magyarok Istene (Ungarns Gott), pf left hand	1881		
				Remarks: version of A309/1 arr. for G. Zichy			
A310	512	179	1253	Von der Wiege bis zum Grabe	1881	Berlin: Bote & Bock, 1883†	NLE i/17
				Remarks: ded. Count M. Zichy; possibly after an engraving by Zichy, see A303, B55, G38, S61; 1st perf. Budapest, 23 March 1884			
A311	215	37	1262–5	[4] Valses oubliées	1881 (no.1), 1883 (nos.2–3), 1884 (no.4)	Berlin: Bote & Bock, 1881 (no.1)†, 1884 (nos.2–3)†, 1884 (no.1; later issue); Bryn Mawr: Presser, 1954 (no.4)†; in *Uj zenei szemle*, vii (1956) (no.4)	LSP iv (nos.1–3); MW ii/10 (nos.1–3); NLE i/14 (nos.1–4)
				Remarks: nos.2 and 3 ded. O. von Meyen dorff; pieces composed separately (incl. Q21) and later connected by title as a set			
A312	208	80	1328	Unstern! Sinistre, disastro	1881		LSP i; MW ii/9†; NLE i/12
A313	224	46	1239	Csárdás macabre	1881–2		NLE i/14; RS vii; LSP, 1952†
				Remarks: planned ded. Saint-Saëns, but ded. S. Teleky; MS sent to the publisher Táborszky, 1882, and ed. Bartók, 1912, for MW, but not issued by either; see also B56			
A314	438	271	1270	Réminiscences de Boccanegra [Verdi]	1882	Milan: Ricordi, 1883†	NLE ii/15; RS iii/2
				Remarks: based on the revised version of the op, perf. Milan, 24 March 1881			
A315	450	283	1271	Feierlicher Marsch zum heiligen Gral aus Parsifal (Marche solennelle du Saint Gral de Parsifal) [Wagner]	1882	Mainz: Schott, 1883†	MW arrs./i; NLE ii/15; RS iii/1
A316	498	177	1272–4	Drei Lieder aus J. Wolffs Tannhäuser: 1 Der Lenz ist gekommen (Frühlingslied), 2 Trinklied, 3 Du Schaust mich an (Liebeslied)	1882	Berlin: Barth (A. Junne), 1883†	NLE ii/15
				Remarks: based on songs by O. Lessmann			
A317	217	39	1288	Mephisto-Polka	1882–3	Berlin: Fürstner, 1883†	LSP v; MW ii/10; NLE i/14
				Remarks: ded. L. Schmalhausen			
A318	430	263	1304	Valse de concert	1882–3	Budapest: Harmonia, 1883†	NLE ii/15
				Remarks: transcr. of J. Végh's Suite en forme de valse, pf 4 hands (Budapest, 1882)			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
A319				La lugubre gondola [Dritter Elegie]	1882–5		
A319a	200/1	81/1	1279	1st version, 6/8		Leipzig: Fritzsch, 1886†; Siegel, 1886 (later issue)	Heyer, 1926 (facs.); LSP i; MW ii/9; NLE i/12
A319b	200/2	81/2	1280	2nd version, 2/4		Leipzig: Fritzsch, 1886†	MW ii/9; NLE i/12
				Remarks: 2nd version ded. Bassani; associated with premonition of Wagner's death; orig. planned for chbr ens (see D19), begun Dec 1882, rev. Jan 1883 as 2nd version of A319a; unused 1882 material used later as A319a			
A320	201	82	1285	R.W.–Venezia	1883		LSP i; MW ii/9†; NLE i/12
A321	202	85	1282	Am Grabe Richard Wagners	1883		NLE i/12†; LSP ii
				Remarks: composed on 22 May, the birth date of Wagner, who had died on 13 Feb 1883; see also B42, D20, E26, E38, L15, W8			
A322	203	79	1286	Schlaflos, Frage und Antwort (Insomnie!, Question et réponse), nocturne	1883		LSP iii; MW ii/9†; NLE i/12
				Remarks: after a poem by T. Raab			
A323	497	175	1278	Symphonisches Zwischenspiel (Intermezzo) zu Calderons Schauspiel Über allen Zauber Liebe	1883	Breslau: Hainauer, 1883†	[NLE ii/24]; RS iii/2
				Remarks: Liszt attended a performance in Weimar, 24 April 1883, cond. E. Lassen			
A324	251	104	1332	Abschied, russisches Volkslied	1885	Leipzig: Fritzsch, 1885†	NLE ii/15
				Remarks: ded. A. Siloti			
A325	216	38	1287	Dritter Mephisto-Walzer	1883	Berlin: Fürstner, 1883†	LSP i; MW ii/10; NLE i/14
				Remarks: ded. M. Jaëll; LaMara mentions a version for pf 4 hands (copy in *US-CAh*); orch version apparently by A. Reisenauer			
A326	230	52	1289	Bülow-Marsch	1883	Berlin: Schlesinger, 1884†	MW ii/10; NLE i/14
				Remarks: ded. Meiningen Court Orchestra; orch version mentioned on MS title-page and in 1884 pubn, but orchestration probably by C. Goepfart; see also B59, C30			
A327	482	147	1337	Tarantelle [C. Cui]	1885	Paris: Durand, 1886†; Moscow: Muzgiz, 1952	[NLE ii/15]
				Remarks: ded. M. Argenteau			
A328	544	215	1296	Magyar király-dal (Ungarisches Königslied)	1883	Budapest: Táborszky & Parsch, 1884†	NLE i/17
				Remarks: based on N81; see also B60, L17			
A329	554/2	239/2	1219	Der Asra	?1883	Leipzig: Kistner, 1884†	[NLE ii/15]
				Remarks: based on song by A. Rubinstein			
A330	460	295	1291	Kavallerie-Geschwindmarsch	?1883	Esslingen: Weissmann, 1883†	NLE ii/2
A331	671	395	1309	In domum Domini ibimus (Zum Haus des Herren ziehen wir), Präludium für Orgel oder Klavier	1884	Berlin: in Göllerich (H1908)†	NLE i/17; UE vi
				Remarks: arr. from J46; see also E40			
A332	233a	56a	1266	Siegesmarsch-Marche triomphale	1884	in *Magyar zene*, xiv (1973)†; New York: Mach, 1982	NLE i/14
A333				2 Czárdás			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
	225/1	45/1	1305	Czárdás	1884	Budapest: Táborszky & Parsch, 1886†; Paris: Delanchy, 1885	LSP iii; NLE i/14
	225/2	45	1306	Czárdás obstiné	1884	Berlin: Táborszky & Parsch, 1886†	
				Remarks: see also W11			
A334				Trauervorspiel und Trauermarsch		Leipzig: B&H, 1888†	LSP i; MW ii/9; NLE i/12
	206/1	83	1319	1 Preludio funebre	1885		
	206/2	84	1320	2 Marcia funebre	1885		
				Remarks: no.2 ded. A. Göllerich and based on material from M. Mosonyi's music composed on the death of I. Széchényi; see also A335/3			
A335	205	112/1–7	1321–7	Historische ungarische Bildnisse:			
				1 Stephan Széchényi	1885	Budapest: in *Új zenei szemle*, vii (1956)†; EMB 1958 (nos.2–7), 1959 (no.1)	NLE i/10
				2 Franz Deák	1885		
				3 Ladislaus Teleky	1885		
				4 Josef Eötvös	1885		
				5 Michael Vörösmarty	1885		
				6 [Michael] Alexander Petőfi	1885		
				7 Michael Mosonyi	1885		
				Remarks: the order of movts is that of the 1st edn and *Grove5*; orig. 5 pieces, titled Ungarische Oden, comprising nos.1, 2, 4–6; nos.3 and 7 added 8 June 1885; no.3 based on music by M. Mosonyi (see A334), no.5 on B. Egressy's Szózat (used earlier in A261 and G34), no.6 on A279 and P5, no.7 on A249; see also B50, T36			
A336	207	87	1329	En rêve, nocturne	1885	Vienna: Wetzler, 1888†	LSP i; MW ii/9; NLE i/12
				Remarks: ded. A. Stradal			
A337	696	661	1330	Vierter Mephisto Walzer	1885	in *Új zenei szemle*, vii (1956)†; Eastwood, Southend-on-Sea: Basil Ramsey, 1978 (completed L. Howard)	LSP ii; NLE i/14
A338	216a	60c	1331	Bagatelle ohne Tonart (Bagatelle sans tonalité)	1885	EMB, 1956†	NLE i/14
				Remarks: earlier titles incl. Bluette fantasque and Vierter Mephisto Walzer (ohne Tonart); several iconographies reproduce H. von Mansfeldt's forgery (1885) of the orig. MS, see Walker (H1983–96), iii, 445–6			

PIANO FOUR HANDS

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published
B1	615	298	98	Grande valse di bravura	1836	Milan: Ricordi, *c*1837†; Vienna: Haslinger, 1838; Berlin: Schlesinger, 1842; Leipzig: Schuberth, 1844
				Remarks: ded. P. Wolff; arr. of A32a		
B2	616	299	170	Grand galop chromatique	1838	Leipzig: Hofmeister, 1838; Milan: Ricordi, 1838†
				Remarks: arr. of A43		
B3	620	308	256	Hussitenlied	1840–41	Prague: Hoffmann, 1841†

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published
				Remarks: arr. of A67		
B4	634	347	292	Grand septuor de Beethoven (Septett von Beethoven), op.20	1840–42	Leipzig: Schuberth, 1842†
				Remarks: arr. of A69		
B5	628a		73	Marche [funèbre] et cavatine de Lucia di Lammermoor [Donizetti]	?1844	Mainz: Schott, 1844†
				Remarks: Raabe's assertion that this version is not by Liszt is incorrect; arr. of A23		
B6	584	340	431	Fest-Cantate für die Inaugurations-Feier des Beethoven-Denkmals in Bonn	1845	Mainz: Schott, 1846†
				Remarks: arr. of L1		
B7	587	343	522	Marche héroïque	?1848	Milstein's date from 1872 edn cannot be verified
				Remarks: based on M16 ('Arbeiterchor'), arr. of A153		
B8	624	314	612	Fantasie und Fuge über den Choral 'Ad nos, ad salutarem undam' [from Meyerbeer: Le prophète]	1850	Leipzig: B&H, 1852†
				Remarks: see E1		
B9	627	348	663	Sonnambula de Bellini, Grosse Concert-Fantasie	1852	Leipzig: Schuberth, 1876†
				Remarks: arr. of A56		
B10	628	349	675	Bénédiction et Serment, deux motifs de Benvenuto Cellini [Berlioz]	1852–3	Leipzig: Meyer, 1854†
				Remarks: arr. of A178		
B11	631	353	673–4	Andante finale und Marsch aus der Oper König Alfred [Raff]	?1853	Hamburg: Schuberth, 1871†
				Remarks: arr. of A183		
B12	591	317	754	Les Préludes	1853–8	Leipzig: B&H, 1859†
				Remarks: arr. of G3		
B13	595	321	699	Festklänge	1854–61	Leipzig: B&H, 1861†
				Remarks: arr. of G10		
B14	618a	[435]	709	Vom Fels zum Meer (Deutscher Siegesmarsch)	?1855	Berlin: Schlesinger, 1865†
				Remarks: arr. of A184 dated ?1855 by C[hiappari]; Liszt's arr. unpublished; the Schlesinger 1865 arr. is by Bülow		
B15	599	325	838–9	Zwei Episoden aus Lenaus Faust	?1856–61	Hamburg: Schuberth, 1862†
				Remarks: ded. K. Tausig; arr. of G16		
B16	588	344	724	Weimars Volkslied	1857	Weimar: Kühn, 1857†
				Remarks: see A191, E6, L10, M32, N53		
B17	592	318	755	Orpheus	1858	Leipzig: B&H, 1859†
				Remarks: arr. of G9		
B18	593	319	756	Prometheus	?1858	Leipzig: B&H, 1862†
				Remarks: arr. of G6; see also C14, L8		

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published
B19	606	302	757	Festmarsch zur Goethe-jubiläumsfeier (Goethe-Festmarsch)	?1858	Leipzig: Schuberth, 1859†, 1870 (rev. edn)
				Remarks: arr. of G5		
B20	590	316	753	Tasso: lamento e trionfo	1858	Leipzig: B&H, 1859†
				Remarks: arr. of G2, see also C10		
B21	607	303	739	Festmarsch nach Motiven von E.H. z. S.C.-G.	1858–9	Leipzig: Schuberth, 1860†
				Remarks: arr. of G23, see also A196		
B22	605	331	774	Künstlerfestzug zur Schillerfeier 1859	1859	Weimar: Kühn, 1860†; Leipzig: Kahnt, 1865 (later issue)
				Remarks: arr. of G20, see also A201		
B23/1–3				Trois odes funèbres		
	601	327	791	1 Les morts	1860	
				Remarks: ded. In memory of Daniel Liszt		
	602	328	914	2 La notte	1866	
	603	329	921	3 Le triomphe funèbre du Tasse	1866–9	
				Remarks: see A202/1–3, G25/1–3		
B24	585	341	836	Pastorale: Schnitterchor aus dem Entfesselten Prometheus	1861	Leipzig: Kahnt, 1861†
				Remarks: arr. of L8		
B25	445	278	661/2	Zwei Stücke aus Tannhäuser und Lohengrin: 1 Einzug der Gäste auf Wartburg, 2 Elsas Brautzug zum Münster [Wagner]	?1862	Leipzig: B&H, 1862†
				Remarks: ded. H. von Bülow; arr. of A176		
B26	633	346	897	A la Chapelle Sixtine (Miserere d'Allegri et Ave verum corpus de Mozart)	1862–65	Leipzig: Peters, 1866†; Milan: Lucca, n.d.
				Remarks: arr. of A217, see also G26, E15		
B27	578	334	915–18	Vier Stücke aus der Legende von der Heiligen Elisabeth: 1 Orchester Einleitung, 2 Marsch der Kreuzritter, 3 Der Sturm, 4 Interludium	?1862–6	Leipzig: Kahnt, 1868†
				Remarks: arr. from I4; see also A192, E25		
B28	604	330	866	Salve Polonia		
				1st version Salve Polonia! (Boże coś Polske!)	1863	unpubd
				2nd version Salve Polonia, Interludium aus dem Oratorium Stanislaus	1884	Leipzig: Kahnt, 1884†
				Remarks: arr. of G28, see also A225, A302, Q17		
B29	625	336	898	Der Papsthymnus	1865	Berlin: Bote & Bock, 1865†
				Remarks: based on I7 no.8, see also A228, E19a, G31		
B30	579	335	925–6	Zwei Orchestersätze aus dem Oratorium Christus: 1 Hirtenspiel an der Krippe, 2 Die heiligen drei Könige	?1866–73	Leipzig: Schuberth, 1873†, Kahnt, 1880

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published
				Remarks: arr. of I7(nos.4–5)		
B31	581	338	972–3	Aus der ungarischen Krönungsmesse: 1 Benedictus, 2 Offertorium	1869	Leipzig: Schuberth, 1871†
				Remarks: arr. of I9 (nos.4–5), see also A238, D10, E23, F3, H14		
B32	609	306	995	Ungarischer Marsch zur Krönungsfeier in Ofen-Pest am 8. Juni 1867	1870	Leipzig: Schuberth, 1871†
				Remarks: arr. of G33, see also A248		
B33	608	310	996	[Rákóczi March, sym. arr.] Rákóczi-Marsch	1870	Leipzig: Schuberth, 1871†
				Remarks: based on rev. version of G29, see also C25		
B34	586	342	999	Gaudeamus igitur, Humoreske	?1870	Leipzig: Schuberth, 1872†
				Remarks: ded. K. Gille; arr. of L11, see also A246		
B35	632	354	1000–3	Vier Märsche von Franz Schubert	?1872–9	Berlin: Fürstner, ?1880†
				Remarks: ded. W. and L. Thern; arr. of G24 from D818, 819, 968b; 1st perf., Budapest, 26 March 1872, by Liszt and M. Reitter Pázmándy		
B36	612	333	1057	Elegie I	1874	Leipzig: Kahnt, 1875†
				Remarks: ded. in memory of Mme. Marie Moukhanoff; arr. of D13; see also A266		
B37	589	315	1061	Ce qu'on entend sur la montagne (Bergsymphonie)	1874	Leipzig: B&H, 1875†
				Remarks: arr. of G1, see also C9, E12		
B38	594	320	1058	Mazeppa	1874	Leipzig: B&H, 1875†
				Remarks: arr. of G7, see also A8, A39, A172, C13		
B39	596	322	1060	Hungaria	1874	Leipzig: B&H, 1875†
				Remarks: arr. of G13; see also A65, B39, C16		
B40	597	323	1059	Hamlet	1874	Leipzig: B&H, 1875†
				Remarks: arr. of G22, C22		
B41	621	309	1062–7	[6] Ungarische Rhapsodien	1874	Leipzig: Schuberth, 1875†
				Remarks: ded.: 1 H. von Bülow, 2 J. Joachim, 3 A. Apponyi, 4 L. Teleki, 5 S. Reviczky, 6 H.W. Ernst; based on orch version (G21), by Liszt and F. Doppler, of A132 nos.14, 12, 6, 2, 5, 9 (in that order)		
B42	580	337	1095	Excelsior! (Preludio zu den Glocken des Strassburger Münsters)	1874	Leipzig: Schuberth, 1876†
				Remarks: ded. H.W. Longfellow; arr. of L15 no.2, see also E26		
B43	613	307	1113–24	Weihnachtsbaum [nos.1–12] (2 versions)	1875–81	Berlin: Fürstner, 1882; Milan and Lucca (simultaneous 1st edns, L'albero di natale)†; EMB, 1989
				Remarks: entire set ded. Daniela von Bülow, no.11 ded. K. Ábrányi; based on A267, with different order of nos.; see also J42		
B44	596c		1091	Die Ideale	1874–7	Leipzig: B&H, 1880†
				Remarks: arr. Sgambati/Liszt of G15		
B45	629	351	381	Tscherkessen-Marsch aus Russlan und Ludmilla [Glinka]	1875	Leipzig: Schuberth, 1875 (2nd edn)
				Remarks: based on 'March of Chernomor'; arr. of A103, 2nd version		

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published
B46	610	305	1099	Ungarischer Sturmmarsch (Seconde marche hongroise)	1875	Berlin: Schlesinger, 1876†
				Remarks: arr. of G35, see also A112 2nd version		
B47	634a	352a	1106	Adagio (Der welcher wandelt diese Strasse) [Mozart: Die Zauberflöte]	?1875–81	EMB, 1992† (incl. text)
B48	634b	296	1109	Festpolonaise	1876	Berlin: in Göllerich, (H 1908)†
B49	596a	[419]	1137	Héroïde funèbre	1877	Leipzig: B&H, 1878†
				Remarks: arr. of G4, see also C15; Raabe's suggestion that this arr. was by Bülow is incorrect		
B50	614	313	1129	Dem Andenken Petőfis/Petőfi szellemének	1877	Budapest: Táborszky & Parsch, 1877
				Remarks: based on P5, see also A279, A335		
B51	596b	[422]	1138	Hunnenschlacht	1877	Leipzig: B&H, 1878†
				Remarks: arr. of G17, see also C21; Raabe's suggestion that this transcr. was by Bülow is incorrect		
B52	583	339	1188	Via Crucis	1878–9	EMB, 1987†
				Remarks: arr. of J33, see also A287, E31		
B53	582	350	1190	O Lamm Gottes, unschuldig (N. Decius)	1878–9	unpubd
				Remarks: see A286a no.7 and A286b no.6		
B54	600	326	1242	Zweiter Mephisto-Walzer	1878–9	Berlin: Fürstner, 1881†
				Remarks: this version and A288 were composed at the same time and later formed the basis for the orchestral version (G37)		
B55	598	324	1254	Von der Wiege bis zum Grabe	1881	Berlin: Bote & Bock, 1883†
				Remarks: ded. M. Zichy; arr. of G38, see also A310, S61		
B56	617	301	1275	Csárdás macabre	1881–2	
				Remarks: ded. J. Végh; arr. ?Végh/Liszt of A313; Ramann's pubn (Berlin: Barth, n.d.) cannot be verified		
B57	622	311	1269	Ungarische Rhapsodie zu den Budapester Munkácsy-Feierlichkeiten [no.16, Allegro]	1882	Budapest: Táborszky & Parsch, 1882†
				Remarks: ded. M. Munkácsy; arr. from A132		
B58	[216]	[38]	[1287]	Dritter Mephisto Walzer	1883	unpubd
				Remarks: arr. of A325; MS copy in *US-CAh*		
B59	619	304	1290	Bülow-Marsch	1883	Berlin: Schlesinger, 1884†
				Remarks: ded. Meiningen Hofkapelle, arr. of A326, see also C30		
B60	626	345	1311	Magyar király-dal (Ungarisches Königslied)	1883	Budapest: Táborszky & Parsch, 1884†
				Remarks: see A328, L17, N81		

TWO PIANOS

(4-hand and 8-hand)

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
C1	257	355	63	Grosses Konzertstück über Mendelssohns Lieder ohne Worte	1834	unpubd	
				Remarks: 1st perf. Paris, 9 April 1835, Liszt and Mme Herminie Vial			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
C2	654	377	143	Grandes variations de Concert (Hexaméron) sur un thème des Puritains [Bellini] [2 versions]	1840–70	Hamburg: Schuberth, 1870† (2nd version)	RS iv/2
				Remarks: ded. Princess Cristina Belgiojoso; 1st perf., Hamburg, 28 Oct 1840, by Liszt and 'Puzzi' [H. Cohen]; see also A41, H5			
C3	655	378	301	Réminiscences de Norma [Bellini]	?1845–?74	Mainz: Schott, 1874	RS iv/2
				Remarks: arr. of A77			
C4	657	376	645	9. Symphonie de Beethoven	1851	Mainz: Schott, 1853†	
				Remarks: see A37			
C5	653	375	644	Franz Schuberts Grosse Fantasie op.15 [D760]	after 1851	Vienna: Spina, 1862†	
				Remarks: see H13			
C6	649	371	659	Fantasie über Motive aus Beethovens Ruinen von Athen	1852	Leipzig: Siegel, 1865†	RS iv/2
				Remarks: see A177, H9			
C7	641	363	678	Festklänge	1853	Leipzig: B&H, 1856†	
				Remarks: see B13, G10			
C8	650	372	676	Piano Concerto no.1	?1853–6	Vienna: Haslinger, 1857†	
				Remarks: see H4			
C9	635	357	696	Ce qu'on entend sur la montagne (Bergsymphonie)	1854–6	Leipzig: B&H, 1857†	
				Remarks: arr. of G1, see also B37, E12			
C10	636	358	692	Tasso	1854–6	Leipzig: B&H, 1857†	
				Remarks: arr. of G2, see also B20			
C11	637	359	693	Les Préludes	?1855	Leipzig: B&H, 1856†	
				Remarks: arr. of G3, see also B12			
C12	638	360	694	Orpheus	1855–6	Leipzig: B&H, 1856†	
				Remarks: arr. of G9, see also B17			
C13	640	362	700	Mazeppa	1855	Leipzig: B&H, 1857†	
				Remarks: arr. of G7, see also A8, A39, A172/4, B38			
C14	639	361	705	Prometheus	1855–6	Leipzig: B&H, 1856–7†	
				Remarks: arr. of G6; see also B18, L8			
C15	642	364	695	Héroïde funèbre	1854–6	Leipzig: B&H, 1856–7†	
				Remarks: arr. of G4, see also B49			
C16	643	365	691	Hungaria	1855–6	Leipzig: B&H, 1857†	
				Remarks: arr. of G13, see also A65, B39			
C17	646	368	735	Die Ideale	1855–6	Leipzig: B&H, 1858†	
				Remarks: arr. of G15, see also B44			
C18	258	356	715 a, b, c	Concerto pathétique	1856	Leipzig: B&H, 1866†, 1877 (2nd version)	
				Remarks: ded. I. von Bronsart; arr. of A167, see also H11			
C19	647	369	716	Eine Faust-Symphonie [Goethe]	1856	Leipzig: Schuberth, 1862†, 1870 (new rev. edn)	

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
				Remarks: arr. of G12, see also A190			
C20	648	370	719	Eine Symphonie zu Dantes Divina Commedia	1856–7	Leipzig: B&H, 1858–9†	
				Remarks: arr. of G14; see also E8, N44, T6			
C21	645	367	727	Hunnenschlacht	1857–60	Leipzig: B&H, 1861†	
				Remarks: ded. W. Kaulbach; arr. of G17, see also B51			
C22	644	366	766	Hamlet	1858–60	Leipzig: B&H, 1861†	
				Remarks: arr. of G22, see also B40			
C23	651	373	775	Piano Concerto no.2	1859	Mainz: Schott, 1863†	
				Remarks: arr. of H6			
C24	652	374	790	Totentanz	?1859–65	Leipzig: Siegel, ?1865†	
				Remarks: arr. of H8, see also A62			
C25		439	997	[Rákóczi-Marsch, sym. arr.] Rákóczi-Marsch	1870	Leipzig: Schuberth, 1871†	
				Remarks: see B33; based on rev. version of G29			
C26	656	379	307	Réminiscences de Don Juan [Mozart]	1876–7	Berlin: Schlesinger, 1877†	RS iv/2
				Remarks: arr. of A80			
C27	657a		1191	Beethoven: Piano Concerto no.3	1878–9	Stuttgart: Cotta'sche Buchhandlung, 1879†	
				Remarks: transcr. with cadenzas by Liszt			
C28	657a		1192	Beethoven: Piano Concerto no.4	1878–9	Stuttgart: Cotta'sche Buchhandlung, 1879†	
				Remarks: transcr. with cadenzas by Liszt			
C29	657a		1193	Beethoven: Piano Concerto no.5	1878–9	Stuttgart: Cotta'sche Buchhandlung, 1879†	
				Remarks: transcr. with cadenzas by Liszt			
C30	657b		1313	Bülow-Marsch	?1884	unpubd	
				Remarks: see B59, A326; 2 pf, 8 hands			

CHAMBER MUSIC

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
D1	208a		3–4	[2] Walzer (Walse), pf/vn, pf	1825	Vienna: Artaria, 1825†; London: Mori & Ball, 1832	LSP xi
				Remarks: see A2			
D2	717		18	Trio, vn, vc, pf	1825		
				Remarks: mentioned in letter of A. Liszt (14 July 1825) to Czerny; MS vn part Drouot Nov 1997; MS pf part Stargardt July 1998			
D3	127	461	51	Duo (Sonata), vn, pf	1835	New York: Southern Music, 1964†	
				Remarks: based on Chopin's Mazurka op.6 no.2			
D4	128	462	69	Grand duo concertant sur la romance de 'Le Marin' (C.P. Lafont), vn, pf	1835	Paris: Richault, 1852†; Mainz: Schott, 1852†	

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
				Remarks: 1st perf., Geneva, 29 Sept 1835			
D5	472	138	102	Harold en Italie [Berlioz], pf, va; 2 versions	1836–early 1850s	Leipzig: Leuckart† (1st edn); Paris: Brandus, 1879/80 (2nd edn)	
				Remarks: see A29			
D6	379	470	1362	Le carnaval de Pesth (Rhapsodie hongroise, no.9), vn, vc, pf	1848	Mainz: Schott, 1892†	LSP xi
				Remarks: arr. of A132/9			
D7	380	464	664	O du mein holder Abendstern [Wagner: Tannhäuser], vc, pf	1852	Journal of the American Liszt Society, xxxv, 1994 (facs. and reconstruction by W. Wright)	
				Remarks: ded. B. Cossmann; arr. of A163; only the concert ending is by Liszt			
D8	383	469	888	Die drei Zigeuner, vn, pf	1864	Leipzig: Kahnt, 1896	
				Remarks: ded. E. Reményi; based on N62 (1st version)			
D9	377a	464a	891	La notte, vn, pf	1864–?6		
				Remarks: based on G25/2; see also A202/2, B23			
D10	381	465	970–71	Aus der Ungarischen Krönungsmesse: 1 Benedictus, 2 Offertorium, vn, pf	1869	Leipzig: Schuberth, ?1870†	
				Remarks: arr. from I9; see also A238, B31, E23, F3, H14			
D11			420, 424	Consolations nos.1 and 4, vc, pf/org; based on vc and pf transcr. of A111b by J. de Swert; a new transition section by Liszt for concert perfs. with K. Fitzenhagen and E. de Munck, 1870–71	1870		LSP x
D12	129	466	1029	Epithalam zu Eduard Reményi's Vermählungsfeier, vn, pf	1872	in Apolló, i (1872)†; Budapest: Táborszky, 1873	
				Remarks: composed for Reményi's wedding to Gizella Fáy on 10 Feb 1872, but not perf. until 16 Feb, by Siposs and Reményi; see also A260, W7			
D13a, b, c	130	471a	1055a	Elegie I, pf, hp, hmn	?1874	Leipzig: Kahnt, 1875†	
		471b	1055b	vc, pf	1875	Leipzig: Kahnt, 1875†	LSP x
		471c	1055c	vn, pf; vn part arr. F. Plotényi	1876	Leipzig: Kahnt, 1876†	
				Remarks: ded. in memory of Mme Marie Moukhanoff; see also A266, B36			
D14	131	472	1126	Elegie II, vn/vc, pf	1877–8	Leipzig: Kahnt, 1878†, ?1885† [full orch version by A. Hahn authorised by Liszt]	LSP x
				Remarks: ded. L. Ramann; see also A277			
D15	378	473	1225	Angelus! Prière aux anges gardiens, str qt	1880–82	Mainz: Schott, 1883†, 1887† [str qnt version]	LSP x
				Remarks: arr. of A283/1, see also E30; version for str qnt (cb arr. Walter Bache) also issued by Schott, 1887; 1st perf., qt: Weimar, before 29 April 1882; qnt: Prague, Umělecká Besedá, 22 Feb 1883			
D16a, b, c	132			Romance oubliée, va/vn/vc, pf	1880	Hanover: Simon, 1881†	
		467a	1222/1a				

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
		467b 467c	1222/1b 1222/1c				LSP x
				Remarks: ded. H. Ritter; see also A299, W9			
D17	379b		1234	Puszta-Wehmut, vn, pf	1880	unpubd	
D18	723		1391	Tristia, Vallée d'Obermann, vn, vc, pf	?1880		LSP xi
				Remarks: identified and reconstructed by W. Marggraf in 1986; based on A159/6; E. Lassen's arr. substantially rev. by Liszt			
D19	134	468	1281	Die Trauergondel (La lugubre gondola), vn/vc, pf	1882–5	EMB, 1974†	LSP x
				Remarks: begun Dec 1882 but only completed for piano (A319); final chamber version from 2nd version of A319			
D20	135	474	1283	Am Grabe Richard Wagners, str qt, hp ad lib	1883		LSP x
				Remarks: based on L15; see also A321, B42, E38, W8			
D21	382	463	1299	Die Zelle in Nonnenwerth (Elegie; Nonnenwerth IV) vn/vc, pf	?1883	Cologne: Tonger, 1883†	LSP x
				Remarks: based on N6 (s274/2); authenticity doubtful according to Searle, but 1st perf. Budapest, 16 March 1885; see also A81a–d			

See also Q18, S61

ORGAN, HARMONIUM, PEDAL PIANO

for organ unless otherwise stated

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
E1	259	380	611	Fantasie und Fuge über den Choral 'Ad nos, ad salutarem undam' [from Meyerbeer: Le prophète], org/pedal pf	1850	Leipzig: B&H, 1852†	EMB i; UE i
				Remarks: ded. G. Meyerbeer; see also B8 4th 'Illustration du prophète'			
E2	675	406	665	Kirchliche Fest-Ouvertüre über den Choral 'Ein feste Burg ist unser Gott' [Nicolai], org/pedal pf	1852	Leipzig: Hofmeister, 1852†	EMB iv; UE vii
E3	260	381	712a, b	Praeludium und Fuge über den Namen B–A–C–H	1855–70		EMB ii; UE ii
				1st version	1855–6	Rotterdam: Vletter, 1856–62†	
				2nd version	1869–70	Leipzig: Schuberth, *c*1872–3	
				Remarks: ded. A. Winterberger; see also A250			
E4	[20/2]	[496b]	486	Ave Maria [I]	?1856–9	Leipzig: B&H, 1860†	EMB ii; UE iv
				Remarks: ded. C. Sayn-Wittgenstein; arr. of J1 (2nd version)			
E5	660 [12]	402 [12]	804	Aus tiefer Noth schrei ich zu dir [Bach, BWV38], org/hmn/pedal pf	?1856–60	Leipzig: Schuberth, 1869†	EMB iv; UE vii
				Remarks: J.G. Töpfer; pubd with E9			
E6	672	398	899a, b	Weimar's Volkslied			
				1st version	?1857–?63		UE iii†
				2nd version, org/hmn	?1872–73	Weimar: Kühn, 1873†	EMB iv; UE iii
				Remarks: see A191, B16, L10, M32, N53			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
E7	268/2	390/2	792	Les morts, oraison (Die Todten, Oration)	1860	Leipzig: Siegel, 1890†	EMB iii; UE iii
				Remarks: ded. C. von Bülow; arr. of G25/1; see also A202/1			
E8	[109]	[426]	801	Einleitung, Fuge und Magnificat aus der Symphonie zu Dantes Divina commedia, org/hmn/pedal pf	1860	Leipzig: Schuberth, 1869†	EMB ii; UE vi
				Remarks: ? Gottschalg-Liszt, ded. R. Wagner; arr. from G14			
E9	660[/1]	402[/2]	803	Einleitung und Fuge aus der Kantate 'Ich hatte viel Bekümmernis' [Bach, BWV 21], org/hmn/pedal pf	1860–66	Leipzig: Schuberth, 1869†	EMB iv; UE vii
				Remarks: ded. J.G. Töpfer; pubd with E5			
E10	[676]	407/1–2	805a, b	Chor der jüngeren Pilger (Der Gnade Heil) [Wagner: Tannhäuser], org/hmn/pedal pf			
				1st version	1860	Dresden: Meser, 1863†	EMB iv; UE vii
				2nd version	1862		EMB iv; UE vii
				Remarks: 1st version ded. F. Müller: see also A210			
E11	[98]	[415]	802	Orpheus, sym. poem, org/hmn/pedal pf	1860–72	Leipzig: Schuberth, 1873†	EMB iii; UE iv
				Remarks: see also C12, G9, W6			
E12	[261a]	[412]	837	Andante religioso, org/hmn/pedal pf	?1861–2	Leipzig: Klinkhardt, 1862†, Schuberth 1869 (2nd edn)	EMB i; UE iv
				Remarks: ded. J. Schneider (1st edn), K. Gille (2nd edn); arr. Gottschalg/Liszt based on G1; see also B37, C9			
E13	661	403	854	Adagio von Bach [from vn sonata BWV1017], org/hmn/pedal pf; arr. Gottschalg/Liszt	1861–3	Leipzig: Schuberth, 1869†	EMB iv; UE vii
E14	659	401	849	Ave Maria von Arcadelt, org/hmn	1862–3	Erfurt: Körner, 1865†	EMB i; UE iii
				Remarks: ded. A.W. Gottschalg; see also A216			
E15	658	400	845	Evocation à la Chapelle Sixtine (Miserere d'Allegri et Ave verum corpus de Mozart), org/hmn/pedal pf	1862–5	Erfurt: Körner, 1865†	EMB ii; UE ii
				Remarks: ded. A.W. Gottschalg; see also A217, B26, G26			
E16	662	404	852–3	Fr. Chopins Präludien [op.28 nos.4 and 9]	?1862–3	Leipzig: Schuberth, 1869†	EMB iv; UE vii
E17	673	382	867	Variationen über den Basso continuo des ersten Satzes der Kantate 'Weinen, Klagen, Sorgen, Zagen . . .' und des Crucifixus der H-moll-Messe von J.S. Bach	?1862–3	Leipzig: Körner, 1865†	EMB iv; UE ii
				Remarks: ded. A.W. Gottschalg; composed after the death of Liszt's daughter, Blandine, on 9 Sept 1862; see also A198, A214			
E18	668	397	870	Slavimo slavno, Slaveni! (Andante maestoso)	1863	Vienna: in *Jb des Sängerbund Dreizehnlinden* (1910–11)†	EMB i; UE iii
				Remarks: arr. of J16			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
E19				Der Papst-Hymnus [Pio IX] (Tu es Petrus; Hymne du Pape)			
E19a	261	391	871	hmn/org	1863–5	Erfurt: Körner, 1865†	EMB iii; UE iii
E19b	664	[391]	931	1st version, org/hmn/pedal pf	1867	Paris: Repos, 1867†	
				2nd version, org	1867		
				Remarks: (a) reworked for chorus and orch I7 no.8; (b) 1st version based on I7 no.8, simplified for 2nd version (unpubd) and ded. Don Zeffirino Falcione; see also A228, B30			
E20	262	383	887	Ora pro nobis, litanei, hmn/org	1864	Erfurt: Körner, 1865†	EMB iii; UE iii
				Remarks: ded. Cardinal Prince Gustav Hohenlohe-Schillingsfürst; after motifs brought from Palestine by Princess Catharina Hohenzollern			
E21	663	405	900	Regina coeli laetare [Lassus], org/hmn/pedal pf	?1865	Leipzig: Schuberth, 1869†	EMB iv; UE vii
E22				[4] Consolations, org/hmn/pedal pf	1866–79		
		[12/3]		1 [3], A	?1879		
	759		613	2 [4], Adagio, D♭	*c*1866–7	Weimar: Kühn, 1867†	EMB ii; UE iv
		[12/5]	614	3 [5], E	*c*1872–3	Leipzig: Schuberth, 1873†	EMB ii; UE iv
		[12/6]	615	4 [6], Tröstung, E	?*c*1879	Langensalza: Beyer, 1884†	UE iv
				Remarks: based on A111b nos.3–6 (no.1 orig. D♭), 2–3 arr. Gottschalg-Liszt; see also D11			
E23	667	411b	948	Offertorium aus der ungarischen Krönungsmesse, org/hmn/pedal pf	?1868	Hamburg: Schuberth, 1873†	EMB iii; UE iv
				Remarks: arr. from I9, see also A238, B31, D10, F3, H14			
E24	[504/1]	[193a]	976	Ave Maria [II], D, hmn	1869	Leipzig: Kahnt, 1871	EMB i; UE vi
				Remarks: arr. of J24, see also A247a, K4			
E25	[2]	[477]	847	Einleitung zur Legende der Heiligen Elisabeth, org/hmn/pedal pf	1872	Leipzig: Kahnt, 1873†, Schuberth, 1873	EMB ii; UE iv
				Remarks: arr. Müllerhartung/Liszt from I4, see also A192, B27			
E26	666	393	1096	Preludio (zu den Glocken des Strassburger Münsters: 'Excelsior!'), org, vv ad lib	1874–5		EMB ii; UE vi
				Remarks: arr. of L15/1; see also B42			
E27	669	394	1139–40	Zwei Kirchenhymnen, org/hmn:			
				1 Salve Regina, nach dem gregorianischen Kirchengesang	1877	Leipzig: Kahnt, 1880†	EMB iii; UE vi
				2 Ave maris stella			NLE i/16†
				1st version, hmn, 4/4	1871–7		
				2nd version, org, hmn, 6/4 [2/3]	1877	Leipzig: Kahnt, 1880†	EMB i, UE vi
				Remarks: ded. Cardinal Prince Gustav von Hohenlohe-Schillingsfürst; no.2 (1st version) based on J19			
E28	263/187a	388	1131	Resignazione (Ergebung), kbd	1877–81	Berlin: facs. in A. Göllerich (H1908)	EMB iii; NLE i/12; UE vi
				Remarks: for kbd, but inst not specified; pubd as pf work in NLE			
E29	[437]	[270]	1134	Agnus Dei de la Messe de Requiem [Verdi], org/hmn/pf	1877–8	Milan: Ricordi, 1879†, 1883 (rev.)	EMB iv; UE vii
				Remarks: 1883 edn with added version for armonipiano; see also A284			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
E30	378/1	389	1136/1	Angelus! Prière aux anges gardiens, hmn	1877–82	Mainz: Schott, 1883†	EMB i; UE vi
				Remarks: ded. D. von Bülow; arr. of A283/1, see also D15			
E31	674a	534	1189	Via crucis	1878–9	EMB, 1986†	EMB iii (partial edn); UE v
				Remarks: part pubd EMB iii entitled 'Kreuzandachten' after Göllerich; arr. of J33, see also A287, B52			
E32	265	386	1203/1	Gebet (Preghiera), org/hmn	1879		
				1st version, Andante		Langensalza: Beyer, 1884	EMB iii; UE vi
				2nd version, Andante pietoso			
				Remarks: ded. A.W. Gottschalg; transposed 2nd version added to E33			
E33	264	384	1202	Missa pro organo lectarum celebrationi missarum adjumento inserviens	1879	Rome: Manganelli, 1879†; Leipzig: Kahnt, 1880	EMB iii; UE v
				Remarks: ded. C. Sayn-Wittgenstein; based on J5 (2nd version), see also E32 and E24			
E34	670	396	1206	Rosario: 1 Mysteria gaudiosa, 2 Mysteria dolorosa, 3 Mysteria gloriosa, org/hmn	1879		EMB iii†; UE v
				Remarks: arr. of J37 (without no.4)			
E35	665	392	1220	San Francesco (Preludio per Il cantico del Sol di San Francesco)	1880		EMB iii†; UE vi
				Remarks: from I8; see also A301, A307; theme based on 'In dulci jubilo'			
E36	[58]	[515]	1261/1	O sacrum convivium, org/hmn	*c*1880–85		UE vi†
				Remarks: see J40			
E37	674	399	1252	A magyarok Istene (Ungarns Gott), org/hmn	1881	Budapest: Táborszky & Parsch, 1881†	EMB iii; UE vi
				Remarks: see also A309, L16, M37			
E38	267	387	1284	Am Grabe Richard Wagners, org/hmn	1883		EMB i†; UE vi
				Remarks: see A321, B42, D20, L15, W8			
E39	266	385	943	Requiem für die Orgel	1883	Leipzig: Kahnt, 1885†	EMB iii; UE v
				Remarks: perf. at C. Sayn-Wittgenstein's requiem mass, Rome, 17 June 1887; arr. of J22			
E40	671	395	1309	In domum domini ibimus (Zum Haus des Herren ziehen wir), Kirchliches Präludium (À l'église)	1884	Berlin: in Göllerich (H1908), appx	EMB iii
				Remarks: see also A331, J46			
E41	268/1	390/1	1312	Introitus	1884	Leipzig: Körner, 1887†	EMB ii; UE vi
E42			1343	Ave verum corpus [Mozart, K618], org/hmn; not the same as E15	1866	Leipzig: Kahnt, n.d. (after 1886)†	EMB iv; UE vii

See also: A267/1–4, A286, A294, A300, A308, J43, J44

ORGAN WITH OTHER INSTRUMENTS

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
F1	679	410	828	Aria 'Cujus animam' aus dem Stabat Mater von Rossini, org, trbn	*c*1860–70		UE viii
				Remarks: ded. C.E. Grosse; not rel. to A141/1; see K5			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
F2	677	409	848/1,2	Hosannah (Alleluja del Cantico del Sol), org, trbn ad lib	1862–3	Weimar: Kühn, 1867†	EMB ii, UE viii
				Remarks: I8, 1st version			
F3	678	411a	1006–7	Aus der Ungarischen Krönungsmesse, vn, org/hmn: 1 Offertorium, 2 Benedictus	1871	Leipzig: Schuberth, 1871†; 1873	UE viii
				Remarks: arr. from I9; the order here reflects the liturgical sequence, as in the 1st edn; see also A238, B31, D10, E23, H14			

ORCHESTRAL

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
G1	95	412	508a, b, c, d	Ce qu'on entend sur la montagne (Bergsymphonie), méditation symphonie after Hugo; 4 versions	1847–56	Leipzig: B&H, 1857†	MW i/1
				Remarks: ded. C. Sayn-Wittgenstein; see also B37, C9, E12			
G2	96	413	575/a, b, c, d	Tasso: lamento e trionfo, sym. poem; after Goethe and Byron; 4 versions	1847–54	Leipzig: B&H, 1856†	MW i/1
				Remarks: ded. C. Sayn-Wittgenstein; orig. for the centenary of Goethe's birth, as Ouvertüre de Tasso von Goethe, and 1st perf. Weimar, 28 Aug 1849, cond. Liszt; later expanded into sym. poem; see also B20, C10			
G3	97	414	551a, b	Les Préludes, sym. poem 'after A. de Lamartine'	1849–55	Leipzig: B&H, 1856†	MW i/2
				Remarks: ded. C. Sayn-Wittgenstein; orig. Ouvertüre des Quatre élémens, rev. 1850–52 as independent orch work, with final title and association with Lamartine from mid-1853; 1st perf. Weimar, 23 Feb 1854, cond. Liszt; see also B12, C11, L2, N44			
G4	102	419	576a, b	Héroïde funèbre, sym. poem; 2 versions	1849–50, rev. 1854–6	Leipzig: B&H, 1857†	MW i/4
				Remarks: ded. C. Sayn-Wittgenstein; see also B49, C15, 1st movement of Q1 until 1853			
G5	115	433	561a, b	Festmarsch zur GoetheJubiläumsfeier; 2 versions	1849–57	Leipzig: Schuberth, 1859†	MW i/11
				Remarks: ded. C. Sayn Wittgenstein; based on A164; see also B19			
G6	99	416	622	Prometheus, sym. poem; 2 versions	1850–55	Leipzig: B&H, 1856†	MW i/3
				Remarks: ded. C. Sayn-Wittgenstein; orig. Ouvertüre to L8, perf. Weimar, 24 Aug 1850, cond. Liszt; rev. as sym. poem, perf. Brunswick, 18 Oct 1855, cond. Liszt; see also B18, C14			
G7	100	417	647a, b	Mazeppa, sym. poem after V. Hugo	1851–4	Leipzig: B&H, 1856†	MW i/3
				Remarks: ded. C. Sayn-Wittgenstein; based on material used in A175/4; sketch, 1845, 1st perf., Weimar, 16 April 1854, cond. Liszt; see also A8, A39, A172, B38, C13			
G8	357	434	679a, b	Huldigungsmarsch; 2 versions	1853–7	Berlin: Bote & Bock, 1858†, 1863 (2nd edn)	MW i/11
				Remarks: ded. Grand Duke Carl Alexander; arr. of A182, 1st version orch. Raff			
G9	98	415	682	Orpheus, sym. poem	1853–4	Leipzig: B&H, 1856†	MW i/2
				Remarks: ded. C. Sayn-Wittgenstein; 1st perf. Weimar, 1854: 16 Feb as introduction to Gluck's opera, 10 Nov, as sym. poem; see also B17, C12, E11, W6			
G10	101	418	677	Festklänge, sym. poem; 2 versions	1853–61	Leipzig: B&H, 1856†, 1861 (rev.)	MW i/4
				Remarks: ded. C. Sayn-Wittgenstein; 1st perf. with Schiller's play *Huldigung der Künste* (music by C. Stör), Weimar, 9 Nov 1854, cond. Liszt; see also B13, C7			
G11	358	435	685	Vom Fels zum Meer! Deutscher Siegesmarsch	?1853	Berlin: Schlesinger: ?1860†	MW i/12

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
				Remarks: ded. King Wilhelm I of Prussia; arr. of A184, see also B14			
G12	108	425	697a, b	Eine Faust-Symphonie in drei Charakterbildern, after J.W. von Goethe; 2 versions, 1st for orch, 2nd for T, male vv, orch	1854–7, 1861	Leipzig: Schuberth, 1861†	MW i/8–9
				Remarks: ded. Berlioz; drafted from late 1830s, Chorus mysticus added 1857, rev. up to 1861; 1st perf., Weimar, 5 Sept 1857, cond. Liszt; see also A190, C19			
G13	103	420	690	Hungaria, sym. poem	1854	Leipzig: B&H, 1857†	MW i/5
				Remarks: ded. C. Sayn-Wittgenstein; 1st perf. Pest, 8 Sept 1856, cond. Liszt; see also A65, B39, C16			
G14	109	426	507	Eine Symphonie zu Dantes Divina Commedia	1855–6	Leipzig: B&H, 1859†	MW i/7
				Remarks: ded. R. Wagner; planned 1839, themes 1847–8, elaborated 186855–6; see also C20, E8, N44, T6			
G15	106	423	734	Die Ideale, sym. poem after Schiller	1856–7	Leipzig: B&H, 1858†	MW i/6
				Remarks: ded. C. Sayn-Wittgenstein; 1st perf., Weimar, 5 Sept 1857, cond. Liszt; see also B44, C17			
G16	110	427	782–3	Zwei Episoden aus Lenaus Faust: 1 Der nächtliche Zug, 2 Der Tanz in der Dorfschenke (Erster Mephisto Walzer)	1857–61	Leipzig: Schuberth, 1866†	MW i/10
				Remarks: ded. K. Tausig; no.1 uses the Pange lingua gloriosa for the feast of Corpus Christi; orch. version of no.2 based on A189; see also B15			
G17	105	422	726	Hunnenschlacht, sym. poem after paintings by W. von Kaulbach	1857	Leipzig: B&H, 1861†	MW i/6
				Remarks: ded. C. Sayn-Wittgenstein; uses melody Crux fidelis (on Pange lingua); projected 1855; 1st perf. Weimar, 29 Dec 1857, cond. Liszt; see also B51, C21			
G18	356	431	732	Festvorspiel	1857	Stuttgart: Hallberger, 1858†	MW i/11
				Remarks: arr. of A188; 1st perf. Weimar, 4 Sept 1857			
G19				Weimar's Volkslied, Sym. orch, C	1857		
				Remarks: See A191, B16, E6, L10, M32, N53			
G20	114	432	733	Künstlerfestzug zur Schillerfeier, 1859	1857	Leipzig: Kühn, 1860†	MW i/11
				Remarks: Based on themes from L9, G15; see also A201, B22			
G21	359	441	742–7	[6] Ungarische Rhapsodien	1857–60	Leipzig: Schuberth, 1874–5†	
				Remarks: orch version by Liszt and F. Doppler of A132 nos.14, 12, 6, 2, 5, 9 (in that order); see also B41			
G22	104	421	765	Hamlet, sym. poem	1858	Leipzig: B&H, 1861†	MW i/5
				Remarks: ded. C. Sayn-Wittgenstein; composed for a private perf. of Shakespeare's play in Weimar, 25 June 1858, cond. Liszt, then much rev; perf. Sondershausen, 2 July 1876, cond. M. Erdmannsdörfer; see also B40, C22			
G23	116	436	737	Festmarsch nach Motiven von E.H. z. S.-C.-G.	1858–9	Leipzig: Schuberth, 1860†	
				Remarks: based on themes from Duke Ernst of Saxe-Coburg-Gotha's opera Diana von Solange, 1858; see also A196, B21			
G24	363	449	784–7	Franz Schuberts Märsche: 1 Vivace, b, 2 Trauermarsch, e♭, 3 Reitermarsch, D, 4 Ungarischer Marsch, d	1859–60, rev. 1870	Berlin: Fürstner, 1870–71†	
				Remarks: based on Schubert's D818, 819, 968b; see also B35			
G25	112	429		Trois odes funèbres:			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
			793a, b	1 Les morts (Lamennais), male vv ad lib	1860		MW i/12†
			889	2 La Notte, c, after Michelangelo	1860–4	MW i/12†	
			919	3 Le triomphe funèbre du Tasse	1866	Leipzig: B&H, 1877†	MW i/2
				Remarks: no.1 ded. C. von Bülow, no.3 ded. L. Damrosch; no.1 see also A202, B23, E7, no.2 B23, D9, no.3 used as epilogue to G3; see also A202, B23, S57			
G26	360	445	846	A la Chapelle Sixtine (Miserere d'Allegri et Ave verum corpus de Mozart)	1862	EMB, 1993†	
				Remarks: see A217, B26, E15			
G27	354	440	858–9	Deux légendes: 1 St François de Paule marchant sur les flots, 2 St François d'Assise: la prédication aux oiseaux	1863	EMB, 1984†	
				Remarks: see A219 (where order of pieces is reversed); contrary to Schnapp's assertion, the piano version preceded the orchestral; see also J13			
G28	113	430	864	Salve Polonia 1st version (Boze coś Polskę) 2nd version (Interludium aus dem Oratorium St Stanislaus)	1863–84	Leipzig: Kahnt, 1884/5† (2nd version)	
				Remarks: based on Pol. song 'Boze coś Polskę', text by A. Felinski, and the Dą browski Mazurek (since 1927 the Pol. national anthem); see also A225, A302, Q1, Q17			
G29	117	439	904	Rákóczi-Marsch, Symphonisch bearbeitet	1863–7	Leipzig: Schuberth, 1871†	
				Remarks: see A228, B33, C25; A60b and A132 are different arr. of same melody			
G30	355	442	881	Vexilla regis prodeunt (Kreuzeshymne)	1864	unpubd	
				Remarks: transcr. of hymn with text by V. Fortunatus; see also A226; J33 different arr. of same melody			
G31	361	443	885	Der Papsthymnus	1864	unpubd	
				Remarks: see also A228, B30, E19, I7 no.8			
G32	351	446	903	Mazurka-Fantasie von Hans von Bülow	1865	Leipzig: Leuckart, 1868†	
				Remarks: based on Bülow's op.13			
G33	118	438	987	Ungarischer Marsch zur Krönungsfeier in Ofen-Pest am 8. Juni 1867	1870	Leipzig: Schuberth, 1871†	MW i/12
				Remarks: see A248, B32			
G34	353	448	1032–3	Szózat und Hymnus (Zwei vaterländische Dichtungen von Vörösmarty and Kölcsey) [B. Egressy and F. Erkel]	1872	Budapest: Rózsavölgyi, 1873†	
				Remarks: ded. Count Gyula Andrássy; 1st perf. Budapest, 19 March 1873, cond. Liszt; see also A261, A335/5			
G35	119	437	1100	Ungarischer Sturmmarsch	1875	Berlin: Schlesinger, 1876†	MW i/12
				Remarks: ded. Count S. Teleky; see also A112, B46			
G36	352	447	1142	Peter Cornelius: Zweite Ouvertüre zum Barbier von Bagdad	1877–80	Leipzig: Kahnt, 1905†	
G37	111	428	1231	Zweiter Mephisto-Walzer	1880–81	Berlin: Fürstner, 1881†	MW i/10
				Remarks: ded. Saint-Saëns; based on A288 and B54; contrary to previous assertions, the pf versions preceded the orch version; 1st perf., Budapest, 9 May 1881, cond. S. Erkel			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
G38	107	424	1255	Von der Wiege bis zum Grabe Du berceau jusqu'a la tombe, sym. poem: 1 Die Wiege, 2 Der Kampf um's Dasein, 3 Zum Grabe, die Wiege des zukünftigen Lebens)	1881–2	Berlin: Bote & Bock, 1883†	MW i/10
				Remarks: ded. Count M. Zichy; possibly after an engraving by Zichy, *Du berceau jusqu'au cercueil*, pubd 21 April 1881 in *Fővárosi Lapok*; see also A303, A310, B55, S61			
G39	364	450	1259–60	Danses galiciennes von J. Zarembski [Zaręmbski]	1881–2	Berlin: Simrock, 1882†	
				Remarks: Liszt inserted a mazurka by Zaręmbski between two Danses galiciennes; see also H14, L17e			
G40	[534]	[214]	1277	A magyarok Istene (Ungarns Gott), orch	1881	unpubd	
				Remarks: Schnapp 82; see also A309, E37, L16, M37			

SOLO INSTRUMENT AND ORCHESTRA

for piano and full orchestra unless otherwise stated

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
H1	145	452	58	Malédiction, pf, str orch	1833–40		MW i/13
				Remarks: a version for sextet (pf, str), also exists			
H2	120	453	64	Grande fantaisie symphonique über Themen aus Berlioz' 'Lelio'	1834	Leipzig: Peters, 1981†	
				Remarks: based on Chant du pêcheur and Chant des brigands			
H3	691	668	65	De profundis (Psaume instrumental)	1834	Eschweiler: Ács, 1989† (2 pf); Chicago: Rosenblatt, 1990†; Toronto: Maxwell, 1990†	
				Remarks: ded. Abbé Lamennais; mentioned in letter to Anna Liszt from Geneva, 28 Aug 1835; H8 (early version) uses some of the thematic material			
H4	124	455	52	Piano Concerto no.1, E♭	1835–56	Vienna: Haslinger, 1857†	MW i/13
				Remarks: ded. H. Litolff; sketches for main theme exist from 1832; 1st perf. Weimar, 17 Feb 1855, with Liszt, cond. Berlioz; see also C8			
H5	392	131	142/2	Grandes variations de concert (Hexaméron) sur un thème des Puritains [Bellini]	1837–9	Paris: Troupenas, ?1839†	
				Remarks: see A41, C2			
H6	125	456	247	Piano Concerto no.2, A	1839–61	Mainz: Schott, 1863†	MW i/13
				Remarks: ded. H. von Bronsart; 1st perf. Weimar, 7 Jan 1857, Bronsart, cond. Liszt; see also C23			
H7			299/2	Grande paraphrase de concert 'God Save the Queen' et 'Rule Britannia'	1841		
				Remarks: MS at Stargardt, July 1998, item 908			
H8	126	457	246/1,2	Totentanz (2 versions)	1847–?1862	Leipzig: Siegel, 1865†	MW i/13
				Remarks: ded. H. von Bülow; inspired (1839) by Orcagna's frescoes in the Campo Santo di Pisa and Holbein etchings; 1st perf. The Hague, 15 April 1865, with Bülow, cond. Verhulst; see also A62, C24			
H9	122	454	550	Fantasie über Motive aus Beethovens Ruinen von Athen	1848–52	Leipzig: Siegel, 1865†	

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
				Remarks: ded. N. Rubinstein; shares thematic material with A124; 1st perf. Pest, 1 June 1853, with Bülow, cond. F. Erkel; see also A177, C6			
H10	367	460	563	Polonaise brillante von Weber [op.17]	1849	Berlin: Schlesinger, 1851†	
				Remarks: ded. A. Henselt; see also A175			
H11	365		574	Concerto pathétique (2 versions)	1849/50–85	Leipzig: B&H, 1896†	
				Remarks: 1st version based on A167; orchd version Liszt/Raff, unpubd; 2nd version based on C18, orchd E. Reuss, rev. Liszt, pubd posthumously; 1st perf. Tivoli, Villa d'Este, between 10 and 15 Sept 1885, cond. Liszt			
H12	123	458	667	Fantasie über ungarische Volksmelodien	1849–52	Dresden: Heinze (Peters), 1864†	
				Remarks: ded. H. von Bülow; based on A132 no.14; 1st perf. Pest, 1 June 1853, with Bülow, cond. F. Erkel			
H13	366	459	643	Franz Schuberts grosse Fantasie op.15 [D760]	1851	Vienna: Spina, 1857†	
				Remarks: see C5			
H14	362	444	1102	Benedictus aus der Ungarischen Krönungsmesse, vn, orch	1875–7	Leipzig: Schuberth, 1877†	
				Remarks: ded. A. Kömpel on MS; see also A238, B31, D10, F3, I9			

SACRED CHORAL WITH ORCHESTRA

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
I1	5	480	1073	Sainte Cécile (légende, D. Gay), Mez, mixed chorus ad lib, orch/pf/(with hmn, hp)	1845–74	Leipzig: Kahnt, 1876†	
				Remarks: ded. L. Haynald, Archbishop of Kalocsa; orig. version begun 1845 for Queen Maria da Gloria of Portugal			
I2	9	484	706	Missa solennis zur Erweihung der Basilika in Gran, S, A, T, B, mixed chorus, orch	1855–8	Vienna: Imperial Printing House, 1859†; Leipzig: Schuberth, 1871 (rev.)	
				Remarks: 1st perf. 31 Aug 1856, Esztergom			
I3	13	489	707/1a, b	Der 13. Psalm (Herr, wie lange willst du meiner so gar vergessen)			
				1st version: S, Mez, T, Bar, mixed chorus, orch	1855–8		
				2nd version: T, mixed chorus, orch	1859–63	Leipzig: Kahnt, 1864†, 1878 (rev. edn)	
				Remarks: 2nd version ded. P. Cornelius; 1st version 1st perf. Berlin, 6 Dec 1855, 2nd version 1st perf. Karlsruhe, 22 Aug 1864; org part (C707/2) not a separate work, but added for perf. in Amsterdam, 25 April 1866			
I4	2	477	748	Die Legende von der heiligen Elisabeth (orat, O. Roquette), S, A, 3 Bar, B, chorus, orch, org	1857–62	Leipzig: Kahnt, vs 1867†, fs 1869, 1882 (Fr. version); London: Novello, 1884 (Eng. version)	
				Remarks: ded. King Ludwig II of Bavaria; 1st perf. Pest, 15 Aug 1865; see also A192, B27, E25			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
I5	14	490	822	Der 18. Psalm (Coeli enarrant gloriam Dei; Die Himmel erzählen die Ehre Gottes)			
				1st version, male vv, (orch, org ad lib)/(ww, brass, perc ad lib)	1860	Weimar: [autographiert Carl Götze], 1861†	
				2nd version, male vv, (org)/(ww, brass, perc ad lib)	1870	Leipzig: Schuberth, 1871†	
				Remarks: intended ded. C. Sayn-Wittgenstein			
I6	48	503	1104	Der Herr bewahret die Seelen seiner Heiligen (Ps xcvi. 10–11), mixed chorus, 2 tpt, 3 trbn, tuba, org, timp	?1860s–1875	Leipzig: Licht & Meyer, 1887†	MW v/6
				Remarks: for memorial concert unveiling the Carl August monument, Weimar, 3 Sept 1875; see also A268			
I7	3	478	710	Christus (orat, Bible and Catholic liturgy), S, A, T, Bar, B, mixed chorus, orch, org	1866–72	Leipzig: Schuberth, 1872†	
				I Oratorium in Nativitate Domini (Weihnachts-Oratorium): 1 Rorate coeli (Einleitung), 2 Angelus Domini (Pastorale und Verkündigung des Engels), 3 Stabat Mater speciosa (Hymnus), 4 Hirtenspiel an der Krippe (Pastorale), 5 Et ecce stella (Die heiligen drei Könige Marsch)			
				II Post Epiphaniam: 6 Beati pauperes spiritu (Die Seligkeiten), 7 Pater Noster (Gebet), 8 Tu es Petrus (Die Gründung der Kirche); 9 Et ecce motus magnus (Das Wunder), 10 Hosanna, benedictus qui venit (Der Einzug in Jerusalem)			
				III Passio et resurrectio: 11 Tristis est anima mea, 12 Stabat Mater dolorosa (Jacopone da Todi), 13 O filii et filiae (Hymnus Paschalis), 14 Resurrexit!			
				Remarks: planned from 1853; nos.6–7 also separate works (J9, J14); 1st perf. Weimar, 29 May 1873; see also A222, A228, B30, E19, G31			
I8	4	479	857a, b, c	Cantico del Sol di San Francesco	1862		UE ix†
				1st version, Cantico di San Francesco, Bar, male vv, orch, org/ (Bar, male vv ad lib, pf, org/hmn)			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
	[4]	[479]	[857a, b, c]	2nd version, Cantico del Sol di San Francesco d'Assisi, Bar, male vv, orch, org	1879–82	Leipzig: Kahnt, 1884†	MW v/5
				Remarks: 2nd version ded. A. Senfft von Pilsach; 1st version 1st perf. Rome, Palazzo Altieri, 23 March 1863; see also A219, E14, F2; 2nd version 1st perf. Pressburg, 21 Dec 1884; see also A301, A307, E35, F2, S59			
I9	11	487	924	Ungarische Krönungsmesse, S, A, T, B, mixed chorus, orch	1866–9	Leipzig: Schuberth, 1870† fs, vs 1871	
				Remarks: for coronation of Emperor Franz Joseph I and Empress Elisabeth as king and queen of Hungary, 1st perf. Buda, 8 June 1867, cond. W.G. Preyer; Ps cxvi (J6) added 1869; see also A238, B31, D10, E23, F3, H14, J6;			
I10	7	481	120a, b	Cantantibus organis (Antiphona in festo Sta Caeciliae, A, mixed chorus, orch/ A, mixed chorus hmn, pf, hp ad lib	1879	Rome: Manganelli, 1880†; Leipzig, Kahnt, 1881	MW v/5
				Remarks: for the inauguration of a Palestrina monument, Rome, May 1880; see also L10, Q17, S53, S54			

SACRED CHORAL MUSIC

a cappella, or with ensemble or keyboard

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
J1				Ave Maria (I)			MW v/6
	20/1	496a	357a	1st version, B♭, mixed chorus 6vv, org ad lib	1842	Vienna: Haslinger, 1846†	
	20/2	496b	357b	2nd version, A, mixed chorus 4vv, org	1852	Leipzig: B&H, 1853†	
				Remarks: 2nd version ded. Pater Stanislaus Albach; see also E4			
J2	19	508	443	Hymne de l'enfant à son réveil (O père qu'adore mon père (A. de Lamartine)			
				1st version, female, vv, hmn/pf, hp ad lib	?*c*1844		
				2nd version, 3 equal vv, pf/hmn	?1860–62		
				3rd version, 3 equal vv, pf/hmn	1865		
				4th version, female vv, hmn/pf, hp ad lib	1874	Budapest: Táborsky & Parsch, 1875†	MW v/5
				Remarks: version 1 lost; composed 1843 according to Schnapp (A1942), no.39, possibly used in A61, A158/6; version 2 MS incl. inc. Ital. text; version 3 with complete Ital. text; version 4 pubd with text in Fr., Ger. (P. Cornelius) and Hung. (K. Ábrányi)			
J3	21/1	518a	484a	Pater noster (I)			
				1st version, male vv	1846	Vienna: Haslinger, 1846†	
	21/2	518b	484b	2nd version, TTBB, org	1852, rev.	Leipzig: B&H, 1853†	MW v/6
				Remarks: MS title same as in A61/6			
J4				Five choruses on French texts, 4 mixed vv (nos.1–4), 3 equal vv (no.5):	?1846	Budapest: EMB, 1989† (no.2 only)	
	18/2	506/2	287	1 L'Eternel est son nom (J. Racine)			
	18/3	506/3	288	2 Chantons, chantons l'auteur de la lumière (Racine)			
	18/4	506/4	289	3 untexted, in A (Allegretto, moderato con grazia)			
	18/5	506/5	290	4 Combien j'ai douce souvenance (Chateaubriand)			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
	18/1	506/1	286	[5] Qui m'a donné la naissance			
				Remarks: probably for choral competition Nos patriae fines, mentioned in letter to Anna Liszt, March 1846; no.4 uses Auvergne folksong melody, see Schnapp (A1942), no.43; no.5 text inc., and not numbered; another chorus probably lost; see also S46			
J5				Missa quattuor vocum ad aequales, 4 male vv, org			
	8/1	485a	547a	1st version	1846–7	Leipzig: B&H, 1853†	
	8/2	485b	547b	2nd version	1869	Paris: Repos, 1869†; Leipzig: B&H, 1870 (new edn)	MW v/3
				Remarks: 1st version ded. Pater Albach; pubd 1848 according to Ramann, vol.ii/2, p.503, but unconfirmed			
J6	15a	[487/3]	981	Psalm cxvi (Laudate Dominum), male vv, pf	1849–69	Hamburg: Schuberth, 1869†	
				Remarks: see I9			
J7	24	533a	680	Te Deum (I), male vv, org	1853		MW v/7†
J8	23	504	681	Domine salvum fac regem (Ps xx), T, male vv, org/orch	1853		MW v/5†
				Remarks: orchd for ww by Raff			
J9	25	529	708	Les béatitudes (Die Seligkeiten) (Matthew v, 3–10), Bar, mixed vv, org	1855–9	Leipzig: Kahnt, 1861†	
				Remarks: ded. C. Sayn-Wittgenstein: see also I7 no.6			
J10	15/2	491b	779b, c	Der 23. Psalm (Mein Gott, der ist mein Hirt), (J.G. Herder, after Bible)			
				1st version, T/S, male chorus, hp/pf, org/hmn	?1859–61		
				2nd version, T/S, male vv ad lib, hp/pf	1859–62	Leipzig: Kahnt, 1864†	MW v/6
				3rd version, chorus, orch			
				Remarks: 1st version 1st perf. 18 June 1860; pubd 1864 without chorus (K1); 3rd version lost, see S53			
J11	17	493	780	Der 137. Psalm (An den Wassern zu Babylon) S, female vv, vn, hp/pf, org/hmn	1859–62	Leipzig: Kahnt, 1864†, 1880s (rev.)	MW v/6
				Remarks: see also K2; orch version lost, see S54			
J12	27	533b	781	Te Deum (II), mixed vv, org, brass and perc ad lib	1859		MW v/7†
				Remarks: for the wedding of Marie Sayn-Wittgenstein to Prince Constantine von Hohenlohe, Weimar, 15 Sept 1859			
J13	28	494	823	An den heiligen Franziskus von Paula, Gebet (?M. von Sabinin), solo male vv, male chorus, hmn/org, 3 trbn and timp ad lib	*c*1860–1874	Budapest: Táborszky & Parsch, 1875†	MW v/5
				Remarks: see A219/2, G27/2			
J14	29	519	824	Pater noster (II), A♭, 4 mixed vv, org	?1860	Leipzig: Kahnt, 1864†	MW v/6
				Remarks: as Pater noster I in MW, *Grove6* and Raabe; used in I7 (no.7)			
J15a				Christus ist geboren (Weihnachtslied I) (T. Landmesser) (1st setting Mässig bewegt, 4/4)	1863	Berlin: Bote & Bock, 1865†	
	31/1	536a	872a	1st version, D, mixed vv, org			
	31/2	536/1	872b	2nd version, E, male vv, org			
J15b				Christus ist geboren (Weihnachtslied II) (T. Landmesser) (2nd setting Andante pietoso, 2/4)	1863	Berlin: Bote & Bock, 1865†	
	32/1	536b	873a	1st version, F, mixed vv, org/hmn			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
	32/2	536/2	873b	2nd version, G, male chorus a cappella, org postlude ad lib			
				Remarks: See A227			
J15c	32/3	536d	873c	[Weihnachtslied II], 3rd setting (Andante pietoso, 2/4), G, SSA a cappella			
J16	33	531	868	Slavimo slavno, slaveni! (O. Pozzo [U. Pucić]), male vv, org	1863–6		MW v/6†
				Remarks: for the millennium celebration for St Cyril and St Methodius; 1st perf. Rome, S Girolamo deglia Schiavoni, 3 July 1863; see also A223, E18			
J17	35	501	901a, b	Crux! (Hymne des marins avec Antienne approbative de N[otre]T[out][Saint]P[ère] Pie IX (Guichon de Grandpont), male vv, a cappella/(female/children/s vv, pf)	1865	Brest: Imp. Anner., 1865†	MW v/6
J18	10	486	902	Missa choralis (Organo concinente), chorus, org	1859–65	Leipzig: Kahnt, 1869†	MW v/3
J19				Ave maris stella (V. Fortunatus)	1865/6–1868		MW v/6
	34/1	499a	906a	1st setting, G, male vv, org/hmn		Leipzig: Kahnt, 1870†, 1871, 1882	
	34/2	499b	906b	2nd setting, B♭, male vv, org/hmn		Paris: Repos, 1868†; Leipzig: Kahnt, 1871, 1882	
				Remarks: ded. J. Laussot; see also A243, E27, K3			
J20	30	526	825	Répons et Antiennes (Responsoriens und Antiphonen), male vv, org ad lib	1860		MW v/7†
J21	36	502	933	Dall'alma Roma, 2vv, org ad lib	1867–8		UE ix†
				Remarks: see I7/8, E19			
J22	12	488	934	Requiem (Messe des morts), 2 T, 2 B, male vv, org, brass ad lib	1867–8	Paris: Repos, 1869†; Leipzig: Kahnt, 1871, (rev., incl. J30)	MW v/3
				Remarks: in memory of Liszt's mother and children Daniel and Blandine; see also E39			
J23	37	513	949	Mihi autem adhaerere (Offertoire de la messe du patriarche séraphique San François) (from Ps lxxiii), male vv, org	1868	Paris: Repos, 1869†; Leipzig: Kahnt, 1871 (2nd edn), 1882	MW v/6
J24	38	497	974	Ave Maria (II), D, mixed vv, org	1869	Regensburg: Pustet, 1870†; Leipzig: Kahnt, 1871, 1882	MW v/6
				Remarks: ded. J. Laussot and Cherubini Choral Society, Florence; see also A247a, E24, E32, E33, K4			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
J25	39	510a, b	978a, b	Inno a Maria Vergine, (mixed vv, hp, org)/(mixed vv, hp, pf 4 hands, hmn)	1869		MW v†
J26				Pater noster (III)			
	41/1	521a	979a	1st setting, F, mixed vv, org/pf	1869	Regensburg: Pustet, 1870†; Leipzig: Kahnt, 1871, 1882	
	41/2	521b	979b	2nd setting, B♭, male vv, org/hmn/pf	1869		MW v/6†
				Remarks: 1st setting ded. J. Laussot and Cherubini Choral Society; no.1 in 9 Kirchenchorgesänge, also in 12 Kirchenchorgesänge; 2nd setting ded. J. Laussot			
J27				Tantum ergo (T. Aquinas)	1869		MW v/6
	42/1	532a	980b	1st setting, female vv, org		Regensburg: Pustet, 1871†; Leipzig: Kahnt, 1871 (2nd edn), 1882 (rev.); London: Curwen, 1896	
	42/2	532b	980a	2nd setting, male vv, org		Leipzig: Kahnt, 1871†, 1882 (2nd edn)	
				Remarks: 1st setting ded. F. Witt in 1st edn; no.4 in 9 Kirchenchorgesänge; also in 12 Kirchenchorgesänge, ded. J. Laussot; 2nd setting ded. J. Laussot, no.4 bis in 9 Kirchenchorgesänge; also in 12 Kirchenchorgesänge			
J28	40	516a	984	O salutaris hostia (I), (T. Aquinas), B♭, female vv, org	1869	Regensburg: Pustet, 1871†; Leipzig: Kahnt, 1871 (2nd edn), 1882 (3rd edn); London: Curwen, 1896	MW v/6
				Remarks: ded. F.X. Haberl, no.3 in 9 Kirchenchorgesänge; ded. J. Laussot; in 12 Kirchenchorgesänge			
J29	43	516b	985	O salutaris hostia (II), E, mixed vv, org	1869–?1870	Leipzig: Kahnt, 1871†, 1882	MW v/6
				Remarks: ded. J. Laussot; no.8 in 9 Kirchenchorgesänge; in 12 Kirchenchorgesänge			
J30	45	511	991	Libera me, male vv, org	1871	Leipzig: Kahnt, 1871†, 1882 (2nd edn)	
				Remarks: ded. J. Laussot; used in J22			
J31	44	500	1010	Ave verum corpus (T. Aquinas), mixed vv, org ad lib	1871	Leipzig: Kahnt, 1871†, 1882	MW v/6
				Remarks: ded. J. Laussot			
J32				Anima Christi, sanctifica me, male vv, org	1874		
	46/1	495a	1072a	1st version, 4/4 (Lento ma non troppo)			MW v/6†
	46/2	495b	1072b	2nd version, 3/4 (Andante, non troppo lento)		Leipzig: Kahnt, 1882†	MW v/6a, b
				Remarks: ded. J. Laussot; no.10 in 12 Kirchenchorgesänge			
J33	53	534	1112	Via Crucis, les 14 stations de la croix (P. Gerhardt and J. Rist), solo vv, chorus, org/pf	1876–9		MW v/7†; EMB, in Musicotheca classica, ix, n.d.

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
				Einleitung: Vexilla Regis. O Crux, Ave!; Station 1. Jésus est condamné à Mort; Station 2. Jésus est chargé de la Croix; Station 3. Jésus tombe pour la première fois; Station 4. Jésus rencontre sa très sainte mère; Station 5. Simon la Cyrénéen aide Jésus à porter sa Croix; Station 6. Sancta Veronica ('O Haupt voll Blut und Wunden'); Station 7. Jésus tombe pour la seconde fois; Station 8. Les femmes de Jérusalem ('Nolite flere super me, sed super vos ipos et super filios vestros'); Station 9. Jésus tombe pour une troisième fois; Station 10. Jésus est dépouillé de ses vêtements; Station 11. Jésus est attaché à la Croix ('Crucifige'); Station 12. 'Eli, eli, lamma Sabacthani.' ('Consummatum est'; 'O Traurigkeit, o Herzeleid'); Station 13. Jésus est deposé de la Croix; Station 14. Ave Crux, spes unica. Amen.			
				Remarks: offered to Pustet, Regensburg, 1884, but refused; see also A287, B52, E31			
J34	51	507	1152	Meine Seel' erhebt den Herrn! (Gott sei uns gnädig und barmherzig; Der Kirchensegen) (Ps lxvii, 2–3, 8), mixed vv, org	1878	unpubd	
				Remarks: ded. R. Pohl; orig. for keyboard, see A286			
J35	52	530	1153	Septem sacramenta, responsories, Mez, Bar, mixed vv, org: 1 Baptisma, 2 Confirmatio, 3 Eucharistia, 4 Poenitentia, Extrema unctio, 6 Ordo, 7 Matrimonium	1878–84	Rome: Manganelli, 1879; autographies nos.3 and 7 only	MW v/7†
				Remarks: inspired by drawings by F. Overbeck, now in the Nationalgalerie, Berlin; 1st perf. Weimar, 10 July 1879; see also L. Ramann (E1983, p.136)			
J36	546a		1199	O Roma nobilis	?1879		MW v/7†
				Remarks: melody by G. Baini; see also A294			
J37	56	527	1204–5	Rosario, nos.1–3 mixed vv, org/hmn, no.4 Bar/unison male vv, org/hmn: 1 Mysteria gaudiosa, 2 Mysteria dolorosa, 3 Mysteria gloriosa, 4 Pater noster	1879		MW v/7†; UE ix (no.4)
				Remarks: offered to Pustet, Regensburg, in 1879, but declined; see also E34			
J38	55	517	1209	Ossa arida, unison male vv, org 4 hands/pf 4 hands	1879		MW v/6†
J39				Pro Papa, mixed vv, org	1880	Rome: Manganelli, 1881†; Leipzig: Kahnt, 1882	MW v/6
	59	523/2	1229	1 Tu es Petrus			
	59	523	1228	2 Dominus conservet eum			
				Remarks: ded. Pope Leo XIII			
J40	58	515	1236	O sacrum convivium, A solo, female vv ad lib, org, hmn	1880–85		MW v/6†; UE ix

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
				Remarks: see E36			
J41	47	483	1258	Sankt Christoph, female vv, pf, hmn, hp ad lib	1881	unpubd	
J42	49	535	1111a	Weihnachtslied (O heilige Nacht), T, female vv, org/hmn	1881	Berlin: Fürstner, 1882†	MW v/6
				Remarks: ded. N. Helbig; based on A267/2			
J43	61	408	1293	Nun danket alle Gott (M. Rinckart), male/mixed vv, brass, perc, org ad lib	1883	Leipzig: B&H, 1884†	MW v/7; UE vi
				Remarks: ded. C. Hase; for the consecration of the organ in Riga			
J44	60	498	1297	Sposalizio [Trauung] nach dem gleichnamigen Bilde Raphael's (Geistliche Vermählungsmusik; Ave Maria), (unison A vv)/(A solo, A chorus), org/pf 4 hands	?1883	B&H, 1890†	MW v/6; UE ix
				Remarks: based on A55/1; 1st edn also with Ger. text, Geist der Liebe, segne uns!			
J45	16/2	492a	1232b	Der 129. Psalm (De profundis), B/A, pf/org	1883–6	Leipzig: Kahnt, 1886†	
				Remarks: orig. intended for inclusion in St Stanislaus (Q17)			
J46	57	509	1308	In domum Domini ibimus (Zum Haus des Herren ziehen wir) (Ps cxxi), mixed vv, org, brass, perc	1884		MW v/5†
				Remarks: 1st perf. Bayreuth, Catholic Church, 1892, by Göllerich on 6th anniversary of Liszt's death; see also A331, E40			
J47	62	512	1315	Mariengarten (Quasi cedrus!; Jardin de Marie), (*Ecclesiastes* xxiv. 13–15, 12), A, T, solos ad lib, SSAT, org	*c*1884		MW v/6†
				Remarks: sent to Pustet, Regensburg, in 1884 but declined			
J48	63	525	1316	Qui seminant in lacrimis (Ps cxxv), mixed vv, org	1884		MW v/6†
J49	64	522	1339	Pax vobiscum!, 4 male vv, org	1885	Zürich: Hug, 1885†; Leipzig: Licht & Meyer, ?1885; Weimar: Licht & Meyer, 1886	MW v/6
				Remarks: ded. B. Hilpert and Strasbourg Male Choir			
J50	65	524	1340	Qui Mariam absolvisti (T. da Celano), Bar, unison mixed vv, org/hmn	1885	Leipzig: in Der Chorgesang, 1886†, Kistner, 1886	MW v/6†
J51	66	528	1341	Salve Regina, mixed vv	1885		MW v/6†
				Remarks: 1st melody, Gaude Mater Polonia, occurs in sketches for St Stanislaus (Q17)			
J52	22	520	616	Pater noster (IV), C, 4 mixed vv, org		unpubd	
				Remarks: apparent composition date in MS, 1850, unverifiable			

ACCOMPANIED SACRED SOLO VOCAL MUSIC

LW	*S*	*R*	*C*	*Title (subtitle/ alternative title)*	*Composed*	*Published*	*Collected editions*
K1	15/1	491a	779a	Der 23. Psalm (Mein Gott, der ist mein Hirt) (J.G. Herder, after Bible), T/S, hp/pf, org/hmn	1859–62	Leipzig; Kahnt, 1864†, ? mid-1880s (rev.)	
				Remarks: Fr. edn also pubd Kahnt; see also J10, S53			
K2	17	493	780	Der 137. Psalm (An den Wassern zu Babylon), A, vn, hp/pf, org/hmn	1859		

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published	Collected editions
				Remarks: 1st perf. Weimar, 30 Oct 1859; orch version mentioned in letter to C. Sayn-Wittgenstein, 12 Jan 1872; see also J11, S54			
K3	680	641	945	Ave maris stella, 1v, pf/hmn	?1868	Paris: Repos, 1868†; Leipzig; Kahnt, 1872	MW vi/6†; UE ix
				Remarks: see also A243, E27, J9			
K4	681	639	977	Ave Maria, D, 1v, org/hmn	1869		MW v/6†; UE ix
				Remarks: see also J24 and A247a, E24, E32, E33			
K5	682	643a	1071	Cujus animam [Rossini: Stabat mater], T, org	?1874	Mainz: Schott, 1874†	MW v/7; UE ix
				Remarks: see also A141/1, F1			
K6	16/1	492b	1232a	Der 129. Psalm (De profundis), Bar, male vv, org	1880–81	Leipzig: Kahnt, 1883†	
				Remarks: see also J45 and Q17			
K7	343	643	1237	Sancta Caecilia (Fiat cor meum immaculatum ut non confundar), A, org/hmn	1880–85		MW vi/6†; UE ix
				Remarks: music different from I1			
K8	341	640	1246	Ave Maria, G, 1v, hmn/pf	1881	Berlin: Plothow, 1906†	
				Remarks: a version with orch is by Goepfart; see also A308			
K9	342	642	1317a, b, c	Le crucifix (V. Hugo), female vv (3 versions)	1879–84	Leipzig: Kahnt, 1884†	MW v/6; UE ix
				Remarks: 1st and 2nd versions 1879, 3rd version 1881, rev. 1884			
K10	683a		1366	Gebet (E. Geibel) [F. Korbay], 1v, org	?1883		
				Remarks: see also N80/2			

SECULAR CHORAL MUSIC WITH ORCHESTRA

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published	Collected editions
L1	67	537	442	Festkantate zur Enthüllung des Beethoven-Denkmals in Bonn (Was versammelt hier die Menge) (O.L.B. Wolff), 2 S, 2 T, 2 B, orch	1845	New York: Peters, 1989† (vs)	
				Remarks: 1st perf. Bonn, 13 Aug 1845; see also A126, B6			
L2	80	547	415–18	Les quatre élémens (J. Autran): 1 La terre, 2 Les aquilons, 3 Les flots, 4 Les astres, male vv, orch	1844–8	unpubd	
				Remarks: based on M20, orchd Conradi and Liszt; 1st perf. Marseilles, 1845; used in G3			
L3	81	548	444	Le forgeron (Le fer est dur, frappons, frappons) (F. de Lamennais), T, B, male vv, orch	1845–8	unpubd	
				Remarks: based on M21, orchd Conradi and Liszt; see also T7			
L4	[79]	[549]	[332]	Titan (Auf des Athos blauen Felsenspitzen) (F. von Schober), Bar, male vv, orch	1848	unpubd	
				Remarks: based on M14 (2nd version), orchd Conradi and Liszt			

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published	Collected editions
L5	83	553	548	Ungaria-Kantate (Aus Osten aus der Sonne Tor) (F. von Schober), S, T, B, male qt (soli), male choir, vv, orch/pf	1848		EMB, 1961†
				Remarks: 1st planned 1842, see poem 'In Musik gesetzt von Franz Liszt', in Schober's *Gedichte* (Stuttgart, 1842); orchd Conradi and Liszt; 1st perf. Weimar, 21 May 1912, cond. P. Raabe			
L6	708		1398	Rinaldo (cant., Goethe), T, male vv, orch/pf	1848	unpubd	
				Remarks: based on music by unidentified composer; orchd Conradi and Liszt			
L7	[85]	[555]	[568]	Chor der Engel aus Goethe's Faust (pt 2) (Rosen, ihr blendenden), mixed vv, hp/pf	1849	unpubd	
				Remarks: orchd Conradi and Liszt; see also M29			
L8	69	539		Chöre zu Herders entfesseltem Prometheus (R. Pohl)			
			621a	1st version; S, A, 2 T, 2 B, mixed vv, orch	1850		
			621b, c	2nd version, S, A, 2 T, 2 B, double chorus, orch	1855–9	Leipzig: Kahnt, 1861† (fs), 1874 (vs), 1877 (rev. fs)	
				Remarks: 1st version 1st perf. Weimar, 24 Aug 1850; see also A213, B24, G6			
L9	70	540	683a, b, c	An die Künstler (F. Schiller)			
				1st version, 2 T, 2 B, male vv, wind ens	1853	Berlin: Schlesinger, 1854†; Weimar: Kühn, 1854	
				2nd version, 2 T, 2 B, male vv, orch	1853–4	Weimar: Kühn, Autography, 1854†; Berlin: Schlesinger	
				3rd version, 2 T, 2 B, male vv, orch	1856–7	Weimar: Kühn, 1856†	
				Remarks: 1st version: wind arr. by Raff, 1st perf. Karlsruhe, 3 Oct 1853, cond. Liszt; 2nd version ded. R. Wagner; for full orch; 1st perf. Weimar, 24 Feb 1854, cond. Liszt; 3rd version 1st perf. Weimar, 5 Sept 1857, cond. Liszt, org part added after 1st perf.			
L10				Weimar's Volkslied (Von der Wartburg) (P. Cornelius), 2 versions:			
	87/1	557a	720a	1st version E, male vv, wind orch, perc	1857, rev. ?before 1875	Weimar: Kühn, 1857†	
	[87]	[557]	[720]	2nd version, C, unison mixed vv, brass orch		1857	
				Remarks: 1st perf. Weimar, 3 Sept 1857, for the Carl-August-Feier; pubn incl. pf acc., see M32a; mixed vv MS incl. pf acc.; see also A191, B16, E6, G19, N53			
L11	71	541	982	Gaudeamus igitur, (Humoreske, Zur Feier des hundertjährigen Jubiläums der Akademischen Konzerte zu Jena 1870), solo vv ad lib, male/mixed chorus, orch	1869–70	Leipzig: Schuberth, 1871†	
				Remarks: ded. K. Gille; 1st perf. Jena, 1870, cond. K.E. Naumann; see also A246, B34			
L12	68	538	986	Zur Säcularfeier Beethovens (II. Beethoven-Kantate) (A. Stern), S, A, T, B, mixed chorus, orch	1869–70	Leipzig: Kahnt, 1870†	

LW	*S*	*R*	*C*	*Title (subtitle/ alternative title)*	*Composed*	*Published*	*Collected editions*
				Remarks: ded. Grand Duchess Sophie of Saxe-Weimar; addl verses by F. Gregorovius; 1st perf. 29 May 1870, for the Allgemeinen deutschen Musikverein			
L13	376	652	1012	Die Allmacht von Franz Schubert (Gross ist Jehova, der Herr) (J.L. Pyrker), T, male vv, orch, org/hmn	1871	Leipzig: Schuberth, 1872†	
				Remarks: based on Schubert's song D852/2; 1st perf. Budapest, 29 March 1871, cond. Liszt			
L14	345	638	1040–46	Wartburg Lieder (Der Braut Willkommen auf Wartburg) (J.V. Scheffel), T, 2 Bar, mixed vv, orch/pf: 1 Introduction, 2 Wolfram von Eschenbach, 3 Heinrich von Ofterdingen, 4 Walther von der Vogelweide, 5 Der tugendhafte Schreiber, 6 Biterolf und der Schmied von Ruhla, 7 Reimar der Alte	1872–3	Leipzig: Kahnt, vs 1873†, ?1876	MW vii/3
				Remarks: orig. version incl. Die verzauberte Prinzessin, Klingsor aus Ungarland and longer introduction, deleted by Liszt before 1873 pubn; fs unpubd; 1st perf. Wartburg, 23 Sept 1873			
L15	6	482	1074	Die Glocken des Strassburger Münsters: 1 Vorspiel, 2 Excelsior! 3 Die Glocken (H.W. Longfellow), Mez, Bar, mixed chorus, orch, org	1874–5	Leipzig: Schuberth, 1875†	
				Remarks: ded. Longfellow: uses the pitches of the Strasbourg Cathedral bells; 1st perf. Budapest, 10 March 1875; see also A321, B42, E26, E38, T31, W8			
L16	339	635	1249	A magyarok Istene (Félre kiskelküek)/ Ungarns Gott (Hinweg, Kleinmütige) (A. Petőfi, trans. Neugebauer), Bar, male vv, wind orch, perc	1881		
				Remarks: orchd for National Choral Festival, Debrecen; 1st perf. 19 Aug 1882; see also A309, E37, M37			
L17	93	563	1294a–f	Magyar király-dal (Aldott légyen Magyarok királya) Ungarisches Königslied (Sei gesegnet König der Magyaren) (K. Ábrányi trans. L. Neugebauer), 6 settings (1 male vv a cappella, 2 mixed vv a cappella, 3 male vv, pf, 4 mixed vv, pf, 5 male/mixed vv, orch/ orch, 6 childrens' vv)	1883	Budapest: Táborszky & Parsch, 1885†	
				Remarks: composed for the opening of the Budapest Opera House (24 Sept 1884), but 1st perf. Pressburg, 21 Dec 1884; see also A328, B60, N81			

SECULAR CHORAL MUSIC A CAPPELLA, OR WITH ENSEMBLE OR KEYBOARD

LW	*S*	*R*	*C*	*Title (subtitle/ alternative title)*	*Composed*	*Published, Collected editions*
M1	74	545/1	312a	Das deutsche Vaterland I (Was ist das deutsche Vaterland?), (E.M. Arndt), in D, maestoso, 4 solo vv, chorus male vv, pf	1841	Berlin: Schlesinger, 1842†
				Remarks: ded. King Friedrich Wilhelm IV of Prussia; see also M27, S33; 1st edn mentions orch version (S33), presumed lost; 1st perf. Leipzig, 16 Dec 1841		
M2	72/1	542/1	308	Rheinweinlied (Wo solch ein Feuer) (G. Herwegh) [Vierstimmige Männergesänge no.1], male vv, pf	1841, rev. 1884	Mainz: Schott, 1843†
				Remarks: ded. J. Lefebvre; 1st perf. Jena, 30 Nov 1841 (not Leipzig, 6 Dec, as reported in *AMZ*, xliii (1841), 1070		
M3	72/2	542/2	309	Studentenlied aus Goethe's Faust (Es lebt' eine Ratt im Kellernest) [Vierstimmige Männergesänge no.2], male vv	1841–2	Mainz: Schott, 1843†
				Remarks: ded. W. Speyer; revision for perf. before 12 Jan 1857 mentioned in letter to J. Herbeck		
M4	72/3	542/3	310	Reiterlied (Die bange Nacht ist nun herum) (Herwegh), 1st version [Vierstimmige Männergesänge no.3], B♭ (Allegro eroico), male vv	1841–2	Mainz: Schott, 1843†
				Remarks: ded. S. Teleky		
M5	72/4	542/4	311	Reiterlied (Die bange Nacht ist nun herum) (Herwegh), 2nd version [Vierstimmige Männergesänge no.4], C (Mässig ritterlich), male vv	1841–2	Mainz: Schott, 1843†
				Remarks: ded. S. Teleky		
M6	90/10	560/10	367	Der Gang um Mitternacht (Ich schreite mit dem Geist) (Herwegh) [Sechs Männerchöre no.4]		
				1st version (Tempo deciso, allegro moderato), male chorus 4vv	?1841–1843	
				2nd version [Für Männergesang no.10] (Mässig), T, male chorus	1860	Leipzig: Kahnt, 1861†
M7	90/2	560/2	359	Ständchen (Hüttelein, still und klein) (F. Rückert), T, male vv		
				1st version, A (Allegretto amoroso, 3/4)	?1841–1843	
				2nd version [Sechs Männerchöre no.6], A (Allegretto, 4/4)	late 1840s	
				3rd version [Für Männergesang no.2], G (Allegretto, 4/4)	?1841–1843, rev. 1857–60	

LW	*S*	*R*	*C*	*Title (subtitle/ alternative title)*	*Composed*	*Published, Collected editions*
M8	90/9	560/9	366	Saatengrün (Saatengrün, Veilchenduft; Frühlingstag) (L. Uhland)		
				1st version [Sechs Männerchöre no.3], male vv, pf/?hp ad lib	*c*1843	
				2nd version [Für Männergesang no.6], A major, male vv	1860/61	Leipzig: Kahnt, 1861†
M9	90/8	560/8	365	Die alten Sagen kunden		
				1st version [Sechs Männerchöre no.2], B♭ (Andante espressivo), 4 male vv, pf	?1841–5	
				2nd version [Für Männergesang no.8], a, 4 solo vv, male chorus	1860/61	Leipzig: Kahnt, 1861†
M10	90/3	560/3	360	Wir sind nicht Mumien (Hoffmann von Fallersleben), male vv, pf		
				1st version [Vierstimmige Männergesänge no.1]	1842	Cologne: Eck, 1844†
				2nd version [Für Männergesang no.3]	1860/61	Leipzig: Kahnt, 1861†
				Remarks: ded. Prince F.W. Constantin von Hohenzollern-Hechingen; 1st version pubd with M11, M12, M13		
M11	76	546	331	Das düstre Meer umrauscht mich, 4 male vv, pf [Vierstimmige Männergesänge no.2]	1842	Cologne: Eck, 1844†
				Remarks: ded. Prince Constantin von Hohenzollern-Hechingen; pubd with M10, M12, M13		
M12				Über allen Gipfeln ist Ruh' (Wanderers Nachtlied) (Goethe)		
	75/1	544/1	330a	1st version (Lento, 3/4), 4 male vv	1842	Cologne: Eck, 1844†
	75/2	544/2	330b	2nd version (Lento, 4/4), 4 male vv	1849	Hamburg and New York, 1849†
				3rd version (Langsam, 4/4), 4 male vv, 2 hn	1856	Hamburg, Leipzig and New York: Schuberth, 1856†
				Remarks: ded. Prince F.W. Constantin von Hohenzollern-Hechingen; pubd with M10, M11, M13; 2nd version pubd in Festalbum zur Säkularfeier von Goethe's Geburtstag; 3rd version pubd with M28 (2nd version)		
M13	90/12	560/12	369	Gottes ist der Orient (Goethe), 4 male vv		
				1st version [Vierstimmige Männergesänge no.4], B major (Andante maestoso)	1842	Cologne: Eck, 1844†
				2nd version [Für Männergesang no.12], A major	1860–61	Leipzig: Kahnt, 1861†
				Remarks: ded. Prince F.W. Constantin von Hohenzollern-Hechingen; 1st version pubd with M10, M11, M12		

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published, Collected editions
M14	79	549	332	Titan (Auf des Athos blauen Felsenspitzen) (F. von Schober)		
				1st version, solo male v, pf	1842	unpubd
				2nd version, Bar, male vv, pf	1842–7	unpubd
				Remarks: also with orch, see L4; 1st version pf part inc.		
M15			385	Heil! Unsrer Glocke heil! (F. von Dingelstedt), unison male vv, pf	1843	unpubd
				Remarks: ded. H. von Hohenlohe-Oehringen; composed for the Stuttgart society 'Glocke'		
M16	82	552	396	Arbeiterchor (Herbei, herbei, den Spath' und Schaufel ziert) (H.F. de Lamennais, trans. P. Kaufmann) B solo, 4 male vv, chorus, male vv, pf	?1843–48	Budapest: Zenemükiado Vallalát, 1954
				Remarks: engraved by Haslinger but withdrawn by Liszt because of 1848 revolution; transcr. A. Webern, 1924 (B, mixed vv, orch), 1st perf. Vienna, 13 March 1925, vs (Vienna, 1924); see also A153, B7		
M17	78	550	392a, b	Trinkspruch (Giesst Wein in die Gläser, ihr Zecher!) [Sechs Männerchöre no.1], male vv, pf	1843/4	in *ZfM*, x (1929)† London: Curwen, 1958
				Remarks: ded. Stubenvoll (Munich) male-voice qt; see also M9, M8, M6, M18, M7		
M18	90/7	560/7	364	Soldatenlied aus Faust (Burgen mit hohen Mauern und Zinnen) (Goethe), 4 male vv, tpts and timp ad lib		
				1st version [Sechs Männerchöre no.5] (Allegro marziale)	1844	
				2nd version [Füꝛ Männergesang no.7]	1860/61	Leipzig: Kahnt, 1861†
M19	73	543	445	Es war einmal ein König (Flohlied) (from Goethe: *Faust*), B/Bar, male vv, pf	1844/5	Weimar: Nationale Forschungs-und Gedenkstätten, 1986 (facs.)
M20	80	547	415–18	Les quatre élémens (J. Autran)		
				1 La terre, male vv, pf	1844–5	
				2 Les aquilons, male vv, 2 pf/pf 4 hands	1844	
				3 Les flots, male vv, pf	1845	
				4 Les astres, male vv, pf	*c*1845	
				Remarks: 1st complete perf. Budapest, 28 March 1993; see also G3, L2; no.2 for the Trotebas choral society, 1st perf. Marseilles, 6 Aug 1844, acc. Liszt and Darborville; no.4 pf acc. inc.		
M21	81	548	444	Le forgeron (Le fer est dur, frappons, frappons) (F. Lamennais), T, B, male vv, pf	1845	Budapest: Zenemükiado Vallalát, 1962†
				Remarks: see L3, T7		
M22	90/4	560/4	361	Trost I (Vor der Schlacht; Es rufet Gott uns mahnend) (T. Meyer-Merian)		

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published, Collected editions
				1st version [Drei vierstimmigen Männerchöre no.1] (Tempo deciso, allegro non troppo), 4 male vv, pf	1845	Basle: Knop, 1845†
				2nd version [Für Männergesang no.4], E♭ (Gehalten und fest betont), 4 male vv	1860	Leipzig: Kahnt, 1861
				Remarks: ded. C. Brenner; transcr. pf with M23 and M24 as Geharnischte Lieder, see A207; 1st version pubd with M23, M24		
M23	90/5	560/5	362	Nicht gezagt (Nicht gezagt! Nicht geklagt!) (Meyer-Merian)		
				1st version [Drei vierstimmigen Männerchöre no.3], A♭, male vv, pf	1845	Basle: Knop, 1845†
				2nd version [Für Männergesang no.5], G, 5 male vv, pf	1860	Leipzig: Kahnt, 1861
				Remarks: ded. A. Muller; transcr. pf with M22 and M24 as Geharnischte Lieder, see A207		
M24	90/6	560/6	363	Trost II (Es rufet Gott) (Meyer-Merian)		
				1st version [Drei vierstimmigen Männerchöre no.2] (Mässig in tempo, erhaben im Vortrag), male vv, pf	1845	Basle: Knop, 1845†
				2nd version [Für Männergesang no.6] (Mässig, sehr fest betont), male vv	1860	Leipzig: Kahnt, 1861†
				Remarks: ded. 'Herr Architekt Heimlicher'; transcr. pf with M22 and M23 as Geharnischte Lieder, see A207; 1st version pubd with M22, M23		
M25	81a	564a	464	A patakhoz (A patakcsa) [To the Brook], (J. Garay), 4 male vv	1846	in Apollo, iii (1874), 13†
M26	77	551	465a, b	Die lustige Legion (A. Buchheim), male vv, pf ad lib	?1846	Vienna: Diabelli, 1848† (parts only)
M27	74	545/2	312b	Das deutsche Vaterland II (Was ist das deutsche Vaterland?) (E.M. Arndt), in C, lebendig und lebhaft, male vv a cappella	1848	Philadelphia: Curtis Institute, 1969 (facs.)
				Remarks: ded. Students of Berlin, Vienna, Königsberg, Breslau, Halle and Jena; see also M1		
M28	84	554	567	Licht, mehr Licht (Goethe's letzte Worte) (F. von Schober)		
				1st version, male vv, 3 trbn, tuba	1849	Hamburg: Schuberth, 1849†
				2nd version, male vv, 2 tpt, 3 trbn	1856	Leipzig: Schuberth, 1856
				Remarks: pubd in Festalbum zur Säkularfeier von Goethe's Geburtstag, 1st perf. Weimar, 25 Aug 1849, cond. Liszt; 2nd version pubd with M12 (3rd version)		

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published, Collected editions
M29	85	555	568a, b, c	Chor der Engel aus Goethe's Faust (pt 2) (Rosen, ihr blendenden) (a) male vv, pf, (b) female vv, hp, pf/hmn, (c) mixed vv, hp/pf	1849	Hamburg and New York: Schuberth, 1849† (3rd version)
				Remarks: pubd in Festalbum zur Säkularfeier von Goethe's Geburtstag; see also L7		
M30	86	556	617	Festchor zur Enthüllung des Herder-Denkmals in Weimar (A. Schöll), male vv, pf/brass orch	1850	Leipzig: *Leipziger illustrierte Zeitung* (2 Nov 1850)†
				Remarks: orchd J. Raff for 1st perf. Weimar, 25 Aug 1850		
M31	90/1	560/1	358	Vereins-Lied (Frisch auf, zu neuem Leben) (Hoffmann von Fallersleben) [Für Männergesang no.1], male vv	1855, rev. 1857, rev. 1860	Leipzig: Kahnt, 1861† (3rd version)
				Remarks: 1st perf. Weimar, 2 July 1855; rev. for song festival, Crefeld, Aug 1857		
M32	87/1–7	557a–g	720a–g	Weimar's Volkslied (Von der Wartburg) (P. Cornelius)		
				(a) in E, male vv, pf	1857, rev. ? before 1875	Weimar: Kühn, 1857†
				(b) in F, male vv, pf ad lib		Weimar: Kühn, 1873†
				(c) in E, 4 male vv	?1860, rev.	Weimar: Kühn, 1860†
				(d) in F, male vv, org	1875	unpubd
				(e) in E, mixed vv, pf ad lib		Weimar: Kühn, 1875†
				(f) in E, 3 equal vv	?1870s	Leipzig: Licht & Meyer, 1887, as Zwei Terzette no.1 (facs.)
				(g) in F, 3 children's vv	?1870s	Weimar: Kühn, 1875†, in Zech: Liederbuch, no.73
				Remarks: (a) pf acc. pubd in orch score (see L10), 1st perf. Weimar, 3 Sept 1857; (c) rev. version unpubd; (e) arr. B. Sulze; (f) pubd with M34; see also A191, B16, E6, G19, L10, N53		
M33	26	505	764	Festgesang zur Eröffnung der zehnten allgemeinen deutschen Lehrerversammlung (Wir bau'n und bestellen das edelste Feld) (Hoffmann von Fallersleben), male vv, org ad lib	1858	Weimar: Kühn, 1859†
				Remarks: ded. German Schoolteachers' Association		
M34a	89	559	777	Mit klingendem Spiel (Morgenlied), children's vv	1859	Weimar: Böhlau, 1860†, in Vaterländisches Liederbuch, ed. A.W. Gottschalg and others
				Remarks: same music as M34b, with different text		
M34b	88	558	778	Morgenlied (Die Sterne sind erblicken) (Hoffmann von Fallersleben), women's vv	1859	Weimar: Böhlau, 1861†, suppl. to Vaterländisches Liederbuch; Neues Vaterländisches Liederbuch, 1877

LW	S	R	C	Title (subtitle/ alternative title)	Composed	Published, Collected editions
				Remarks: same music as M34a, with different text		
M35	90/11	560/11	368	Festlied zu Schillers Jubelfeier 10 November 1859 (Dingelstedt) [Für Männergesang no.11], Bar, male vv	1859, rev. 1860	in *Leipziger illustrierte Zeitung* (12 Nov 1859)†; Leipzig: Kahnt, 1861 (2nd version)
				Remarks: 1st perf. Weimar, 10 Nov 1859		
M36	91	561	1011a, b	A lelkesedés dala (Das Lied der Begeisterung; Was nützt mir der Erde reichstes Gut) (K. Ábrányi the younger)		
				1st version, male vv	1871	Budapest: Táborszky & Parsch, 1871†
				2nd version [Ger. only], male vv, org	1874	Táborszky & Parsch, 1874†
				Remarks: ded. Hungarian Choral Society		
M37	339	635	1249	A magyarok Istene (Félre kiskelküek)/(Ungarns Gott (Hinweg, Kleinmütige) (A. Petőfi, trans. Neugebauer), Bar, male vv ad lib, pf	1881	Budapest: Táborszky & Parsch, 1881†; MW vii/3
				Remarks: see also A309, E37, L16		
M38	94	564	1342	Gruss (Glück auf), male vv	1885	Leipzig: Licht & Meyer, 1885†
				Remarks: ded. Riga Liedertafel		

SONGS

for solo voice and piano unless otherwise stated

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
N1				Angiolin dal biondo crin (C. Boccella)			
	269/1	593a	208a	1st version	1839	Berlin: Schlesinger, 1843†	
	269/2	593b	208b	2nd version	?1849	Berlin: Schlesinger, 1856†; Leipzig: Kahnt, 1860	LSP vi; MW vii/2
				Remarks: see A97/6			
N2	684	644	282	Barcarole vénitienne de Pantaleoni	1840	Leipzig: Schuberth, 1852†;	
				Remarks: ded. Mme Thérèse de Bacheracht			
N3				Im Rhein, im schönen Strome (H. Heine)			
	272/1	567a	291a	1st version	1840	Berlin: Schlesinger, 1843†	MW vii/1
	272/2	567b	291b	2nd version	1855	Leipzig: Kahnt, 1856†; Berlin: Schlesinger, 1856 (2nd edn), 1860 (new edn)	MW vii/2
				Remarks: ded. Princess Augusta of Prussia; an early text variant begins 'Am Rhein'; see also A97/2			
N4	271	566	293	Il m'aimait tant! (E. de Girardin; Ger. trans. by M.G. Friedrich and T. Rehbaum)	1840–42	Mainz: Schott, 1843†	MW vii/1
				Remarks: see A98			
N5				Die Loreley (Heine)			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
	273/1	591a	313a	1st version	1841	Berlin: Schlesinger, 1843†	
	273/2	591b	313b	2nd version	1854–9	Berlin: Schlesinger, 1856†, Leipzig: Kahnt, 1860	MW vii/2
	369	647	812	3rd version, 1v, orch	1860	Leipzig: Kahnt, 1862†	
				Remarks: ded. M. d'Agoult; see also A97/1, A210			
N6				Die Zelle in Nonnenwerth (Ach, nun taucht die Klosterzelle) (F. Lichnowsky)			
	274/1	618a	314a	1st version	1841	Cologne: Eck, 1843 (2nd issue)	
	301b	618b	314a/441	2nd version En ces lieux tout me parle d'elle (E. Monnier)	1844	Paris: Latte, 1844†	
	274/3	618c	314/441	3rd version: Elégie (En ces lieux)	1845	unpubd	
	274/2	618b	314b	4th version (Ach, nun taucht die Klosterzelle)	1858	Leipzig: Kahnt, 1860†; Weimar: NFG [GSA], 1961 (facs.)	MW vii/3
	274/2,3	618b,c		5th version (Lichnowsky)	1860	Leipzig: Kahnt, 1860†	MW vii/3
				Remarks: A81, D21; 1st version ded. M. d'Agoult; another version (between versions 1 and 2), with unattrib. Fr. text, uses same melody as 1st version; 4th version ded. E. Genast; 5th version ded. E. Merian-Genast in MS only			
N7				Was Liebe sei (C. von Hagn)			
	288/1	575a	333/1	1st setting	1842	Cologne: Eck, 1844†	MW vii/1
	288/2	575b	333/2	2nd setting	1854–5		MW vii/2†
	288/3	575c	333/3	3rd setting	1878–9	Leipzig: Kahnt, 1879†	MW vii/3
				Remarks: ded. Grand Duchess Sophie of Weimar			
N8				Mignons Lied (Kennst du das Land) (J.W. von Goethe)			
	275/1	592a	335a	1st version	1842	Berlin: Schlesinger, 1843†	
	275/2	592b	335b	2nd version	1854	Berlin: Schlesinger, 1856†; Leipzig: Kahnt, 1860	MW vii/2
	275/3	592c	335c	3rd version	1860	Leipzig: Kahnt, 1863†	MW vii/2
	370	648	813	4th version, arr. 1v, orch	1860	Leipzig: Kahnt, 1862†	
				Remarks: see A97/3			
N9				Es war ein König in Thule (Goethe)			
	278/1	594a	336a	1st version	1842	Berlin: Schlesinger, 1843†	MW vii/1
	278/2	594b	336b	2nd version	1856	Berlin: Schlesinger, 1856; Leipzig: Kahnt, 1860	MW vii/2
				Remarks: see A97/4			
N10				Der du von dem Himmel bist			
	279/1	568a	337a	1st version	1842	Berlin: Schlesinger, 1843†	MW vii/1
	279/2	568b	337b	2nd version	1849	Berlin: Schlesinger, 1856†	MW vii/2
	279/3	568c	337c	3rd version	1860	Leipzig: Kahnt, 1860†	MW vii/2
	279/4	568d	337d	4th version	1870	MW vii/2†	
				Remarks: ded. Princess Augusta of Prussia; see also A97/5			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
N11				Oh! quand je dors (V. Hugo)			
	281/1	569a	338a	1st version	1842	Berlin: Schlesinger, 1844†	MW vii/1
	282/2	569b	338b	2nd version	1849	Berlin: Schlesinger, 1859†; Leipzig: Kahnt, 1860	MW vii/2
				Remarks: see A139/1			
N12				Comment disaient-ils (Hugo)			
	276/1	570a	339a	1st version (trans. Rehbaum)	1842	Berlin: Schlesinger, 1844†	MW vii/1
	276/2	570b	339b	2nd version	1849–59	Berlin: Schlesinger, 1859†; Leipzig: Kahnt, ?1860	MW vii/2
				Remarks: see A139/2			
N13	306a		564	Quand tu chantes bercée (Hugo)	1842	Budapest: in *Magyar zene*, xv (1974) (facs.)	
				Remarks: ded. M. Juva Branca			
N14				Tre sonetti di Petrarca			
	270/1	578a	204–206a	1st version: 1 Pace non trovo (Sonnet no.104), 2 Benedetto sia'l giorno (Sonnet no.47), 3 I' vidi in terra angelici costumi (Sonnet no.123)	1842–6	Vienna: Haslinger, 1846†	MW vii/1
	270/2	578b	204b	2nd version	1864–82	Mainz: Schott, 1883 (2nd edn)	MW vii/3
				Remarks: order of nos.1 and 2 reversed in 2nd version; see also A55/4–6, A102			
N15	701	673	1365	Dem Felsengipfel stieg ich einst hinan	1843?	unpubd	
N16				Morgens steh' ich auf und frage (Heine)			
	290/1	576a	387a	1st version	1843	Cologne: Eck, 1844†	MW vii/1
	290/2	576b	387b	2nd version	1849–59	Berlin: Schlesinger, 1859; Leipzig: Kahnt, ?1860	LSP vi; MW vii/2
N17				Die tote Nachtigall (P. Kaufmann)			
	291/1	577a	388a	1st version	1843	Cologne: Eck, 1844†	MW vii/1
	291/2	577b	388b	2nd version	1870s	Leipzig: Kahnt, 1879†	LSP vi; MW vii/3
N18				Liebesträume			
	307	587	565	1 Hohe Liebe (In Liebesarmen ruht ihr trunken) (L. Uhland)	1850	Leipzig: Kistner, 1850†	MW vii/2
	308	588	566	2 Gestorben war ich (Uhland)	1845–6	Leipzig: Kistner, 1850†	MW vii/2
	298	589	439	3 O lieb, so lang du lieben kannst (F. Freiligrath)	1843–50	Leipzig: Kistner, 1847, 1850 (rev.)	MW vii/2
				Remarks: no.3 orig. intended for pubn by Eck in Sechs Lieder, according to letter (unpubd) of Dec 1843; see also A103, A233			
N19	287	607	386	Du bist wie eine Blume (Heine)	1843–9	Cologne: Eck, 1844†; Berlin: Schlesinger, 1859	MW vii/2
N20	310	600	391	Nimm einen Strahl der Sonne (Ihr Auge) (L. Rellstab)	1843–9	Leipzig: Kahnt, 1860†	MW vii/2
N21	277	625	389	Bist du (Mild wie ein Lufthauch) (E. Metschersky)	1844	Cologne: Eck, 1844†; Leipzig: Kahnt, 1879 (rev.)	MW vii/3

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
N22				Die Vätergruft (Uhland)			
	281	601	408		1844	Berlin: Schlesinger, 1860†; Leipzig: Kahnt, 1860	MW vii/2
	371	649	1344	arr. 1v, orch	1886	Leipzig: Kahnt, 1886†; London: Novello, Ewer & Co.	
N23				Freudvoll und Leidvoll (Goethe)			
	280/1	579a	409a	1st setting	1844	Vienna: Haslinger, 1848†	MW vii/1
	280/1	579c	409c	1st setting, 2nd version	1849	Leipzig: Kahnt, 1860†	MW vii/2
	280/2	579b	409b	2nd setting	?1848	Vienna: Haslinger, 1848†	MW vii/1
				Remarks: ded. A. Scheffer; see also A134			
N24				Enfant, si j'étais roi (Hugo)			
	283/1	571a	410a	1st version	1844	Berlin: Schlesinger, 1844†	MW vii/1
	283/2	571b	410b	2nd version	1849	Berlin: Schlesinger, 1859†; LSP vi; Leipzig: Kahnt, ?1860	MW vii/2
				Remarks: see A139/3			
N25				S'il est un charmant gazon (Hugo)			
	284/1	572a	411a	1st version	1844	Berlin: Schlesinger, 1844†	MW vii/1
	284/2	572b	411b	2nd version	1849–59	Berlin: Schlesinger, 1859†; Leipzig: Kahnt, ?1860	MW vii/2
				Remarks: see A139/4			
N26	285	573	412	La tombe et la rose (Hugo)	1844	Berlin: Schlesinger, 1844†	MW vii/1
				Remarks: see A139/5			
N27	286	574	413	Gastibelza (Bolero) (Hugo)	1844	Berlin: Schlesinger, 1844†	MW vii/1
				Remarks: see A139/6			
N28	295	598	414	Wo weilt er? (Heimath) (Rellstab)	1844	Leipzig: Kahnt, 1860†	MW vii/2
N29	289	608	334a,b	Vergiftet sind meine Lieder (Heine)	1844–9	Hamburg: Eck, 1844†; Leipzig: Kahnt, 1859; Berlin: Schlesinger, 1859; Paris: [unknown], 1870s (rev.)	LSP vi; MW vii/2
N30	301a	638a	390	Oh, pourquoi donc (Les pleurs des femmes romance oubliée) (C. Pavloff)	?1844	Moscow: Grotrian, 1844†; Leipzig: Tonger, 1878 (rev.)	MW iii; LSP xiv
				Remarks: ded. Mme, Caroline Pavloff; see A148			
N31	296	606	437	Ich möchte hingehn (G. Herwegh)	?1844–1856	Berlin: Schlesinger, 1859†; Leipzig: Kahnt, 1860 (rev.)	LSP vi: MW vii/2
				Remarks: ded. [L. Köhler]			
N32				Lieder aus Schillers 'Wilhelm Tell': 1 Der Fischerknabe (Es lächelt der See), 2 Der Hirt (Ihr Matten lebt wohl), 3 Der Alpenjäger (Es donnern die Höh'n)			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
	292/1	582a	432	1st version	1845	Vienna: Haslinger, 1847†	MW vii/1
	292/2	582b	433	2nd version	1850s	Leipzig: Kahnt, 1859†, 1860	MW vii/2
	372	645	701–3	arr. 1v, orch	1855	Leipzig: Kahnt, 1872†	
				Remarks: ded. A. Scheffer			
N33				Es rauschen die Winde (Rellstab)			
	294/1	596a	436a	1st version	1845		MW vii/2†
	294/2	596b	436b	2nd version	?1849	Leipzig: Kahnt, 1860†	MW vii/2
N34				Wer nie sein Brot mit Tränen ass (Goethe)			
	297/1	609a	438/1	1st setting	1845, Berlin	Vienna: Haslinger, 1848†; Leipzig: Schlesinger, 1859 (2nd edn); Leipzig: Kahnt, 1860	MW vii/2
	297/2	609b	438/2	2nd setting	1849	Leipzig: Kahnt, 1860†	MW vii/3
N35				Schwebe, schwebe, blaues Auge (F. von Dingelstedt)			
	305/1	581a	440a	1st version	1845	MW vii/1†	
	305/2	581b	440b	2nd version	1849–60	Leipzig: Kahnt, 1860†	MW vii/2
N36				Ein Fichtenbaum steht einsam (Heine)	1845–60	Leipzig: Kahnt, 1860†	LSP vi; MW vii/2
	309/1	599a	711/1	1st setting			
	309/2	599b	711/2	2nd setting			
N37				Jeanne d'Arc au bûcher (A. Dumas, trans. M.G. Friedrich) [versions 1–4]		Paris, Latte, 1846 (1st version)†; Mainz: Schott, 1876 (versions 2–3 with orchd versions)†, Schott, 1876 (4th version)	
	293/1	586a	435a	1st version	1845		
				2nd version	1858		
				3rd version ('scène dramatique'), 1v, pf/hmn	mid-1860s		
	293/2	586b	435b	4th version	1874/5		MW vii/3
	373	646	763	(A. Dumas, Ger. trans., unknown), arr. lv, orch	1848–75		
				Remarks: lst version orchd Conradi and Liszt, 2nd and 3rd versions orchd Liszt; 1st perf. Pest, 1877			
N38				Über die Aeolsharfe	1846	Unpubd	
N39	299	627	487	Isten veled (Lebe wohl) (P. Horvath, trans. C.F. Zerffi)	1847	Prague: Hoffmann, 1847†; Leipzig: Kahnt, 1879	LSP vi; MW vii/3
N40	300	585	502	Le juif errant (J. Béranger)	1847	unpubd	
N41				Göttliche Gedanken, selige Gefühle	1848	unpubd	
N42				Kling leise, mein Lied (J. Nordmann)			
	301/1	580a	543a	1st version	1848		MW vii/1†
	301/2	580b	543b	2nd version	1849–60	Leipzig: Kahnt, 1860†	MW vii/2
N43	303	584	544	Weimars Toten (F. von Schober)	1848	Leipzig: Schuberth, 1849†	MW vii/1
N44	304	565	545	Le vieux vagabond (Béranger)	1848		MW vii/1†
				Remarks: based on themes used in G3 and G14			
N45	302	583	549	Die Macht der Musik (Duchess Helen of Orleans)			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
				1st version	1848	Leipzig: Kistner, 1848†	MW vii/1
				2nd version	1848		
				Remarks: ded. Grand Duchess Marie Pavlovna			
N46				Über allen gipfeln ist Ruh' (Goethe)			
	306/1	610a	546a	1st version	1848	Vienna: Haslinger, 1848†	
	306/2	610b	546b	2nd version	1859	Berlin: Schlesinger, 1859†; Leipzig: Kahnt, 1860	MW vii/2
				Remarks: see also M12			
N47	685	644b	1364	Es hat geflammt die ganze Nacht (Lied der Grossherzogin Marie Pavlovna)	1849–54	unpubd	
N48	311	602	717	Anfangs wollt' ich fast verzagen (Heine)	1849–60	Leipzig: Kahnt, 1860†, 1880	MW vii/2
				Remarks: composed and rev. 1849, copied by Conradi before Sept 1849, rev. again over the next ten years; an 1880 Fr. edn contained a new ending			
N49	314	590	666	Es muss ein Wunderbares sein (O. von Redwitz)	1852	Leipzig: Kahnt, 1859†, 1860 (rev.)	MW vii/2
N50	324	616	698	Blume und Duft (In Frühlings Heiligtume) (F. Hebbel)	1854	Leipzig: Kahnt, 1860†	MW vii/3
N51	312	595	718	Wie singt die Lerche schön (Hoffmann von Fallersleben)	1855	Würzburg: *Deutsches-Musen-Almanach* (1856), suppl.; Berlin: Schlesinger, 1860 (rev.); Leipzig: Kahnt, 1860	MW vii/2
N52	315	617	728	Ich liebe dich (F. Rückert)	1857	Leipzig: Kahnt, 1860†	MW vii/3
				Remarks: pubd with 2 versions of ending; see also A194			
N53	313	597	723	Weimars Volkslied (Von der Wartburg) (P. Cornelius)	1857	Leipzig: Kühn, 1857†	
				Remarks: see A191, B16, E6, G9, L10, M32			
N54	316	603/1–2	730–31	Muttergottes-Sträusslein zum Mai-Monate (J. Müller)			
				1 Das Veilchen (Spende, Veilchen, deine Düfte).	1857	Berlin: Schlesinger, 1859†; Leipzig: Kahnt, 1860, 1879 (new edn)	MW vii/2
				2 Die Schlüsselblumen (Dort am grünen Hügel)	1857	Berlin: Schlesinger, 1859†; Leipzig: Kahnt, 1859, 1860	MW vii/2
				Remarks: a 3rd song, Die Glöckchen, is lost (see S45)			
N55	314	604	758	Lasst mich ruhen (Hoffmann von Fallersleben)	1858	Berlin: Schlesinger, 1859†; Leipzig: Kahnt, 1859	MW vii/2
N56	318	605	759	In Liebeslust (Hoffmann von Fallersleben)	1858	Leipzig: Schlesinger, 1859†, Kahnt, 1859	MW vii/2
N57	683	644a	1363	Serbisches Lied (Ein Mädchen sitzt am Meeresstrand)	?1858	Stuttgart: Göpel, n.d.†	
N58	319	611	806	Ich scheide (Die duftenden Kräuter auf der Au) (Hoffmann von Fallersleben)	1860	Leipzig: Kahnt, 1860†	LSP vi; MW vii/2

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
N59	321	613	807	Die stille Wasserrose (E. Geibel)	1860	Leipzig: Kahnt, 1860†	MW vii/3
N60	322	614	808	Wieder möcht ich dir begegnen (Cornelius)	1860	Leipzig: Kahnt, 1860†	MW vii/3
N61	323	615	809	Jugendglück (O süsser Zauber in Jugendmut) (R. Pohl)	1860	Leipzig: Kahnt, 1860†	MW vii/3
N62				Die drei Zigeuner (N. Lenau)			
	320	612	810a, b	1st version	1860	Leipzig: Kahnt, 1860†	MW vii/3
	374	650	811	2nd version	1860	Leipzig: Kahnt, 1871†	
				Remarks: ded. E. Merian-Genast; see also D8			
N63	375	651/1–6	814–19	Sechs Lieder von Schubert, 1v, orch: 1 Die junge Nonne, 2 Gretchen am Spinnrade, 3 Mignons Lied (Kennst du das Land), 4 Erlkönig, 5 Der Doppelgänger, 6 Abschied	1860	Leipzig: Förberg, 1863†; (nos.1–4); nos.5–6 unpubd	
				Remarks: ded. E. Merian-Genast; based on Schubert's D828 (no.1), D118 (no.2), D321 (no.3), D328 (no.4), D957/13 (no.5), unknown (no.6)			
N64	340a		923	No brani menya, moy drug [Do not reproach me, my friend] (A. Tolstoy)	1866		Moscow: Mil'shteyn, 1958†
				Remarks: ded. Countess Sofia Tolstoy			
N65	325	619	1009	Die Fischertochter (C. Coronini [Cronberg])	1871	Leipzig: Kahnt, 1879†	MW ii/3
N66	338	634	1314	Und wir dachten der Toten (Die Trompete von Gravelotte [sic] ['Und nun kam die Nacht']) (Freilignath)	?1871		MW vii/3
N67	326	623	1038	La perla (Sono del mare bianca la figlia) (Therese von Hohenlohe; trans. Rehbaum)	1872	Rome: Blanchi, 1876†	MW ii/3
N68	327	620	1039	J'ai perdu ma force et ma vie (Tristesse) (A. de Musset; trans. A. Meissner)	1872	Leipzig: Kahnt, 1879†	LSP vi; MW vii/3
N69	328	621	1068	Ihr Glocken von Marling (E. Kuh)	1874	Leipzig: Kahnt, 1879†	LSP vi; MW vii/3
				Remarks: ded. Princess Marie Hohenlohe			
N70	329	622	1069	Und sprich (Sich auf dem Meer) (R. von Biegeleben)	1875–9	Leipzig: Kahnt, 1879†	MW vii/3
				Remarks: ded. C. Sayn-Wittgenstein			
N71	330	624	1141	Sei still (Ach, was ist Leben) (Nordheim [H. von Schorn])	?1877–1879	Leipzig: Kahnt, 1879†; in J. Kapp (H1909) (facs.)	MW vii/3
N72	331	628	1148	Gebet (In Stunden der Entmutigung) (F. Bodenstedt)	1878	Leipzig: Kahnt, 1879†	LSP vi; MW vii/3
N73	332	629	1149	Einst (Bodenstedt)	1878	Leipzig: Kahnt, 1879†	LSP vi; MW vii/3
N74	333	630	1150	An Edlitam (In meinem Lebensringe) (Bodenstedt)	1878	Leipzig: Kahnt, 1879†	MW vii/3

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
				Remarks: Edlitam is an anagram of Matilde, the name of the poet's wife			
N75	334	631	1151	Der Glückliche (Wie glänzt nun die Welt) (A. Wilbrandt)	1878	Leipzig: Kahnt, 1879†	MW vii/3
N76	335	626	1207	Go not, happy day (A. Tennyson; trans. L. Kirschbaum for the MW)	1879	London: Kegan Paul, 1880†, Stanley Lucas, Weber, 1880†	MW vii/3; LSP vi
				Remarks: set at the invitation of Sir William Cusins; Liszt's only setting of a text in English			
N77	336	632	1226	Verlassen (Mir ist die Welt so freudenleer) (from G. Michell: *Irrwege*)	1880	Leipzig: Kahnt, 1880†; Munich: Schneider, 1975 (facs.)	MW vii/3
N78	337	633	1227	Des Tages laute Stimmen schweigen (F. von Saar)	1880	Weimar: *Briefe*, vol. viii, 1905 (facs.)	LSP vi: MW vii/3
				Remarks: ded. Princess Marie Hohenlohe			
N79	344	637	1210	O Meer in Abendstahl (Abend am Meer, A. Meissner)	?1881–3	Budapest: Táborszky & Parsch, 1881†	MW vii/3; UE ix
				Remarks: ded. M. Breidenstein, duet for solo vv			
N80	368	653	1300–01	Zwei Lieder von Francis Korbay, 1v, orch: 1 Le matin (Bizet), 2 Gebet (Geibel)	1883	unpubd	
				Remarks: see K10			
N81	340	636	1295	Magyar király-dal (Ungarisches Königslied) (K. Ábrányi)	?1883	Budapest: Táborszky & Parsch, 1884†	MW vii/3
				Remarks: see A328, B60, L17			
N82	377	451	1318a,b	Der Zaubersee (Bűvös tó) [G. Zichy], ballade, T, orch	1884	unpubd	
				Remarks: 1st perf. 10 Jan 1885, cond. Richter			

OPERA

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
O1	1	476	13	Don Sanche, ou Le château d'amour (op, 1, Mme Théaulon and de Rancé, after Claris de Florian)	1824–5	Paris: Jean Chantavoine, 1912†	

MELODRAMAS

for reciter with piano accompaniment unless otherwise stated

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
P1	346	654	736	Lenore (Der Bräutigam) (G.A. Bürger)	1857–8	Leipzig: Kahnt, 1860†	MW vii/3
P2	347	655	776	Vor hundert Jahren (F. Halm), orch acc.	1859	unpubd	
P3	348	656	820	Der traurige Mönch (In Schweden steht ein grauer Turm) (N. Lenau)	1860	Leipzig: Kahnt, 1872†	MW vii/3
				Remarks: ded. F. Ritter (née Wagner)			
P4	686	659	821	Helges Treue (M. Strachwitz)	1860	Hamburg: Schuberth, 1874†	MW vii/3
				Remarks: ded. B. Dawison (actor)			

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
P5	349	657	1070	Des toten Dichters Liebe (Der Hein wiederhallt von der Nachtigall Sang) [A holt költó szerelme (Zeng a liget a csalogány dalain)] (M. Jókai, trans. A. Dux)	1874	Budapest: Táborsky & Parsch, 1874†	MW vii/3
				Remarks: 1st perf. Budapest, 16 March 1874, by Liszt and Róza Laborfálvy Jókai; see also A249, A279, A335, B50			
P6	350	658	1101	Der blinde Sänger (Der Fürst ritt um Morgen) (A. Tolstoy)	1875–7	St Petersburg: Bessel, 1877†	MW vii/3

INCOMPLETE WORKS

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Published*	*Collected editions*
Q1	690	667	45a, b	Symphonie révolutionnaire, orch	1830–53	Stuttgart-Berlin: Cotta, 1931, facs.; repr. 1968	
				Remarks: projected movts (1849): 1 Héroïde funèbre, 2 Tristis est anima mea, 3 Rákóczi et Dombrowski, 4 Marseillaise, 5 Psaume ii; only no.1 completed (see G4); see also Q17			
Q2			46	Allegro di bravura, orch; see A6	1830		
Q3	754a		49	Grand solo caractéristique à propos d'une chansonette de Panséron, pf	1832		
				Remarks: mentioned in letter, 12 Dec 1832, to Valérie Boissier; Sotheby MS Nov 1987			
Q4				La belle en robe des Dimanches, song	1830s		
				Remarks: facs. in L. Eősze (1980), no.43			
Q5	701b		140	Marie, poème, pf/? chbr ens	1835–mid 1840s	unpubd	
				Remarks: facs. in T. Marix-Spire (H1954)			
Q6	125a		224	Concerto, pf, orch	1835–9	EMB, 1989†	
				Remarks: uses themes from A3, A6, A7			
Q7	700	665	1349	Carnaval de Venise [Paganini], pf	early 1840s		
Q8	235	98	283	Fantaisie sur des thèmes anglais (God Save the Queen), pf/orch	early 1840s	announced but not pubd Hamburg: Schuberth, 1841; MS frag. July 1998	
Q9				Manfred, vv, orch	1842–4		
				Remarks: see Schnapp 38			
Q10	695	663	384	Piano Piece, F; MS in *D-WRgs*	?1843		
Q11a, b	738		207	Spanish folksong arrangements, pf, 2 versions	?1844		
				Remarks: listed in Conradi and Liszt: *Programme général* (A1843–9); MSS in *D-WRgs*; see also A114, A195			
Q12	693	662	284–5	Zwei Klavierstücke ungarischen Characters (Deux pièces en style hongrois): no.1, d, no.2, b♭	1845		LSP iii† no.1
Q13	687	670	485	Sardanapale (op, Rotondi, after Byron)	1846–early 1850s	unpubd	
				Remarks: lib commissioned by Princess Cristina Belgiojoso; intended for the Vienna Hofoper			

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published	Collected editions
Q14	689	672	503	Singe, wem Gesang gegeben (L. Uhland: *Freie Kunst*), male vv, orch; orchd Conradi/Liszt	?1848	unpubd	
Q15	703		646	Psalm ii, (Quare fremuerunt gentes et populi), T, mixed vv, orch	1851		
				Remarks: orig. intended for Q1			
Q16				[Dies Irae] (Melodie in dorischer Tonart), pf; MS in *US-NYpl*	1861	unpubd	
Q17	688	671	1052	Die Legende vom heiligen Stanislaus (orat, P. Cornelius and others, after L. Siemienski)	1869–85	Madison, WI: A-R Edns, 1998†	
				Remarks: ded. C. Sayn-Wittgenstein; begun 1869 as an orat, although orch section Salve Polonia (G28) dates from 1863; listed in F. Schnapp (A1942), no.90; see also A225, A302, B28, J45, J51			
Q18	692a	674	1230	Die vier Jahreszeiten, str qt	?1874	unpubd	
Q19	698	666	1235	La mandragore, ballade [Delibes], pf	1881	unpubd	
				Remarks: transcr./sketch from the op Jean de Nivelle, 1st perf. Budapest, 17 March 1881, cond. Delibes			
Q20				3tes Conzert, pf, orch; MS in *A-Wn*, an earlier undatable and different sketch to a '3me Concerto' in *D-WRgs*	1880s		
Q21	215	37		Petite valse (Nachspiel zu den 3 vergessenen Walzern)	?1883–84		
				Remarks: see A311			

UNIDENTIFIED FRAGMENTS

LW	S	R	C	Title (subtitle/alternative title)	Composed	Remarks
R1				Scherzo, pf	1830	
R2				Variazione II, pf		
R3				Albumblatt, A♭	?1840	
R4				?opera paraphrase, pf	?1840	inscribed 'A chaque chose sa saison'

LOST WORKS

numbers listed in Schnapp refer to F. Schnapp (A1942)

LW	S	R	C	Title (subtitle/alternative title)	Composed	Remarks
S1	702		2	Tantum ergo (T. Aquinas), chorus a cappella	1822	mentioned in letter to Ramann, 4 Nov 1874; listed in Schnapp (no.1)
S2			5	Lieder, songs	1824	mentioned by Adam Liszt in letter (20 March 1824) to Carl Czerny; listed in Schnapp (no.2)

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Remarks*
S3	724		9	Rondo, pf	1824	mentioned by Adam Liszt in letter (29 July 1824) to Czerny; listed in Schnapp (no.3)
S4	724		10/1	Fantasia, pf	1824	mentioned by A. Liszt in letter (29 July 1824) to Czerny; listed in Schnapp (no.4)
S5	725		14	Sonata, f, pf	1825	mentioned in letter to Ramann, 10 Oct 1881; facs. of 1881 MS written from memory in L. Ramann (E1983)
S6	725		15	Sonata, pf	1825	mentioned in letter to Ramann, 10 Oct 1881; listed in Schnapp (no.6)
S7	725		16	Sonata, pf	1825	mentioned in letter to Ramann, 10 Oct 1881; listed in Schnapp (no.7)
S8	713		20	Piano concerto, pf, orch	1825	mentioned by A. Liszt in letter (14 July 1825) to Czerny; listed in Schnapp (no.8)
S9	713		21	Concerto, pf, orch	1825	mentioned by A. Liszt in letter (14 July 1825) to Czerny; listed in Schnapp (no.9)
S10	755		17	Sonata, pf 4 hands	1825	mentioned by A. Liszt in letter (14 July 1825) to Czerny; listed in Schnapp (no.10)
S11	718		19	Quintet	1825	mentioned by A. Liszt in letter (14 July 1825) to Czerny; listed in Schnapp (no.12)
S12				Charles Mayer – Coda pour l'étude no.3, A♭, pf	1826–7	for L. Garella; according to Boissier (E1927), 1st perf. Paris, 8 March 1832, by Liszt; listed in Schnapp (no.13)
S13			35	Fantasia on Rule Britannia, pf, perf. London, Argyll Rooms (Covent Garden Playbill), 2 June 1827	1827	

LW	S	R	C	Title (subtitle/alternative title)	Composed	Remarks
S14			36	Duet from Rossini's Semiramide, vn, pf	1827	by Liszt and N. Mori; 1st perf. London, Argyll Rooms, 2 June 1827; see W. Wright: 'Liszt's London Appearances in 1827', *Liszt Society Journal*, xvi (1991), 8–12
S15			37	The Fall of Paris, military air with variations, fl, pf	1827	by Liszt and A. Minasi; 1st perf. London, Drury Lane, 5 June 1827; see W. Wright: 'Liszt's London Appearances in 1827', *Liszt Society Journal*, xvi (1991), 8–12
S16			38	Fantasia, vn, pf	1827	by Liszt and Mori: 1st perf. London, Drury Lane, 8 June 1827; see W. Wright: 'Liszt's London Appearances in 1827', *Liszt Society Journal*, xvi (1991), 8–12
S17	[121]	[452]	39	Grand Concerto, a, pf, orch	1827	mentioned by Moscheles, see C. Moscheles, ed.: *Aus Moscheles' Leben* (Leipzig, 1872), i, 138; listed in Schnapp (no.14); 1st perf. London, Argyll Rooms, 9 June 1827; not 1st version of H1
S18	720		1390	Allegro moderato, E, vn, pf	1829	listed in Schnapp (nos.16, 16a)
S19	715		1392	Piano Concerto in the Italian Style, pf, orch	1830s	mentioned in Göllerich (H1908), 281
S20	754b		1385	Ballade, pf	1832	mentioned in letter to V. Boissier, 12 Dec 1832, and in *Grove 1–4*
S21				Introduction und Walzer (Walse), pf	?1833	ded. J. Reiset; MS described by G. Kinsky in his catalogue (p.239) of the Koch Sammlung (ed. M.-A. Souchay, Stuttgart, 1953)

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Remarks*
S22	629b		67	Sonate, pf	1835	mentioned in letter to Anna Liszt, Geneva, 28 July 1835; listed in Schnapp (no.19), with incipit
S23	726a		68	Valse, E, pf	1835	mentioned in letter to Anna Liszt, Geneva, 28 July 1835, as intended for the album of Mme Goussart; listed in Schnapp (no.20)
S24			77	Méthode de piano pour le Conservatoire de Genéve	1835–6	?pubd Sampierdarena (Lyons, 1836), see Chiappari; listed in Schnapp (no.21)
S25			74/2	Divertissement sur la cavatine de Pacini 'I tuoi frequenti palpiti'	1835–6	pubd Leipzig: Hofmeister, 1837†
S26	252	88	99/2	Rondeau fantastique sur un thème espagnol (El contrabandista), pf, orch	1836	mentioned in letter to M. d'Agoult, 9 Feb 1841; listed in Hofmeister's 1843 catalogue; see also A34
S27	390	129	100/2	Réminiscences des Puritains de Bellini, pf, orch	1836	mentioned in letter to M. d'Agoult, 6 Dec 1839; listed in Schnapp (no.28)
S28			251/2	Marche hongroise, pf, orch	1840	London perf. mentioned in *RGMP* (14 June 1840); listed in Schnapp (no.31), possibly A59 or A65
S29				Euryanthe-Fantaisie [Weber], pf	1840	mentioned in letter to M. d'Agoult, 29 Dec 1840; based on the Act 3 chorus Die Thale dampfen; 1st perf. Cork, 2 Jan 1841; listed in Schnapp (no.32)
S30			299/3	Grosse Fantasie über 'God Save the Queen' und 'Rule Britannia', pf 4 hands	1841	listed in Schnapp (no.33)
S31	743a		303	Fantasia on themes from Halévy's Guitarero	1841	1st perf., Kassel, 19 Sept 1841; listed in Schnapp (no.35)
S32	765a		340	L'aube naît (V. Hugo), song	1842	mentioned in letter to M. d'Agoult, 7 May 1842; listed in Schnapp (no.36)

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Remarks*
S33	[74]	[545/1]	[312a]	Das deutsche Vaterland I (Was ist das deutsche Vaterland), in D, maestoso, male vv, brass orch	1842	see also M1
S34			329	Paraphrase über Weber's Aufforderrung zum Tanz, pf	1842	1st perf. Berlin, 19 Feb 1842; listed in Schnapp (no.37)
S35	748		1381	Die Zauberflöte Overture [Mozart], pf	?1843	mentioned in Conradi and Liszt: *Programme général*, (A1843–9); listed in Schnapp (no.46)
S36	744		1378	Paraphrase of Act 4 of Kullak's Dom Sébastien, pf	?1843/4	mentioned in Conradi and Liszt (A1843–9); perf. Vienna, 22 March 1846
S37	741		1373	La carnaval romain overture [Berlioz], pf	after 1844	mentioned in Conradi and Liszt (A1843–9); listed in Schnapp (no.40)
S38	739		1374	Coriolanus Overture [Beethoven], pf	1846–7	mentioned in letter to V. Stasov, 14 Sept 1847; listed in Schnapp (no.44)
S39	740		1375	Egmont Overture [Beethoven], pf	1846–7	mentioned in Conradi and Liszt: *Programme général* (A1843–9); perf. Liszt and Luisa Cognetti, Rome, 15 Dec 1885, listed in Schnapp (no.45)
S40	758		1388	The Organ, sym. poem after J.G. Herder, org	1850s	mentioned in *Grove1–4*
S41	710		1394	Funeral march, orch	1850	mentioned in H. Raff (C1901–2), 389; possibly Héroïde funèbre (see G4; see also S51)
S42	753		618	Alfonso und Estrella [Schubert], pf	1850–51	transcr. of Act 1; mentioned in letters (1851) to Raff and Léon Escudier
S43	752		1384	Gelb rollt [A. Rubinstein], pf	after 1854	based on Rubinstein's song op.34/9; mentioned in *Grove1–4*
S44			713	Cantique d'amour, hp	1856	for J. Eyth-Pohl; listed in Schnapp (no.55)
S45	765		729	[Muttergottes-Sträusslein zum Mai-Monate, no.3], Die Glöckchen (J. Müller), 1v, pf	1857	intended as no.3 of N54; mentioned in C. Sayn-Wittgenstein's MS catalogue (A1848–58)

LW	*S*	*R*	*C*	*Title (subtitle/alternative title)*	*Composed*	*Remarks*
S46	762		760	Air de Chateaubriand, song	1858	'p[our] chant' in C. Sayn-Wittgenstein's catalogue (A1848–58); possibly J4/4; listed in Schnapp (no.57)
S47	763		761	Strophes de [G.] Herlossohn, song	1858	mentioned in C. Sayn-Wittgenstein's catalogue (A1848–58); listed in Schnapp (no.58)
S48	764		762	Kränze pour chant, song	1858	mentioned in C. Sayn-Wittgenstein's catalogue (A1848–58); listed in Schnapp (no.59)
S49	692	669	826	Violinkonzert für Reményi, vn, orch	1860	no MS exists, despite citations in Raabe and Searle
S50				Polonaise martiale, pf	1860	listed in Schnapp (no.62)
S51	761		1389	Chopin's Marche funèbre, op.35, org, vc, pf	1860s	from Sonata op.35; mentioned in A. Habets, ed.: *Borodine et Liszt* (Paris, 1893; Eng. trans., 1895); see also S41
S52				Trauermarsch, orch	1861	not the same as S41; Sitwell (H1934) gives the wrong date
S53	15/1	491	779c	Psalm xxiii, chorus, orch	1862	listed in Schnapp (no.64); see also J10, K1
S54	[17]	[493]	[780]	Der 137. Psalm (An den Wassern zu Babylon), chorus, orch	1862	mentioned in letter to C. Sayn-Wittgenstein, 12 Jan 1872; see also J11, K2
S55	743		1377	Soldiers' chorus from Faust [Gounod], pf	1864	mentioned in letter to H. von Bülow, 20 Dec 1866; listed in Schnapp (no.67); 1st perf. Rome, 20 Dec 1866
S56	749		1382	Radovsky's Preussischer Armeemarsch, pf	after 1866	mentioned in Thouret's *Katalog der Musikbibliothek im Schlosse zu Berlin* (?1895)
S57	757		922	Le triomphe funèbre du Tasse, 2 pf	1866–9	listed in Schnapp (no.68)
S58			947	Ave Maris Stella, hp	1877	mentioned in letter to Kahnt, 12 Dec 1877; listed in Schnapp (no.77)

LW	S	R	C	Title (subtitle/alternative title)	Composed	Remarks
S59	760	[409]	1245	Cantico del sol di S Francesco, org	1881	mentioned in letter to C. Sayn-Wittgenstein, 6 Oct 1881; see also A301, A307, E35, F2, I9
S60	768		1257	Der ewige Jude [C.F.D. Schubart], melodrama, pf orch	1881	mentioned in Gottschalg (E1910) and *Grove1–4*; listed in Schnapp (no.79)
S61	133	475	1256	Die Wiege, 4 vn	1881	version for 4 vn listed in Göllerich (H1908), but 1st perf. Rome, 22 Oct 1881, was for str qt; listed in Schnapp (no.84); see also A303, A310, B55, G38
S62	711		1395	Csárdas macabre, orch	?1882	mentioned in Göllerich (A1908), 278 and listed in Schnapp (no.81); transcr. by G. Darvos not based on authentic material
S63	721		1276	Prelude, vn, ?pf	1882	ded. L. Helbig; listed in Schnapp (no.83)

PLANNED COMPOSITIONS OR TRANSCRIPTIONS

all listed in Chiappari, but most unnumbered

LW	S/C	Title (subtitle/alternative title)	Composed	Remarks
T1		Consuelo (op, George Sand)	1842	ded. 1842; mentioned in *RGMP* (29 Oct and 5 Nov 1843)
T2		Le corsaire, op	1842	mentioned in letter to M. d'Agoult, 11 April 1842
T3	c1379	Trauermarsch, pf	?1843–4	
T4		Les djins, Les Haleines vv, orch	1840s	mentioned in sketchbook inventory
T5		Rêves et fantaisies, pf	1840s	alternative title for a version of A132/1
T6		La divina commedia (J. Autran), ?op	1845	possibly used in G14
T7		Les laboreurs (Les matelots; Les soldats) (F. Lamennais), male vv, pf	1845	planned as continuation of M21; mentioned in letters to Lamennais, 28 April and 1 May 1845; see also L3
T8		Richard in Palestine (op, W. Scott)	1846	mentioned in letter to M. d' Agoult, 3 Jan 1847
T9		Marguerite, op	1846	mentioned in letters to Grand Duke Alexander (6 Oct 1846) and M. d'Agoult (14 April 1846)
T10		Spartacus (op, O.L.B. Wolff)	1848	
T11		Le ciel et la terre (Himmel und Erde), oratorio	1849	supposedly to text by Wagner, after Byron; mentioned in letter to Wagner, 28 Oct 1849

LW	S/C	Title (subtitle/alternative title)	Composed	Remarks
T12		Faust, op	1850	mentioned in letter to M. d'Agoult, 27 Jan 1846; probably based on A. Dumas or lib by G. de Nerval; ?abandoned in favour of G12
T13		Symphonie, D [Schubert], 2 pf	1850	mentioned in letters to B&H, 4 Jan 1850; perhaps pubd under Klindworth's name; listed in Chiappari, p.320
T14		Tempête (Musik zu Shakespeare's Sturm), orch	1853	mentioned in letters to C. Sayn-Wittgenstein (23 Sept 1853) and F. von Dingelstedt (22 Nov 1855 and 20 Feb 1856)
T15		Musik zur Orestie, orch	1853–5	mentioned in letters to C. Sayn-Wittgenstein (23 Sept 1853) and F. von Dingelstedt (22 Nov 1855)
T16		2 masses	1856	
T17		Kahma, La bohémienne (op, O. Roquette)	1858	lib in *D-WRgs*
T18		János (Janká, der ungarische Rosshirt) (op, S. Mosenthal, after C. Beck)	1858	mentioned in letters to C. Sayn-Wittgenstein, 29 March, and 19 and 27 April 1858
T19		Schlusschor aus dem Barbier von Bagdad (Salemaleikum) [P. Cornelius], pf	1859	
T20		Liturgie catholique: liturgie romaine, vocal	1860–61	
T21		Die Weltgeschichte in Tönen und Bildern: Nimrod, Jerusalem, Der Turm von Babel, The Glory of Greece, orch	1862	after W. von Kaulbach's murals in Berlin
T22		Beethoven String Quartets, pf	1863	
T23		St Etienne, roi d'Hongrie (M. Jokai, after K. Ábrányi), chorus, orch	1869	
T24		Schiffsjung, vocal	1870	
T25		Messe du couronnement, pf 4 hands	1870	
T26		Chopin [2 works], pf, orch	1871	mentioned in Gottschalg (E1910)
T27		Fiedler der heiligen Cäcilia (T. Körner), chorus, orch	1871	mentioned in Gottschalg (E1910)
T28		Miserere, chorus, orch	1874	
T29		Psalm xv, chorus, orch	1874	
T30		Magnificat, chorus orch	1874	
T31		The Golden Legend (melodrama), pf/orch	1874–5	continuation of L15
T32		Psalm xiv, chorus, orch	1875	
T33	s577a, c1350–61	John Field: Nocturnes nos.1–9, 14 and 18, and Nocturne pastorale, E, pf 4 hands	1877	nos.1–9 advertised by Schuberth in *NZM*, lxxiii (1877), 21 Dec; see U7
T34		Le devin du village, pf	1883	mentioned in letters to Michaelis; Liszt's failing eyesight prevented work on this piece
T35		Consolations des misères de ma vie (J.-J. Rousseau), pf	1883	mentioned in letter to Michaelis
T36		Ungarische Bildnisse, orch	1885	transcr. of A335
T37		Csárdás di Somogy, pf	1886	
T38		Le troubadour [op by A. Mackenzie], pf	1886	mentioned in Sitwell (H1934), 353
T39		Das Geburtsfest, op		
T40		Die Braut, op		
T41		Der Saalstrudel, op		
T42		Semele, op		planned libretto by Karl Ritter, after F. von Schiller
T43		St Hubert (H. Riedl), op		
T44		Camoens, op		
T45	s706, c1397	Benedictus, vv		

LW	S/C	Title (subtitle/alternative title)	Composed	Remarks
T46		Die beide jungen Gesellen, op		

EDITIONS

LW	C	Title (subtitle/alternative title)	Revised Liszt	Published	Remarks
U1	Rev.20	M. Clementi: Préludes et exercices, pf	1826	Paris: Dufaut & Dubois–Boisselot, 1826/7†, Saint-Etienne, 1868 (new edn)	Liszt's own Etudes (A8) are mentioned on title page of 1st edn as 3rd vol.
U2	Rev.2	J.S. Bach: Fantaisie chromatique, pf	before 1846	Berlin: Schlesinger, before 1846	
U3		J.S. Bach: Fugue, a, pf	before 1846	Berlin: Schlesinger, before 1846	
U4	Rev.3–5	J.S. Bach: 3 préludes et fugues [5vv, 3vv, 5vv], c♯, pf	before 1846	Berlin: Schlesinger, before 1846	
U5	Rev.24	G.F. Handel: Prélude at Fugue, e, pf	before 1846	Berlin: Schlesinger, before 1846	
U6	Rev.30	D. Scarlatti: Katzenfuge, pf	before 1846	Berlin: Schlesinger, before 1846	
U7	Rev.22	J. Field: 18 nocturnes, pf	*c*1850–70	Leipzig: Schuberth, 1850 (nos.1–6), *c*1860–70 (complete)	according to Raabe only nos.1–10 and 12 rev. Liszt (Raabe, p.363); Liszt's preface also pubd in *Gesammelte Schriften*, iv; see T33
U8		Das Pianoforte: Ausgewählte Sammlung älterer und neuerer Original-Compositionen, 2 vols.		Stuttgart: Hallberger, 1857 (vol.i), n.d. (ii)	vol.i incl. A188
U9	Rev.7–15	Ludwig van Beethovens Sämtliche Kompositionen: erste vollständige Gesammtausgabe unter Revision von Franz Liszt und C. Geissler		Wolfenbüttel: Holle, 1857–61	Liszt apparently responsible only for pf sonatas and pf qts; see Raabe, p.363
U10	Rev.23	A.W. Gottschalg: Repertorium für Orgel, Harmonium oder Pedalflügel	*c*1860–77	Leipzig and New York: Schuberth, 1869† (vol.i), 1873† (ii), 1877† (iii)	rev and with addl material by Liszt; 2 more vols. planned but not pubd (list of contents in vol.iii)
U11	Rev.27	J.N. Hummel: Mädchenlieder	1861	Weimar: Böhlau, 1861	collab. Hoffmann von Fallersleben; ed. A. Bräunlich and A.W. Gottschalg
U12	Rev.25	J.N. Hummel: Grosses Septett op.74	?1866	Leipzig: Schuberth, *c*1866–7	also pubd as qnt (pr, str); see also A155)
U13	Rev.35–6	C.M. von Weber: Ausgewählte Sonaten und Solostücke für das Pianoforte: 2 vols., i: sonatas opp.24, 39, 49, 70; ii: Momento capriccioso op.12, Grande polonaise op.21, Rondeau brillant op.62, Aufforderung zum Tanz op.65, Polacca brillante op.72, Conzertstück op.79	1868–74	Stuttgart: Cotta'sche Buchhandlung, 1871† (i), 1875 (i, rev.), 1875† (ii), 1883 (ii, rev.)	vol.i and opp.12, 72, 79 with addl 'variants' by Liszt; see also Raabe, p.364

LW	C	Title (subtitle/alternative title)	Revised Liszt	Published	Remarks
U14/1–3	Rev.31	F. Schubert: Ausgewählte Sonaten, Solostücke und Compositionen, i–iii, pf [i:D760, 845, 850, 894; ii: D145, 146, 365, 734, 779, 780, 783, 899, 924, 935; iii: ed. Liszt, rev. Lebert]	1868–74	Stuttgart: Cotta'sche Buchhandlung, 1871† (i), 1875 (rev.) (vols.i–ii), 1880† (iii)	i–ii: new finale for D760 and all with addl 'variants'; iii rev. S. Lebert; see also Raabe, p.363
U15	Rev.34	R. Viole: Die Gartenlaube, 100 études op.50, pf	?1869	Leipzig: Kahnt, *c*1869–70	see also Raabe, p.363
U16	Rev.18	F. Chopin: 24 Preludes op.28	1877–8	Leipzig: B&H, 1878†	see also Raabe, p.363
U17	Rev.32	F. Schubert: Ausgewählte Sonaten, Solostücke und Compositionen, iv–v, pf 4 hands [iv: incl. D602, 733, 783, 813, 818, 819; v: incl. D823/2–3, 940, 968a]	1877–9	Stuttgart: Cotta'sche Buchhandlung, 1880†	collab. S. Lebert, works ed. by him not listed here; see also Raabe, p.363
U18		J. Haydn: Collection complète des oeuvres, pour piano seul ... nouvelle édition ... par F. Liszt [10 bks]	n.d.	Paris: Richault, n.d.	Liszt's contribution unknown
See also A296, C28–30					

CORRECTIONS AND ADDITIONS TO WORKS BY OTHER COMPOSERS

LW	S/R/C	Original composer, work	Composition date (Liszt)	Remarks, publication
V1		Hermann [H. Cohen]: Les contre-temps, grande valse brillante, pf	1838-9	corrections to MS copy
V2		B. Smetana: Stammbuch Blätter, bk 3	1854	variants to nos.13 (op.5/1), 15 (op.5/3), 16 (op. posth.), 17 (op.4/3), 18 (op.5/4); only nos. 17–18 accepted by Smetana; orig. pubd Prague, 1858 (opp.4–5), 1903 (op. posth.); Liszt's versions pubd Prague: Supraphon, 1968
V3	CRev.29	J. Raff: Valse, A♭, pf	?1854	introduction and finale by Liszt: pubd in L. Ramann: *Liszt-Pädagogium* (Leipzig, 1901), v
V4	S405a, C752	L. Festetics: Magyar nóták: Pásztor lakodalmas (Mélodies hongroises: Les noces du pâtre), pf	1858	corrections to autograph (lost), pubd Vienna: Glöggl, 1859; see E. Major (J1940)
V5	S554a, R239a, C1348	A. Rubinstein: Etude, C, pf	after 1867	introduction and addl material; MS in *US-Wc*
V6	CRev.18	F. Chopin: Sonata, b, op.58, pf	?*c*1870-71	variants to finale; facs. of frags. in R. Bory: *La vie de Chopin par l'image* (Geneva, 1936), 166 and S. François: 'Le très grand pianiste, Chopin', *Génies et réalités* (Paris, 1965)
V7	CRev.6	G. Beliczay: Aquarellen, op.26, pf	1871	corrections to autograph; incl. in orig. pubn, Leipzig: B&H, *c*1882/3
V8/1–2		H. Maréchal: 1 Bonjour! Aubade (E. Bertin), 2 Les cloches du soir (M.Desbordes Valmore) lv, pf	*c*1872/3	corrections to orig. pubn, Paris: Colombier, *c*1870 (no.1), c1872/3 (no.2); MS in *F-Pn*
V9	CRev.21	F. Erkel: I. Király-hymnus (E.Szigligeti), chorus, orch	1873	corrections to MS score; excerpts in M. Eckhardt (A1986), 218–23
V10		A. Ritter: In der Christmette, vn, org	after 1873	corrections to orig. pubn, Leipzig: Schuberth, 1873: rev. copy in *H-Bl*

LW	S/R/C	Original composer, work	Composition date (Liszt)	Remarks, publication
V11		composer unknown, 4 dances, e, G, g, G, vn, pf	1875	corrections and addns; MS in *F-Pgm*
V12	S383a, C1240	K. Ábrányi (the elder): Virág-dal (Chant des Fleurs), pf	1880	introduction, corrections and addns to orig. pubn, Budapest, *c*1876; incl. addns etc., Budapest: Akadémiai Kiadó, 1986; ed. M. Eckhardt (A1986), 203–14
V13		L. Gizycka-Zamoyska: Sérénade allemande, pf	1880	corrections to orig. pubn, Leipzig: Kahnt, 1880; copy in *H-Bl*
V14	C1386	J.S. Bach: Chaconne from BWV1004, transcr. G. Zichy, pf left hand	1880	variants to Zichy's transcr., MSS lost; incl. variants, Hamburg and St Petersburg: Rahter-Büttner, 1881; listed in Schnapp (no.78)
V15	S167a, R113a, C1302	C. Tausig: Valses-caprices d'après J. Strauss, III. Wahlstimmen [op.250]	?1883–5	introduction and finale by Liszt; facs. in *Liszt Society Journal*, xiv (1989), suppl., 18–19; pubd E. Mach (1980) as 'Ruhig'
V16	CRev.33	B. Smetana: Polka de salon, F♯, op.7/1, pf	1885	introduction and finale by Liszt; orig. pubd Prague, 1854; with addns in L. Ramann: *Liszt-Pädagogium* (Leipzig, 1901), v; facs. in *HR*, ii (1909)
V17		Beethoven: Die Ehre Gottes aus der Natur, op.48/4, arr. A.W. Gottschalg, male vv, org		corrections to MS copy, in *D-WRgs*
V18		R. Schumann: Die Davidsbündler, op.6/14, arr. Gottschalg, org		corrections to MS copy, in *D-WRgs*
V19		H. Gobbi: 7ème valse, op.19, pf		corrections to orig. pubn, Pest: Táborsky & Parsch, *c*1868; rev. copy in *H-Bl*
V20		O. Lessmann: Tarantella-Impromptu, op.25, pf		corrections to orig. pubn, Berlin: Fürstner, *c*1880; rev. copy in *Bl*

DOUBTFUL WORKS

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published/Collected editions
W1			10/2	Fünf Variationen über die Romanze aus der Oper 'Joseph' von Méhul, pf	1824	NLE ii/1
				Remarks: attrib. Liszt but by F.X. Mozart (op.23)		
W2	630	352	315	Réminiscences de Robert le diable [Meyerbeer], pf 4 hands	1841–3	Berlin: Schlesinger, ?1843†
				Remarks: see A78		
W3	747		1380	Poco adagio, pf	[1847]	
				Remarks: from I2; mentioned in *Catalogue of the Music Loan Exhibition of the Worshipful Company of Musicians, London 1904* (London, 1909), 286		
W4	766		884	Der Papsthymnus, song	1864	Leipzig: Kahnt, n.d.†
				Remarks: based on E19a		
W5	756		998	Mosonyi's Grabgeleit	1870	Budapest: Táborszky & Parsch, 1871†
				Remarks: arr. of A249		
W6	723a		1008	Orpheus, chbr ens	1871	
				Remarks: composed by L.A. Zellner; 1st perf., Budapest, 16 Feb 1871, with Liszt and Reményi		
W7	611	332	1031	Epithalam zu Eduard Reményi's Vermählungs-feier	1872	Budapest: Táborszky & Parsch, 1872†
W8	767		1399	Excelsior!, 1v, org	1874	Hamburg: Schuberth, n.d.
				Remarks: see also L15		
W9	712		1222/2	Romance oubliée, orch	1881	Hanover: Bachmann, n.d.
				Remarks: doubtful; see also A299, D16		
W10	543	214	1250/2	Ungarns Gott, pf 4 hands	?1881	

LW	S	R	C	Title (subtitle/alternative title)	Composed	Published/Collected editions
W11	618	300	1307	Csárdás obstiné	?1884	Budapest: Táborszky & Parsch, ?1886
W12	623	312	1336	[18.] Ungarische Rhapsodie	1885	?Budapest: Táborszky & Parsch, ?1885†
				Remarks: arr. of A132/18, mentioned in A1908		
W13	623a		1335	[19.] Ungarische Rhapsodie (nach Ábrányi)	?1885	Vienna: [unknown], n.d.†
				Remarks: arr. of A132/19		
W14	126a		1338	Piano Concerto in the Hungarian style, pf, orch	1885	New York: 1909†
				Remarks: it is unlikely that the concerto mentioned by Liszt in 1885 and referred to by Göllerich (A1908) and Gottschalg (E1910) is the work arr. S. Menter and orchd Tchaikovsky (pubd New York, 1909, as Hungarian Gypsy Songs); Liszt's autograph frag. ('3tes Conzert', Q20) does not contain gypsy elements		
W15	737	109	1371/2	Trois morceaux en style de danse ancien hongrois, pf		
				Remarks: orig. pieces not by Liszt; see E. Major: 'Három – tévesen Liszt Ferencnek tulajdonitott kompozicióról', *Zenei szemle*, x (1926) 21–8		
W16	736		1371/1	Kerepesi csárdás, pf		
				Remarks: doubtful according to Searle; mentioned in *H-Bn* catalogue (1911)		

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ii/2: Reisebriefe eines Baccalaureus der Tonkunst (1835–40) [letters to G. Sand, A. Pictet, L. de Ronchaud, M. Schlesinger and M. d'Ortigue]

iii: Dramaturgische Blätter (1849–56) [incl. articles on 19th-century ops]

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'A un poète voyageur' [George Sand] (12 Feb 1837)
[A George Sand] (16 July 1837)
'A M. Adolphe Pictet' (11 Feb 1838)
'A Louis de Ronchaud' (25 March 1838)
'La Scala' [Maurice Schlesinger] (27 May 1838)
'A Heinrich Heine' (8 July 1838)
'Lake Como' [Louis de Ronchaud] (22 July 1838)
'A Lambert Massart' (2 Sept 1838)
'Le Persée de Benvenuto Cellini' (13 Jan 1839)
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'Le concert Chopin' (2 May 1841)
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I: ANALYSIS AND CRITICISM

(i) piano music

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ALAN WALKER (text, bibliography), MARIA ECKHARDT, RENA CHARNIN MUELLER (work-list)

Liszt societies. The first Liszt Society was formed in Budapest in 1893 and is still active today. For many years it stood alone in the promotion of Liszt's life and work. In 1950 a British Liszt Society was founded with E.J. Dent as president and Humphrey Searle as honorary secretary; other distinguished founding members included William Walton, Constant Lambert and Sacheverell Sitwell. In its early days the British Liszt Society published a number of Liszt's late compositions which at that time were unknown and unavailable. With the revival of interest in the Romantic movement generally, Liszt societies have sprung up in many different countries, including Germany, Italy, France, Sweden, Australia and the United States. There are now about 25 such organizations across the world. The American Liszt Society is particularly active. Formed in 1964, it mounts a major musical festival each year which often features lesser-known works from Liszt's vast output.

A number of Liszt societies publish journals and newsletters. Those of the American and British Liszt societies are important and usually contain articles at the leading edge of Liszt research. An especially valuable publication is the journal of the Franz Liszt Kring of the Netherlands. In 1974 the Budapest Liszt Society launched its Grand Prix du Disque, a prestigious international award conferred annually by a jury of experts on the best recording of works by Liszt.

ALAN WALKER

Li Taixiang [Li Tai-hsiung] (*b* Malan, Taidong, 20 Feb 1941). Taiwanese composer, violinist and conductor. Born among the indigenous Amei people, he grew up in Taibei, studying the violin at the National Institute of the Arts (1954–62). After graduation he led the Taibei SO. In 1964 he spent some time teaching among the Amei. He took an active part in the burgeoning of contemporary music in the late 1960s, when many of his early compositions were performed. In 1973 he received a Rockefeller Foundation scholarship to the Center for Experimental Music at the University of California at San Diego. During music festivals which he organized in cooperation with the composer Xu Boyun and the choreographer Lin Huaimin, he introduced the prepared piano, electronic music, the laser and other multi-media stage effects to Taiwanese audiences. At the annual festival of his works which he organized between 1978 and 1983, *Chuantong yu zhanwang* ('Tradition and Future'), he presented music ranging from Classical pastiche and experimental music to film and pop music. Li aims to compose 'new but Chinese' music. In his early piano trio *Lianxing sanbian* (1971–3) he uses rhythmic structures and vocal techniques (such as microtonal slides) from the Chinese operatic tradition. He also consciously employs elements from the Amei musical tradition. Many features typical of Amei music, such as a tendency towards minimalism and the use of free counterpoint in polyphonic and antiphonal singing, can be found in such works as *Dashenji* (1975) and *Taixuyin* (1979).

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BARBARA MITTLER

Litaize, Gaston (Gilbert) (*b* Ménil-sur-Belvitte, Vosges, 11 Aug 1909; *d* Bruyères, Vosges, 5 Aug 1991). French organist and composer. Blind from birth, he worked with Marty (organ, composition) at the Institut National des Jeunes Aveugles (1926–31), then at the Paris Conservatoire with Dupré (organ), Caussade (fugue), Büsser (composition) and Emmanuel (music history). He won the *premiers prix* for organ and improvisation (1931), fugue (1933) and composition (1937), then the Prix Rossini for his cantata *Fra Angelico* (1936) and the second Prix de Rome (1938). He was organist at Notre-Dame-de-la-Croix, Paris (1930), St Genès, Thiers (1932), St Léon-IX, Nancy (1933), Saint Cloud (1934), and finally at St François-Xavier, Paris (1946). He also made concert tours in France, western Europe, the USA and Canada, and made an award-winning disc of Couperin's *Messe pour les paroisses*. He taught harmony at the Institut National des Jeunes Aveugles (1939), and organ at the St Maur-des-Fossés Conservatoire (1975), where he gained numerous disciples. From 1944 to 1975 he was director of religious programmes for the radio, directing five weekly broadcasts, including a Sunday mass, celebrated each week in a different church where he was organist. This experience spawned numerous works based on liturgical plainchant.

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GILLES CANTAGREL

Litaniae Lauretanae (Lat.: 'the Litany of Loreto'). *See* LITANY, §5.

Litany (from Lat. *litania*, *letania*; Gk. *litaneia*, from *litē*: 'prayer'). A prayer form, usually characterized by the announcement of varying invocations (e.g. names of deities or saints) or supplications (Lat. *deprecationes*, *preces* etc.) by a leader, each of which is followed by a fixed congregational response. This genre may be distinguished from other responsorial forms by the relative brevity, sometimes parity, of the call and response elements, giving it something of an insistent quality. Often quite rhythmic, litanies frequently accompany processions. Thus the term can signify the procession itself or the day upon which the procession occurs.

1. Judaism and pagan antiquity. 2. Early and Eastern Christianity. 3. Litanies in non-Roman Western liturgies. 4. Monophonic litanies in the Roman liturgy. 5. Litaniae Lauretanae. 6. Polyphonic litanies before 1600. 7. Polyphonic litanies after 1600. 8. English litanies.

1. JUDAISM AND PAGAN ANTIQUITY. No generic term exists in biblical Hebrew for 'litany', and the two occurrences of the Greek 'litaneia' in the Septuagint (*2 Maccabees* iii.20, x.16) are not references to this prayer genre. It is nevertheless possible to identify litanic patterns in the Old Testament, for example in Psalm cxxxvi and *Daniel* iii.52–90. Notable extra-biblical litanies include the *seliḥot* – prayers often in litany form originally composed for Yom kippur and other fast days and based on the string of divine attributions in *Exodus* xxxiv.6–7; and the *hosha'not* – litanies (originally prayers for rain) for the Feast of Tabernacles, used to accompany a procession around the Temple altar. Both *seliḥot* and *hosha'not* were later employed in the Synagogue. (*See* JEWISH MUSIC, §III, 1.)

A few litanic texts have survived from ancient traditions independent of Judaism, notably Babylonian (see S. Langdon: *Babylonian Liturgies*, Paris, 1913) and Egyptian (see A. Scharff: *Aegyptische Sonnenlieder*, Berlin, 1922). Epictetus (*c*55–*c*135 CE) used the phrase 'Kyrie eleison' in his instruction on divination (*Discourses*, ii.7) and Lactantius (*c*250–*c*325) referred to a prayer recited by the soldiers of Licinius (*d* 325) that included refrains such as 'te rogamus' and 'tibi commendamus' (*De mortibus persecutorum*, xlvi.6). The distinction between a repeating ACCLAMATION, a form commonly found in ancient rituals such as the Roman imperial cult (see McCormick), and a litany pattern is, however, not always clear. There is, nevertheless, general agreement that as a specific type within the broader call–response genre, the litany, though fluid in form and often difficult to identify precisely, was probably common in many ancient rituals.

2. EARLY AND EASTERN CHRISTIANITY. The ambiguity surrounding the litany form in antiquity is also true of early Christianity. Neither the term nor the form appears in the New Testament. *1 Timothy* ii.1–2 expresses the need for supplication (gk. *deēsis*), prayer (*proseuchē*) and intercession (*enteuxis*) for kings and those in authority, but these terms by no means imply the use of litany forms. In the First Epistle of Clement (*c*96 CE) the word 'ektenē' is used (lix.2) to introduce the prayer in the Eucharist that ends the Epistle, but like 'litaneia' in the Septuagint it does not indicate a litany form. Polycarp (*c*69–*c*155) provided a litany-like instruction about whom to remember in prayer (*Epistles*, xii.3), but it is not clear whether the prayer itself took the form of a litany. Justin Martyr (*c*100–*c*165) commented on the existence of intercessory prayer at the Eucharist (*First Apology*, 65), where in later centuries a litany would occur, but again it would be a mistake to conclude that he was referring to a litany. The *Acts of Thomas* (3rd century) contains two sets of invocations (27, 50) that are litanic in structure but without any set response. Clear evidence for a litany in Christian worship appears only at the end of the 4th century, in the region of Antioch. According to the *Apostolic Constitutions* (VIII, vi.4, 9) a litany with the response 'Kyrie eleison' was included in the Eucharist, and Egeria noted something similar at evening prayer (*Itinerarium*, xxiv.5). From this time on, evidence for litanies in Christian worship becomes widespread.

According to Taft there are three litanic types in the Byzantine tradition, all of which had appeared by at least the 4th century and, together with their variations, continue in use to the present day. The *synaptē* (Gk.: 'joined together') consists of short petitions initiated by the deacon (hence its alternative name *diakonika*) to which the people respond 'Kyrie eleison'. The *synaptē meta tōn aitēseōn* ('with requests') or simply *aitēsis* ('request') is also usually a *diakonika*, with 'Kyrie eleison' as the response to the first few petitions and the more common 'Grant it, O Lord' thereafter. The *aitēsis* includes a petition for an 'angel of peace', often at the end, suggesting that this was originally a litany of dismissal. The *ektenē* ('intense'), being originally sung in stational

processions at the various stopping points ('stations') along the route, is also normally led by the deacon and is characterized by a direct address to God and by the triple 'Kyrie eleison' offered by the congregation in response to each petition.

3. LITANIES IN NON-ROMAN WESTERN LITURGIES.

(i) Ambrosian. In the Ambrosian liturgy of Milan, the Gloria immediately following the entrance chant at Mass is replaced on the first five Sundays of Lent by a litany led by the deacon: the *Divinae pacis* (ed. de Clerck, pp.156–8; music ed. Gajard) with the response 'Domine miserere', on the 1st, 3rd and 5th Sundays; and the *Dicamus omnes* (ed. de Clerck, pp.206–7) with the response 'Kyrie eleison', on the 2nd and 4th. Both litanies conclude with a congregational triple 'Kyrie eleison' reminiscent of the *ektenē*. It is noteworthy that in this liturgical tradition the *Triduum litaniarum* or Minor Litanies are celebrated on the Monday, Tuesday and Wednesday after – rather than before – the Ascension.

(ii) Celtic. The ancient liturgy of the British Isles, Galicia and Brittany is rich in litanic material. In the Stowe Missal (*IRL-Da* D.II.3) dating from 792 (with later additions) there is at the beginning of Mass a version of the litany of saints which opens with a triple 'Christe audi nos' and is preceded by a penitential antiphon 'Peccavimus, Domine, peccavimus' (the same material is also found in *CH-SGs* 1395). Rather than marking the start of public worship, however, it is probable that this litany was part of the priest's private preparation. Later in the same Mass, after the Psalm and before the Gospel, there is a litanic *Deprecatio sancti Martini pro populo*, whose Latin original de Clerck has dated to the end of the 4th century or beginning of the 5th. Litanies were also a popular form of private devotion, as the 9th-century Book of Cerne and a number of Irish litanies (ed. Plummer) illustrate. None of these Celtic litanies, whether public or private, is notated (*see* CELTIC CHANT).

(iii) Gallican. The best-known litanic tradition from Gaul is that attributed to St Mamertus (*d c*475), Bishop of Vienne, who, according to his nephew Sidonius Apollinaris (*Epistles*, v.14), instituted processional liturgies on the three days before the feast of the Ascension when the city was beset by calamity. Characteristically, these litanies include few invocations of saints but instead contain petitions (*preces*) for the various needs of the community. This popular devotion, later called the Minor Litanies or Rogations, was prescribed for the whole of Gaul by the Council of Orléans in 511 (*see* PROCESSIONAL, §1); it was adopted in England in 747 by the Council of Clovesho and was introduced at Rome under Leo III (*d* 816). Other evidence of litanic material in Gallican worship comes from the Council of Vaison in 529, which provides what could be the earliest testimony for the use of 'Kyrie eleison' in Western worship. The Kyrie became a common element in the Gallican *Preces*, as a few medieval manuscripts (e.g. *F-Pn* lat.776 and 903) illustrate. (For a list of surviving *Preces* of Gallican origin, *see* GALLICAN CHANT, §13.)

(iv) Mozarabic. One of the largest collection of *Preces*-type litanies is found in the Mozarabic rite (*see* MOZARABIC CHANT, §3(x); see also Meyer, whose edition contains over 130). On each of the first five Sundays in Lent a different litany, with responses such as 'Miserere et parce populo tuo', was sung between the *psalmi* (or *threni* on certain Lenten ferials) and the Epistle. Similar litanies, many of them metrical and some acrostic, appear in the Divine Office on penitential days. Melodies for a few Mozarabic litanies to be used at the burial service survive with decipherable notation in manuscripts from south-west France (see Huglo).

4. MONOPHONIC LITANIES IN THE ROMAN LITURGY. It is thought that Pope Gelasius I (pontificate 492–6) first introduced a litany into the Roman Mass when he apparently replaced the spoken non-litanic intercessory prayers after the Gospel (the *orationes sollemnes*, which still survive in the Roman Good Friday liturgy) with the *Deprecatio Gelasii* (ed. de Clerck, 170–72). Earlier evidence of this type of prayer can be found in the *Deprecatio sancti Martini pro populo* of the Stowe Missal (see §3(ii) above). In its structure and language the Gelasian *Deprecatio* is related to the *aitēsis*; 'Domine exaudi et miserere' is the response to the first 14 petitions, 'Praesta, Domine, praesta' to the next four, and there is a concluding petition for an 'angel of peace'.

The biddings of the introductory rite litany were later removed by Gregory the Great (pontificate 590–604), to be replaced by the 'Kyrie' and 'Christe eleison' repetitions that would evolve into the ninefold Kyrie of the Roman rite (*Ordo romanus* XV, n.16; M. Andrieu: *Les Ordines romani du haut moyen âge*, Leuven, 1931–61). However, the question of which litany – the Gelasian (as most have assumed) or another one – has not been entirely resolved. Baldovin has suggested that by the 5th century the Roman liturgy had taken over from the Eastern Church the practice of processional liturgy with its accompanying *ektenē*-style litanies (see §2 above) – certainly by 529 the Council of Vaison seems to have known of this practice – and that it was such an introductory processional litany that Gregory simplified by removing the biddings, the remaining repetitions of 'Kyrie' and 'Christe' (the latter a Western invention; see Gregory, *Epistles*, ix.26) being eventually regularized into the standard ninefold form, possibly as a reaction against Arianism (see Jungmann, p.187).

Another Roman Mass litany that developed from Eastern Church practice was the Agnus Dei, introduced by the Syrian pope Sergius I (pontificate 687–701). According to the *Ordines romani* (III, 2) this litany needed to be extended until the fraction was complete; as a result it was often troped, the people responding 'miserere nobis' to the various invocations. With the curtailment of the fraction rite this expandable litany was eventually shortened to three verses only, a process that had already occurred in some places by the 9th century.

Before accepting the Gallican tradition of 'Minor' Litanies or Rogations, Rome instituted its own Rogation feast on 25 April (later known as the 'Major' Litanies), possibly to replace the pagan festival of Robigalia, whose processions and sacrifice were intended to protect the crops from blight (*robigo*). While the origins of this tradition are obscure, evidence for it may be found in the correspondence of Gregory the Great (2nd Epistle). It is not certain, however, whether this annual processional Rogation litany is to be identified with the sevenfold (*septiformis*) penitential procession called by Gregory the Great in 590, which began at seven separate churches and ended at Mary Major, during which the people chanted 'Kyrie eleison' (Gregory of Tours, *Decem libri historiarum* ('History of the Franks'), x.1).

For the Divine Office, the Rule of St Benedict (*c*530) required a 'supplicatio litanie, id est Kyrie eleison' at the end of Matins (ix.10), and an unspecified litany after Lauds (xii.4, xiii.11) and Vespers (xvii.8); a simple repetition of 'Kyrie eleison' (xvii.5) appears to have concluded the other Hours. The repeated 'Kyrie' was to become a standard text at the close of various Western monastic Hours, especially Lauds, Prime and Compline. Three distinctive forms of litany emerged in the West that influenced the development of the *Preces*: (1) an Irish form, consisting of an invitation to prayer, a statement of the intention and a short prayer response; (2) a Gallican form, consisting of psalm verses arranged as versicle and response; (3) a mixed form employing both Irish and Gallican elements. *Preces*-type litanies flourished in the Divine Office during the Carolingian reform, especially under the monastic reforms of Benedict of Aniane (*d* 821). By the time of Cluny, the litany of the saints had also been added to the end of Prime.

While some processions at Rome were accompanied by *Preces*-type litanies, invocation litanies, especially of saints, were the more prevalent. The classic litany of saints includes a long list of saints' names followed by the petition 'ora pro nobis', after which follows a series of intercessions requesting deliverance from physical or moral calamity, to which the people respond 'libera nos, Domine' or 'te rogamus audi nos'; the triple repetition of the Kyrie at the beginning and end became common after about 800. The importance of this litany within the Roman liturgy is demonstrated by its inclusion in the Church's most significant consecratory rituals, for example, baptism at the Easter Vigil, ordinations, religious professions and dedications of churches.

Precedents for litanies of the saints can be found in various Greek litanic prayers, which by at least the 6th century and possibly earlier began to include petitions to saints (see Schermann). According to Lapidge, there was in use in Antioch by the 7th century a Greek litany of the saints whose progression of saints would later be reiterated in Western litanies. Such a litany (the earliest example being *GB-Lbl* Cotton Galba A.xviii) reached England by at least the 8th century, when it was translated into Latin (Lapidge, p.20). It appears that this type of invocational litany found particularly widespread usage in the British Isles, from where it spread to the Continent by the second half of the 8th century. Litanies of the saints were widely employed for public and private devotion in the Frankish territories by the 9th century, their listing of saints usually influenced by local custom.

An early classification of litanies of saints is found in the *Institutio de diversitate officiorum* of Angilbert of Saint-Riquier (*d* 814), who noted the existence of 'laetania generalis', 'gallica', 'italica' and 'romana'. Parallel sources allow a partial deciphering of this fourfold classification: for instance, the Gallican type often begins with a series of invocations to the various persons of the Trinity and ends with prayers for peace and good weather; the Italic form, on the other hand, usually begins with a series of 'Exaudi' petitions (e.g. 'Exaudi Deus voces nostras'). Scholars have not satisfactorily identified the characteristics of the 'laetania generalis' or 'romana'.

Notated versions of litanies of the saints survive from the 11th century (*I-VCd* 186, f.147) and, in the case of those employing the familiar tetrachordal structure, from the 12th (*Nn* VI.E.11, f.138). The list of saints and the musical setting of this litany was standardized for the Roman Church in the liturgical books of Pius V (1566–72). Until the reforms of the 1960s the litany was chanted as part of the Paschal Vigil (*LU*, 776ff) and the Greater and Lesser Litanies (*LU*, 835ff).

The many uses of the litany of the saints generated special forms, of which one of the most distinctive, appearing by the mid-8th century, was the Frankish LAUDES REGIAE. Influenced by the 'emperor-litany' of late antiquity and the acclamations sung for the Byzantine emperor, *Laudes regiae* praising the victorious Christ, the emperor, pope and other rulers (Kantorowicz, p.14) were often employed in royal or pontifical worship, sometimes joined to the Kyrie at Mass. They normally began with the words 'Christus vincit, Christus regnat, Christus imperat', but to each saint's name the response was 'tu illum [illam, illos] adiuva' rather than the more common 'ora pro nobis' of other saints' litanies.

Hrabanus Maurus (*d* 856) composed a metrical version of the litany of saints for private devotional usage. By the late 9th century monks of St Gallen had created poetic versions of the litany with refrains for use in public processions. In the following examples of processional songs the refrain is to be repeated after each stanza: *Rex sanctorum angelorum totum mundum adiuva* (text in AH, l, 1907, pp.242–3; music in MMMA, i, 1956, p.1020) and *Ardua spes mundi* (AH, 237–8; MMMA, 1019), both attributed to Ratpert (*d c*890); *Humili prece* (AH, 253–5; MMMA, 1021) by Hartmann (*d* 925); and *Votis supplicibus* (AH, 246–7) by Waldramm (*d* end of the 9th century). A metrical litany is also found in some editions (e.g. *PL*, clviii, 931–6) of the works of Anselm of Canterbury (*d* 1109).

By the end of the 12th century there was a further mutation of the litany of the saints, this time in the form of the Marian litanies, in which Mary is invoked under a variety of titles. The two most famous are the Litany of Loreto (see below, §5) and the Litany of Venice (thus called because it was popular at the basilica of S Marco). This saint-specific form of the litany signalled the development of innumerable other litanies to Christ and individual saints. Such litanies became so prolific (150 such formulae are found in J.E. Grubhofer's *Katholisches Litaneienbuch*, Passau, 1848) that in 1601 Clement VIII prohibited their future use in public without official approval. Approval was eventually granted to litanies of the Holy Name of Jesus (1886), the Sacred Heart of Jesus (1889), St Joseph (1909), and the Precious Blood of Jesus (1960).
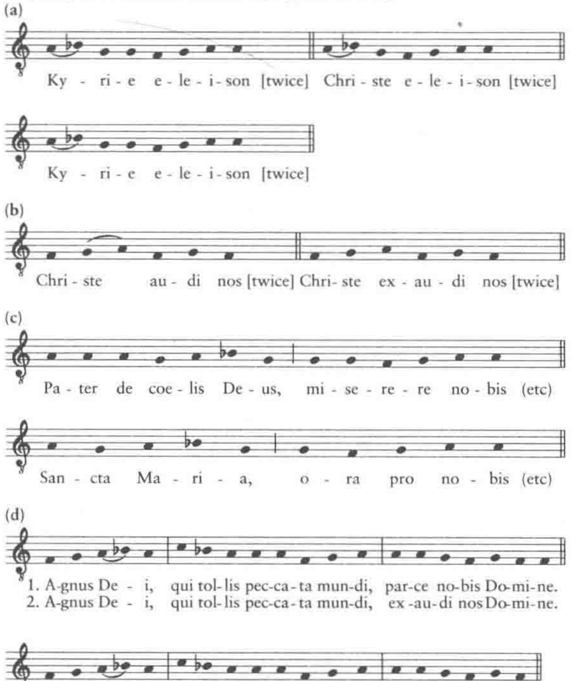
5. LITANIAE LAURETANAE. The series of invocations known as the *Litaniae Lauretanae* (the Litany of Loreto; the Latin term is normally in the plural) is the most widespread of the litanies to the Blessed Virgin Mary. It has been associated with the Annunciation shrine of Loreto, near Ancona in Italy (the Santa Casa of Loreto) since at least its first attested use there in 1558. Though it only acquired this title in the 16th century, this form of the litany to the Virgin is found in a 12th-century manuscript from St Martial of Limoges (*F-Pn* lat.5267, f.80*r* ff). It belongs to a large group of medieval litanies, many of them consisting of Marian invocations, whose roots appear to reach back to the Akathistos Hymn of the Byzantine Church from the 5th and 6th centuries. Its texts are partly biblical, but also derive from 12th-century Cistercian writings (notably those of St Bernard). The

version printed at Dilligen in 1558 was probably written by the Jesuit Peter Canisius (1521–97).

The pilgrimage to Loreto found full popularity in the 16th century, and it was then that the *Litaniae Lauretanae* spread throughout Europe, recommended for both private and public devotion. This was in part due to the fervour of the Jesuits, but further assisted by Pope Sixtus V whose Bull 'Redditurі', issued on 11 July 1587, gave official sanction to the litany in preference to a proposal to replace it with a set of entirely scriptural invocations. In 1601 it was established as the only approved Litany of Our Lady: all other Marian litanies were prohibited by Clement VIII's Constitution 'Sanctissimas', and a decree of the Sacred Congregation of Rites dated 2 August 1631 forbade any alteration of the *Litaniae Lauretanae* without permission of the Holy See. Permitted additions include the invocations 'Regina sacratissimi rosarii' (1675), 'Regina sine labe originali concepta' (1846), 'Regina pacis' (during World War I) and 'Regina in caelum assumpta' (1950). Though never incorporated into the Breviary, the *Litaniae Lauretanae* was included in a supplement containing the feast of the Immaculate Conception (approved 1615).

The litany consists of a succinct and well-ordered series of petitions. The melody is typical of such formulaic chants, and may be compared with the tones of the Litany of the Saints; it is built up of four different elements (ex.1). The process of melodic borrowing, adaptation and transformation can be observed in the principal version and an alternative (*LU*, 1857–60; *Processionale monasticum*, 281–4), and in four additional versions (*Processionale monasticum*, 284–7). These and other tones can be traced in some of the 16th- and 17th-century polyphonic settings.

Ex.1
The melody is built up of four different elements. One or more of these are frequently to be found in the earlier polyphonic settings.



The Santa Casa of Loreto was famous for its music, and many important *maestri* and organists served there between 1513 and 1801, among them Costanzo Porta, Annibale Zoilo and Antonio Cifra. The catalogue of music in the library lists many settings of the *Litaniae Lauretanae* for various combinations of voices and instruments, mainly by Italian composers connected with the shrine. The text of the litany was set by composers major and minor throughout Catholic Europe from the late 16th century to the 19th, especially by Italians in the 17th century (see §7 below).

6. Polyphonic litanies before 1600. The anthology of polyphonic litanies assembled by Victorinus in *Thesaurus Litaniae* and printed in Munich by Adam Berg (RISM 1596[2]) forms a substantial collection of settings by composers working in Italy and the southern part of the Holy Roman Empire in the preceding 25 years. The largest number are by Lassus and Palestrina, but among the others are settings by Aichinger, Christian Erbach, H.L. Hassler, Rinaldo del Mel, Philippe de Monte, Jacob Reiner, Annibale Stabile and Victoria (for full list see Roth, 1959). In 1583 Berg had published the double-choir *Litaniae deiparae virginis Mariae* by Costanzo Festa (*d* 1545), designated for use on Saturday (a day of commemoration of the BVM) and on vigils and feasts of the BVM. The attribution to Festa is now questioned, and 16th-century liturgical settings date from about 1570 onwards. However, there are two settings of the Litany of the Saints, both lacking the opening invocation to the Trinity and the closing Agnus Dei, among the works of Gaffurius, *maestro di cappella* at Milan Cathedral from 1481 to 1522. These motet-litanies, *Virgo dei digna* and *Salva mater Salvatoris*, show an incipient double-choir technique, dividing the invocations ('Sancta Maria', 'Sancte Ambrosi') and responses ('ora pro nobis') between the upper and lower voices to produce a simple antiphonal effect. The highest voice of each voice-pair incorporates the traditional plainchant melody as a cantus firmus.

Litanies set by composers during the 16th century include the Litany of Saints (*Litaniae de omnibus sanctis*; settings by Jacob Haym, Lassus and others), the Litany of Jesus (*Litaniae de Domine* or *Nomine Jesu*; settings by Palestrina and Lassus), the Litany of the Blessed Sacrament (*Litaniae de venerabili sacramento*, also known as the *Litaniae corporis Christi* or *Litaniae sacrosanctae eucharistiae*; settings by Palestrina) and, rarely, the Litany of the Dead (*Litaniae pro defunctis*; one anonymous setting in RISM 1596[2]). By far the most frequently composed litanies were those of the Virgin. The *Litaniae deiparae virginis Mariae* (settings by Mel and Monte) was eventually supplanted by the *Litaniae Lauretanae*. Composers who set this text in the 16th century include G.M. Nanino (1571), Costanzo Porta (1580), Victoria (1583), Lassus (1596) and Giulio Belli (1600). In addition, Marian litanies with free texts were frequently composed (settings by Asola, Valerio Bona, Palestrina and Bartolomeo Ratti; for a complete list see Roth, 1959). Palestrina's published litanies for four voices contain an additional setting of the antiphon *Ave Maria* inserted after the *prima pars*.

The invocation–response structure of the litany lent itself to *alternatim* or polychoral treatment. In the *alternatim* settings the invocations were intoned by a priest or cantor and the responses sung by the choir; many of these settings are in *falsobordone* style. Double-choir litanies for eight and more voices were composed by

Lassus, G.M. Nanino, Porta, Palestrina and Victoria. There is doubt about the attribution to Macque of a litany for eight voices, found only in a 19th-century manuscript copy (in *D-MÜs*). The northward dissemination of the genre is evident in the number of litanies in the *Thesaurus litaniarum* (RISM 1596²) by south German composers and Italians working north of the Alps. In Antwerp a novel typographical layout was adopted by Phalèse for his one-volume collection of litanies by anonymous composers, the *Litaniae septem deiparae virgini musici decantandae* (1598), in which all the voice parts are arranged on facing pages in choirbook format suggesting processional usage.

7. POLYPHONIC LITANIES AFTER 1600. The 17th century was the most prolific period of litany composition in Italy, especially before 1650. Some 600 polyphonic litanies in over 300 publications have been identified (Blazey, 1990). About 300 are found in 46 publications devoted entirely to litanies; others appear in collections of music for Vespers (35), Compline (27) and the Mass (15), in 98 motet collections, and in 84 other publications. Archival evidence confirms the recitation of litanies in Roman churches especially on vigils and feasts of the Virgin, on Saturdays after Compline, during processions, and at meetings of confraternities. Similar practices are found elsewhere throughout Italy. Litanies were particularly important in Venice during the plague years (1629–31) and in Bologna and Loreto.

The text of *Litaniae Lauretanae* (see §5 above) is most often set. Some settings were published with Marian antiphons (Lorenzo Ratti, 1630, Cazzati, 1658, Francesco Foggia, 1672) or with antiphons and motets (P.A. Ferrario, 1607, G.F. Anerio, 1611, Giacobbi, 1618, Orazio Tarditi, 1644). Lodovico Viadana's *Letanie che si cantano nella Santa Casa di Loreto, et nelle chiese di Roma ogni Sabbato et feste della Madonna* (1605) consists of 12 settings scored for three to eight and 12 voices. Litanies for two or three choirs are more numerous in the first half of the century, including the five by Cifra (1613), who was *maestro* at Loreto from 1609 to 23, and Giovanni Gabrieli's (1615). Some settings are strictly liturgical (Viadana a 4, 1605, Cavaccio a 4, 1611, Stefano Bernardi a 4, 1613), some use *falsobordone* (Viadana a 8, 1605), and others truncate the text (Giulio Belli a 6, 1607, F. Anerio a 5, RISM 1622¹, Merula a 5, 1628, Isabella Leonarda a 4, 1674). Concertato settings include those by Grandi (a 5, 1614, and a 3, RISM 1626³), Monteverdi (a 6, 1620), Giovanni Rovetta (a 3, 1635) and Merula (a 5, 1640). Instruments are used in settings by Cazzati (1663), Olivo (1670), Passavini (1671), G.B. Bassani (1690) and Perti (undated). In France Du Mont's *Cantica sacra* (1652) contains a litany, and M.-A. Charpentier's nine litanies for three to eight voices, written in the 1680s and 90s, include three with instruments.

The Italian tradition continued in the 18th and early 19th centuries with Andrea Basili, G.B. Casali and G.B. Borghi in Loreto; Pitoni, Biordi and Fiovarini in Rome; and F.N. Fago, Leonardo Vinci, Zingarelli and Giuseppe Nicolini in Naples. North of the Alps the output includes works by Gletle (31 litanies, 1681) and J.C.F. Fischer (eight, with strings and optional trumpets, horns and trombones, 1711) in Augsburg; Heinichen and J.D. Zelenka (processional litanies, 1725) in Dresden; H.I.F. von Biber, K.H. Biber, J.E. Eberlin, Michael Haydn and Leopold Mozart in Salzburg; and by a large number of composers in Vienna, including Albrechtsberger, Caldara, J.J. Fux, J.A. Hasse, J.G. Reinhardt, Georg Reutter (ii), Tůma, G.C. Wagenseil, Salieri and Ignaz Umlaf. There are also examples from monastic composers: Königsperger, Ägidius Schenk, Wrastill and Aumann in Austria, and Berthold Hipp in Switzerland. W.A. Mozart's four litanies include two liturgical settings (K125, K243) and two Loreto litanies (K109/74*e*, K195/186*d*). These youthful works, dating from 1771–6, show influences from Italy and from Zelenka, but owe far more to the Salzburg tradition.

In the 19th century minor composers in the Italian and German-speaking states continued to write litanies, including some with orchestra, some as *litanie pastorali* (or *lytaniae rurales*), and some influenced by the church music reforms. In France Auber's *Litanies de la Sainte Vierge* (after 1852) are scored for choir and orchestra, those by Saint-Saëns (1917) for solo voice and organ, and those by Poulenc (1936, *Litanies à la vierge noire*) for three-part female chorus and organ.

Polyphonic settings of Luther's litany in German (1529) include those by Johannes Rhau (1598), Sigefrid (1602), Vulpius (1604), Michael Praetorius (1610), H.L. Hassler (1619), Schein (1627) and Heinrich Schütz (1657). An 18th-century text is used in C.P.E. Bach's two litanies (1786). The Orthodox Liturgy of St John Chrysostom includes several litanies, and there are settings in Church Slavic from the first half of the 20th century by Dobri Khristov, Aleksandr Nikolskii and Rachmaninoff, and more recently by Lozko Stoyanov. Arvo Pärt's *Litany* for soloists, choir and orchestra (1994) also draws on texts of St John Chrysostom, but in the translation used in the American Orthodox Church.

8. ENGLISH LITANIES. An English form of the litany (derived in part from Luther's litany of 1529) first appeared in the second edition of Marshall's Primer (1535). In 1544 Henry VIII ordered processions to be said and sung *causa necessitas* before his invasion of France. In the spirit of the reforming movement to ensure that the people understood what they were reciting, Thomas Cranmer wrote a new English litany for these processions, issued with simple chant to replace the usual Latin form. This abbreviated and conflated existing texts, drew on other parts of the Latin liturgy and inserted Lutheran texts. It reduced the petitions to the saints, dominant in the Latin litany, to three. This litany was subsequently printed in *The King's Primer* (1545). Cranmer's scheme for translating and adapting other processions 'to be used upon festival days' did not proceed; instead a Royal Injunction of October 1545 ordered that the 1544 litany be sung 'every Sunday and festival day, and none other' before High Mass, thus displacing the Latin repertory of processions. Royal Injunctions issued in 1547 after the accession of Edward VI further ordered that the litany be recited not in procession but kneeling in the middle of the church. In the first Book of Common Prayer (1549), Cranmer's litany was placed between the services of Holy Communion and Baptism, with all references to the saints excised. In the second Book of Common Prayer (1552 and all subsequent versions) it was relocated after Morning Prayer, with a rubric instructing that it be recited after that service 'upon Sundays, Wednesdays, and Fridays,

and at other times when it shall be commanded by the Ordinary'.

The 1544 litany was issued with formulaic, syllabic chants adapted from the Latin Rite, and these remained in use, though by the 19th century there were significant regional variants in choral foundations. The two earliest surviving polyphonic versions of the litany responses, anonymous in the Wanley partbooks (*GB-Ob* Mus.Sch. E.420–22), set these chants in four parts in a simple syllabic style typical of contemporary English *preces*, responses and festal psalms. Each is followed in the source by a polyphonic setting of the Lord's Prayer. There are later 16th- and 17th-century settings by Batten (two), Butler, Byrd, William King, Henry Loosemore, Robert Lugge, Molle, Pickaver, Ramsey (two), Tallis (two), Thomas Tomkins (two) and Thomas Wanless, as well as three incomplete, anonymous litanies. Most do not refer to the chant, but they remain functional: none aspires to the more elaborate contemporary settings found in Italy. There are also settings of the Latin translation of Cranmer's litany by Henry Loosemore, Molle, Ramsay and Thomas Wilson. Peter Philips used Latin Roman Catholic texts for his Marian litanies (RISM 1630[2]). Most of the extant English settings were edited and published by Jebb, whose study of the choral litany remains a considerable work of scholarship. After the Restoration interest in setting the litany declined. In the late 20th-century revisions of Anglican liturgies new litany texts have been devised. Jonathan Harvey's *Winchester Litany* (1986) sets one of the new English texts in a contemporary idiom, but in a syllabic manner typical of the 16th century.

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MICHEL HUGLO/EDWARD FOLEY (1–4), DAVID NUTTER/JOHN HARPER (6), JOHN HARPER (5, 7–8)

Literati (Lat.). A term for laymen in 16th century (and later) Bohemia, who formed 'literary brotherhoods' (Cz. *literátské bratrství*) and cultivated polyphony. *See* CANTIONAL, §1.

Literes (y Carrión), Antonio (de) (*b* Artá, Mallorca, ? 18 June 1673; *d* Madrid, 18 Jan 1747). Spanish composer. He began his formal musical training in 1686 in the choir school of the Spanish royal chapel and studied the *violón* with Manuel de Soba. In 1693 he was acknowledged by the patriarch of the chapel to be a skilled player of the viol, violin and *violón*, and competent as a composer. Upon examination he was awarded the position of *violón* in the chapel and interim instructor of the choirboys. Later he became principal *violón* in the royal chapel under the Bourbon King Philip V and esteemed as a composer for both his sacred and his secular works. In 1720 the patriarch of the royal chapel noted that Literes's talents as a composer and *violón* player were far superior to those of his colleagues.

Documents pertaining to the royal chapel make it clear that Literes was composing music for the chapel in the 1690s. Once Sebastián Durón had abandoned the position of *maestro de capilla* in 1796, Literes was called upon to compose 'villancicos for the feast of Corpus Christi, Lamentations for Holy Week and whatever might be necessary for the service of the Quarenta Horas'. In 1734, after a disastrous fire in the Alcázar palace destroyed the music archive of the royal chapel, Literes, José Nebra and the then *maestro de capilla* Joseph de Torres were charged with the enormous task of rebuilding the collection and composing new music to replace what had been lost. This in itself is proof of Literes's fecundity and ability to compose in every genre of his day, from sacred Latin pieces in the severe style to flamboyantly modern songs and arias and villancicos in both a traditional Spanish and a pan-European style. His reputation was such that he had been commissioned to compose an oratorio on the life of St Vicente for Lisbon Cathedral on 22 January 1720, along with a villancico cycle for the previous evening.

In addition to his duties with the royal chapel, from 1697 Literes was increasingly called upon to perform in the royal theatre orchestra, and probably participated in revivals of plays with music by Juan Hidalgo and productions of new works by Durón and Juan de Navas. This exposure evidently bore fruit, as Literes succeeded the exiled Durón as the leading theatre composer for a limited period, composing several zarzuelas (four with texts by José de Cañizares) and a fully sung serenata-like work, *Los elementos*, described as an 'ópera armónica al estilo italiano'. Four of the zarzuela scores and that of *Los elementos* survive.

Literes had several pieces published in the first years of the 18th century by the Imprenta de Música of Joseph de Torres. He was also one of the first Spanish composers (along with Juan de Serqueira and Torres) to write and publish cantatas; many of these were probably intended for aristocratic patrons, but a number of Literes's cantatas are taken from theatre works. *Los elementos* was dedicated to the Duchess of Medina de las Torres (for her birthday), and Literes probably composed for the Duchess of Osuna as well; his son José (Joseph) Literes Sánchez (*d* Madrid, 26 Sept 1746) played the *violón* and cello in her court orchestra. In July 1722 a 'don Antonio Literes' was paid for providing the score to 'la Palestra y Academia', either a court entertainment with this title or music to be performed during an intellectual, musical and literary competition. This was probably Antonio Literes himself, and not his son Antonio Literes Montalbo (*d* Madrid, 2 Dec 1768), an organist at the royal chapel and a colleague of Nebra (who also worked for the Duchess of Osuna).

Literes's importance as a theatre composer extended beyond the court and the aristocracy to the commercial public theatres of Madrid; he was perhaps the first court composer to benefit from the open policy of the newly installed Bourbon monarchy, which allowed court musicians to perform and compose for *fiestas* other than those at the royal court. According to the surviving accounts of the Cruz and Príncipe theatres, revivals of zarzuelas with music by Literes were heard with consistent success season after season as late as 1734, although they were originally composed before 1720. In 1711 he was paid for the music to *Antes difunta que ajena*, a zarzuela performed in the public Teatro del Príncipe in July. The most striking example is *Accis y Galatea*. Following its court première in 1708, it became the most acclaimed work of the first half of the century in the public theatres, enjoying popular support for two decades.

While he continued to compose for the royal chapel, Literes's ascendancy at court was eclipsed by the newly

arrived Italian composers favoured by the queen, in spite of the fact that Literes clearly belonged to the small group of Spanish court composers who self-consciously adopted the foreign forms and techniques early in the century. Some of his pieces in Spanish forms preserve a traditionally Spanish approach to the text and to affective expression, with controlled treatment of dissonance. At the same time, his scores contain many set pieces written in an italianate or pan-European style: da capo arias with highly melismatic vocal lines, fragmentation of the poetic text, rapid figurations in the instrumental parts and italianate expressive devices. Literes was indeed a leader in an epoch of stylistic plurality. Contemporaries who condemned stylistic importations and innovations in the music of others judged his music as preserving truly Spanish qualities of 'sweetness' and 'elegance'.

In spite of his talent Literes died in debt, largely because much of his salary from his early years at court remained unpaid. Among the few items noted in the inventory of his possessions was a 'violón from Cremona, made by Stradivarius himself'.

WORKS

STAGE

Júpiter y Danae (zar, 3, ? T. Añorbe y Corregel), Madrid, Alcázar or Buen Retiro, 6 Jan 1700, *E-Mn*

Los elementos, *Mn*

Accis y Galatea (zar, 2, J. de Cañizares), Madrid, Alcázar or Buen Retiro, 19 Dec 1708, *Mn*, *P-EVp*, 1 tonada (Madrid, ?1708)

Con música y por amor [Act 1] (zar, 2), Madrid, Buen Retiro, 1709, 2 songs *E-Mn* [Act 2 by J. de Navas]

Antes difunta que ajena (zar), Madrid, Príncipe, 22 July 1711, music lost

Hasta lo insensible adora (zar, 2, Cañizares), Madrid, Cruz, 16 May 1713, *EVp*

El estrago en la fineza (zar, 2, Cañizares), Madrid, Cruz, 9 May 1718, *EVp*

CANTATAS

10 Cantadas humanas, *E-Mn*

5 Cantadas al Sacramento, *GCA-Gc*

Ah del rústico, 1v, obs, vns, bc, 1710, *E-E*; Aliento humano desvolo, S, bc, *Scalo* (Madrid, n.d.); Dexame ingrata llorar, S, bc, *Mn*, *GB-CDp*; Déjame tirano Dios, 1v, *P-Ln*; Estaba Fili hermosa, S, bc, *E-VAc*

OTHER WORKS

Liturgical: 3 missas de facistol, 4vv, *E-Mp*; 8 Mag, *Mp*; 14 Vespers pss, 4vv, *Mp*; 10 hymns, *Mp*; Miserere mei Deus, 8vv, vns, violón, hp, hpd/org, bc *E*; Sanctorum meritis, 4vv, *VAcp*

Tonos and villancicos: *E-Bc*, *Mn*, *SE*, *GCA-Gc*, Mexico City, Biblioteca Nacional

Instrumental: Obertura, obs, hns, vns, violón, bc *E-NArv* (doubtful)

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LOUISE STEIN

Lithander, Carl Ludvig (*b* Röicks, Dagö, Estonia, 26 Jan/6Feb 1773; *d* Greifswald, 17 Dec 1843). Swedish composer and pianist of Russian birth. In 1790 he moved to Stockholm, where he graduated as an officer in the engineering corps. From 1814 he lived in London for four years as a composer and piano teacher. He also gave piano recitals in Sweden, Germany, Holland and Denmark. Lithander, who used several Swedish folk tunes in his compositions, wrote in the style of Mozart and Haydn. His piano sonata in C major is dedicated to Muzio Clementi. He died as a music director and an organist in Greifswald. His brother, Fredrik Emanuel Lithander (1777–1823), was a composer and piano teacher in Finland and Russia.

WORKS

(*selective list*)

Stage: Säckpiparen,Spl, 1, unperf; Lantara,op, Stockholm, 16 Nov 1817

Inst: 2 divertimentos, fl, pf; La Réminiscence, fl, pf; 2 sonatas, pf, C (London, ?1818), f♯ (Hamburg, ?1822)

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SEIJA LAPPALAINEN

Lithographisches Institut. Austrian firm of music publishers. It was established in Vienna and owned by Adolph Count von Pötting and Ferdinand Count Pálffy von Erdöd, though managed during its relatively brief existence by Schubert's friend Franz von Schober (*b* 17 May 1798; *d* 13 Aug 1882), often wrongly named as an owner. The firm's first advertisement for printed music appeared in the *Wiener Zeitung* of 26 February 1821; there were two further announcements in the same year and three more in 1822. In 1823 the publishing activity increased: on 18 November the first issue of the series Der Neue Amphion appeared, reaching 23 issues the following year. The editor was Friedrich August Kanne (1778–1833), who from 1821 also edited the *Allgemeine musikalische Zeitung mit besonderer Rücksicht auf den österreichischen Kaiserstaat* (founded 1817), which he brought into the Lithographisches Institut in 1824.

The publishing programme, apart from single works by Hieronymus Payer, Sechter and Voříšek, reveals only Singspiele and works by insignificant composers, including several by Kanne himself. Schubert is represented by the *Lied an den Tod* (D518), which appeared as a supplement to the *Allgemeine musikalische Zeitung* on 26 June 1824 (separate edition on 2 July), and by four songs published in 1828 (D939, 909, 768, 881: later called op.96).

When the Chemische Druckerey and S.A. Steiner & Co. (*see* HASLINGER) changed to music engraving in 1821, the Lithographisches Institut took over part of their lithographic production. In 1826 the firm seems to have ceased music publishing, though a retail shop continued until at least 1833.

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ALEXANDER WEINMANN

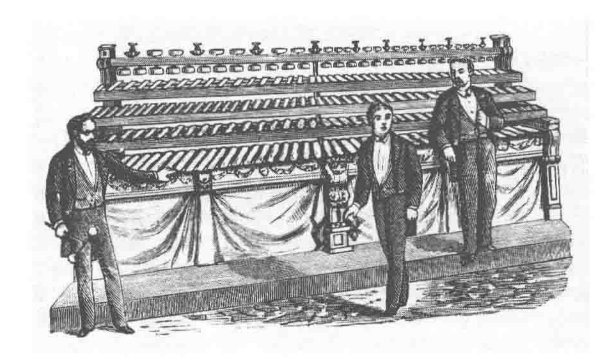
Lithophone (from Gk. *lithos*: 'stone'; Fr. *lithophone*; Ger. *Lithophon*, *Steinspiel*; It. *litofono*). A sounding stone or series of resonant stone slabs or plaques (for the Hornbostel-Sachs classification *see* IDIOPHONE). Lithophones occur in several forms: oblong bars suspended horizontally; vertically suspended plaques; or (as has been recently introduced) circular stone discs arranged chromatically. They may also occur in the form of rocks, boulders, stalagmites, stalactites etc., which are sonorous when struck and show evidence of having been used as idiophones; such lithophones may more appropriately be termed 'rock gongs'.

In Asia, ringing stones are found in Annam, China, Korea, Samoa, and in southern India (e.g. the 'musical columns' found in many medieval temples). Prehistoric lithophones found in Indo-China (Annam) include three stone slabs (discovered actually in use in 1958) in which the surfaces show the typical flaking technique of Stone Age man, the edges apparently fashioned for tuning purposes. A Vietnamese lithophone (*goong lu*) discovered in 1949 is now in the Musée de l'Homme, Paris (fig.1). This instrument has 11 slabs 65 to 100 cm in length, and yields two sonorous pentatonic octaves. Further examples of *goong lu*, with sets of 12, 15 and 32 stones, have been more recently discovered, and are now at the Phu Khanh Museum, the Institute of Musicology of Vietnam, and the Institute of Research in Musicology and Choreography, Hanoi. Lithophones dating back to Neolithic times, from Indo-China, are preserved in the Horniman Museum, London. Stone chimes are among the most ancient and valued instruments of the Chinese (*see* QING). The foremost of these is the *bianquing* said to have existed as far back as *c*2000 BCE. The *bianquing* comprises a set of calcareous L-shaped stone slabs (*tequing*) suspended vertically in a rectangular frame. From the 5th century BCE the standard number of stones was 16, arranged in two rows of eight. The stones are tuned to the 12 notes of the *lü* octave and its four additional notes. They are struck on the long side with wooden mallets or padded sticks. Related instruments include the Korean *p'yŏn'gyŏng* (also with 16 stone chimes) and *t'ŭkkyŏng* (a survival of one historical type of Chinese *teqing*, comprising a single L-shaped chime), the Vietnamese *biên khánh*, and the Japanese *kei*, a vertically suspended plaque which is more commonly made of metal.

Sonorous stones occur in many and widely scattered regions on other continents besides Asia. In Ethiopia, for instance, stone chimes are used as church bells in certain Christian places of worship. In Togo, the *picancala*, a lithophone consisting of four to five flat pieces of basalt arranged in a circle on straw, struck with two spherical stones, is played by young men to announce the millet harvest in mid-November. Resonant stones have been found in Venezuela and Ecuador, and in Europe on the islands of Chios and Sardinia. Ringing rocks used for the production of musical notes have been discovered in Nigeria. Hammered depressions provide evidence of their having been used as percussion instruments. Rock gongs are used currently, their purposes varying from use in religious services to providing accompaniment to singing and dancing.



1. Goong lu (lithophone) from Ndut Lieng Krak, southern Vietnam (Musée de l'Homme, Paris)



2. Rock harmonica by Messrs Richardson & Sons: engraving, mid-19th century

Some of the most remarkable lithophones in existence are to be found in the English Lake District. A set of 16 musical stones embracing two diatonic octaves and one note is in the Fitz Park Museum, Keswick. These stones were discovered in 1785: eight in the bed of the river Greta and eight on the nearby mountain of Skiddaw. There is also in the same museum the Richardson rock harmonica comprising five chromatic octaves of stone slabs measuring 15 to 93 cm in length. The slabs lie over a soundbox and are insulated at the nodal points on ropes of straw (fig.2). The instrument (which was completed in 1840) was 'invented and manufactured by Messrs Richardson and Sons after 13 years' incessant labour and application from rocks dug out of the mighty Skiddaw'. The Richardson family became expert performers on this unique construction which is reputed to have at times embraced a compass of seven octaves and various bell effects. They toured extensively, performing on two occasions at command performances before Queen Victoria. A rock harmonica of similar proportions is privately housed in Keswick. This instrument, also from Skiddaw, was completed in 1886. An instrument contemporary with the Richardson rock harmonica was the *lithokymbalom*, of alabaster slabs, built by Franz Weber and displayed in Vienna in 1837.

Modern western composers have (to date) made sparing use of the lithophone. It occurs as *Steinspiel* in Carl Orff's *Die Kluge*, *Die Bernauerin*, *Astutuli*, *Trionfi*, *Antigonae* and *Oedipus*. It is also used by George Crumb in *Ancient Voices of Children* (1970).

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JAMES BLADES/R

Lithuania. Country in eastern Europe. The Grand Duchy of Lithuania was created in the 13th century. Lithuania was the last European state to convert to Christianity (1387–1413). In 1386 Grand Duke Jogaila was crowned King of Poland, and for 350 years Lithuania and Poland were united. During this period Russia, Prussia and Austria made territorial claims, and the Lithuanian-Polish state was partitioned three times. After the third partition (1795) Lithuania was a province of the Russian empire for almost 125 years. Tsarist oppression, with press and stage censorship, the closing of Vilnius University and the imposition of the Russian language in schools, theatres and publishing, provoked a national liberation movement. Following the revolution in Russia, Lithuania was proclaimed a sovereign state in 1918. In 1919 Poland began an occupation of southeastern Lithuania, including Vilnius (the capital), that lasted almost 20 years; Kaunas served as the capital during this period. After Lithuania was annexed by the Soviet Union in 1940 there were mass deportations to Siberia, particularly of the intelligentsia. In 1941 Lithuania was occupied by Hitler's army; in 1944, when they were expelled, a second Soviet occupation began. Lithuania lost almost a third of its population through deportations, armed resistance and emigration. On 11 March 1990 the sovereign Lithuanian state was restored.

I. Art music. II. Traditional music.

I. Art music

By the 14th century there was professional music in the courts of the Grand Dukes, and missionary monks had probably introduced Gregorian chant. Traditional instruments such as the *kanklės* and *medinės triūbos* may have been used in court ceremonies; court inventories mention the organ, clavichord, cymbals, harp, lute, *kobsa*, pan pipes, recorder and trumpet. Lithuanian and Polish musicians active in the 16th and 17th centuries included Stephanus Vilnensis [de Vylna], Kazimieras Stanislovas Rudamina, Wacław z Szamotuł, Mikołaj Gomółka, Cyprian Bazylik, Jan Brant, Krzystof Klabon, Simonas Berentas (1585–1649) and Marcin Kreczmer (1631–96). Lithuanian composers wrote masses and motets modelled on Netherlandish polyphonic works of the 15th and 16th centuries. The first Lithuanian book of psalms with musical notation was the *Catechismusa Prasty Szadei* (Königsberg, 1547) by Martynas Mažvydas. The Reformation encouraged the spread of the Protestant chorale and of psalms in Lithuanian and Polish. The Jesuits founded Lithuania's first university (1579), at Vilnius, as well as 11 school theatres which played a major part in musical life from the 16th century to the 18th. In 1667 Žygimantas Liauksminas (*c*1596–1670), professor at Vilnius University, published a manual of musical notation and choral singing, *Ars et praxis musica*. During the 17th century musical ensembles were maintained at the courts of Vilnius, Nesvyžius, Grodno and Slonim; some Lithuanian aristocrats were themselves composers, including members of the Radvila and Ogiński families.

With the decline of the educated Lithuanian aristocracy in the late 18th century, culture became increasingly democratized. The Vilnius City Theatre (active with interruptions 1785–1866) included melodramas and vaudevilles by Lithuanian composers in its repertory. The German composer and conductor J.D. Holland, who taught music theory, counterpoint and composition at Vilnius University (1802–26), established its chair of musicology in 1803. Amateur composers, most of them organists, were the first to aim at creating a national Lithuanian musical style; their works (harmonized traditional songs, masses and piano pieces) were not of a very high standard. The founders of a professional national school of composition were Česlovas Sasnauskas (1867–1916), Juozas Naujalis (1869–1934), Mikas Petrauskas (1873–1937) and most notably M.K. Čiurlionis (1875–1911). Their works are in the late Romantic tradition, sometimes tending towards Expressionism and Constructivism (Čiurlionis used his own serial technique in his piano preludes of 1904–5). *Birutė* (1906) by Petrauskas, usually considered the first Lithuanian opera, is in fact a play with incidental music; Petrauskas's more mature opera *Eglė, Queen of the Grass-Snakes* was completed in 1920. Other notable operas of the early 20th century were the historical-heroic *Gražina* (1933) by Jurgis Karnavičius (1884–1941), with simple and appealing music related to traditional melodies, and *Trys talismanai* (1934) by Antanas Račiūnas (1905–84). Other composers who helped to establish a national style during the inter-war years, often drawing on traditional Lithuanian music, were Yuozas Gruodis (1884–1948), Stasys Šimkus (1887–1943), Juozas Tallat-Kelpša, Balys Dvarionas (1904–72), Stasys Vainiūnas (1909–82) and Juozas Pakalnis (1912–48). In the 1930s some composers tried to unite the national style with a more modern musical language, notably Gruodis, Karnavičius, Kazimieras Viktoras Banaitis (1896–1963), Vladas Jakubėnas (1904–76), Vytautas Bacevičius (1905–70), Jeronimas Kačinskas (*b* 1907) and Julius Gaidelis (1909–83). In 1904 the first Lithuanian music journal, *Vargonininkas* ('The Organist', edited by Naujalis), appeared. Lithuanian emigrants to Russia, Latvia, Poland, the USA and Germany performed Lithuanian works in those countries and distributed gramophone records of Lithuanian music. The Archive of Lithuanian Folklore was created in 1935, and Juozas Žilevičius set up the Lithuanian Music Archive in Chicago.

With the Soviet annexation of Lithuania (1940) came the cultural dictatorship of Soviet Realism, the breaking of contact with modern Western music, and strict ideological censorship. Many placatory works of programme music were written. In 1948, as in all other Soviet republics, a union of composers and musicologists was founded. Until the 1960s most composers wrote in neoromantic and neo-classical styles, striving for simplicity

and 'closeness to the people'. More progressive tendencies were inhibited by the communist-inspired opposition to 'formalism'. But the conservative musical language gave rise to some notable works by composers including Dvarionas, Račiūnas, Vainiūnas, Julius Juzeliūnas (*b* 1916), Eduardas Balsys (1919–84) and Vytautas Klova (*b* 1926). Composers who had emigrated (mostly to the USA), among them Bacevičius, Kačinskas and Gaidelis, and later Darius Lapinskas (*b* 1934), used more modern compositional techniques. The 'thaw' of the 1960s enlarged the horizons of composers in Lithuania; Juzeliūnas created an original harmonic system based on elements of traditional music, and Blasys used 12-note techniques. Other exponents of modern trends were Benjaminas Gorbulskis (1925–86), Vytautas Montvila (*b* 1935), Vytautas Barkauskas (*b* 1931), Vytautas Laurušas (*b* 1930), Vytautas Jurgutis (*b* 1930), Antanas Rekašius (*b* 1928), Algimantas Bražinskas (*b* 1937), Teisutis Makačinas (*b* 1938), Jurgis Juozapaitis (*b* 1942) and Borisas Borisovas (*b* 1937). Among prominent representatives of modern Lithuanian music are Feliksas Bajoras (*b* 1934), Bronius Kutavičius (*b* 1932) and Osvaldas Balakauskas (*b* 1937). In the late 1970s and early 80s a nostalgic, contemplative and minimalist tendency emerged, expressed in images of time standing still, an intimate lyricism, meditative atmospheric effects and repetitive techniques. Such works were written by Kutavičius, Bajoras, Juozapaitis, Mindaugas Urbaitis (*b* 1952), Algirdas Martinaitis (*b* 1950), Jonas Tamulionis (*b* 1949), Vidmantas Bartulis (*b* 1954) and Onutė Narbutaitė (*b* 1956). Younger composers are Rytis Mažulis (*b* 1961), Nomeda Valančiūtė (*b* 1961), Šarūnas Nakas (*b* 1962), Eglė Sausanavičiūtė (*b* 1963), Remigijus Merkelys (*b* 1964) and Antanas Jasenka (*b* 1965).

The music education system includes the Lithuanian Music Academy (in Vilnius, with one department in Kaunas), five conservatories (Vilnius, Kaunas, Klaipėda, Šiauliai, Panevėzys), three secondary schools specializing in music, and about 80 state music colleges. The Lithuanian Composers' Union consisted of about 120 composers and musicologists in 1996. Musicologists engaged in research into Lithuanian art music are Algirdas Ambrazas (*b* 1934), Jonas Bruveris (*b* 1939), Juozas Gaudrimas (*b* 1911), Ona Narbutienė (*b* 1930) and Vytautas Landsbergis (*b* 1932), who held the political office of President of the Supreme Council from 1990 to 1992.

See also VILNIUS.

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based on *MGG2* (v, 1376–81) by permission of Bärenreiter

II. Traditional music

Music played an important ritual role in the culture of the early Baltic tribes who settled the southeastern coast of the Baltic from the late 3rd century BCE. By the end of the first millennium, there was a corpus of mythic and heroic epics that were delivered at funerary rites (these were later also used at court). The principal genre of traditional Lithuanian music is song (*daina*), with a rich repertory of songs used for feast days, dancing, weddings and family occasions, work and military songs, children's songs, comic songs, ballads and laments. Some songs are of ancient origin; many reflect daily life, others historical events (the struggle for Lithuanian independence in the early 20th century was vividly depicted in song). The present article discusses traditional Lithuanian music with origins before industrialization and the Soviet era. Until the mid-20th century Lithuania was an agricultural country, as is reflected in the themes and imagery of songs that deal with village working life and the close link with nature. A non-Christian concept of the world is retained in early traditional poetry: nature is personified and appeals are made to vegetation, trees, the 'broad field', the wind, sun and earth. A detached attitude to events prevails, man's life being seen as part of the natural cycle. The songs are generally lyrical and light, with no dramatic extremes. Narrative songs are lyrical in character; the ideas are compressed and dialogue alternates abruptly with narrative and lyric-dramatic elements. The poetry is rich in fixed symbols and epithets. Certain concepts, especially those of time and space, are given hyperbolic expression, while family relationships, particularly those of mother and child, brother and sister, are tenderly portrayed.

1. SONG GENRES. Besides the features common to traditional features Lithuanian music and poetry in general, there are certain regional genres and musical dialects, elements of which may date from before the 10th century, when Baltic and Slavonic tribes, and to some extent the Finno-Ugrians, were in close contact. The Dzūkija region in south-east Lithuania (adjoining Belarus) has retained the greatest quantity of stereotyped musical forms linked with work and ritual. These include many melodies with a range of three to five notes: children's, shepherds' and dance songs with accented rhythm, as well as many *raudos* (funeral laments) and wedding laments sung by the new bride, making use of free recitative. Work songs are richly represented and include songs for harvesting rye, oats and flax, for ploughing, haymaking, threshing, grinding corn, spinning and weaving. The cycle

of harvest songs, sung by reapers during harvesting and at the concluding ritual, is particularly interesting; the melodies have a narrow range and are based on a unifying model, varied by different rhythmic patterns and freely prolonged 'notes of repose' (the minor 3rd or 4th), which also occur in more developed modal melodies.
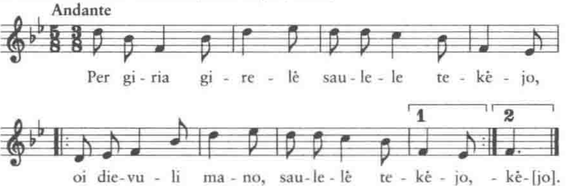
Some of the more important ancient ritual and festive songs are related to the calendar, including *Kalėdos* (Christmas), winter and New Year songs; *Užgavėnės* (Shrove Tuesday) carnival songs, which involve the wearing of masks, the burning of a dummy and a circuit of the 'broad fields' to invoke a good harvest by loud singing; spring songs, including invocations of spring (in eastern Dzūkija), *Velykos* (Easter) songs, which accompany the customary young men's walk through the village offering congratulations, and swinging-songs sung to produce a plentiful harvest of flax and rye; and *Kupolinės* (Midsummer Night) festivities celebrated with blazing bonfires and the weaving of garlands. Round-dances depict the events before a wedding, the matchmaking and choice of a bride or groom. All these rituals and song texts have roots in the pre-Christian period.

2. Modal structures, rhythm and metre. The songs of the Dzūkija area are all monodic. Their versatile modal structures are based on melodic patterns of small intervals, which occur in rudimentary form in the earliest surviving examples. The ancient heptatonic modal melodies probably developed from the narrow-range systems and later increased in number. The most widespread modes were the G, A and C modes; the D and E modes were less common. The F mode is not characteristic except in the *sutartinė* concords (see §4 below). The harmonic minor is not characteristic either; the raising of the seventh degree is usually artificial. Alterations of A-mode melodies into the harmonic minor and attempts to perform them in two parts were perhaps prompted by the button accordion, introduced into Lithuania late in the 19th century. The pentatonic mode used in the east was probably derived from the Finnish tribes.

Except in simple isometric structures, the rhythmic organization of melodies is varied. Certain types of melody are notable for their rhythmic freedom, embellishments and the prolongation of culminating notes, and even in early songs the poetic accentuation is sometimes subordinated to the rhythms of the melody. In general, both melodic and textual rhythms are asymmetrical. The verse has a striking variety of speech inflections and displaced stresses; diphthongs, accented consonants and other phonetic irregularities apparently facilitated the development of free versification.

The most widespread musical metres are duple, quadruple and triple; asymmetrical metres are less common. Mixed metres take the following forms: predominantly 3/4 with occasional bars of 4/4 or vice versa; insertions – expansions or emotional interjections of a single bar – within regular metres; and repeated heterometric formulae of 5 + 3 quavers (ex.1), 4 + 5 quavers and, rarely, 5 + 3 + 3 quavers.
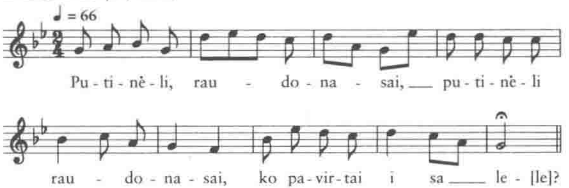
Ex.1 Heterometric formula (Ciurlionytė, 1966)



3. Song forms. The textual form of stanzas of free verse developed with a miniature musical form of two or three melodic lines; for example, a three-line stanza with five syllables (two bars) in each of the first two lines, and seven syllables (three bars) in the third.

Although the versification has great variety, the eight-bar melody is usually strictly constructed with specific motifs between cadences, melodic movement from the fourth degree to the second, and characteristic use of the tritone. The length of melody is independent of the number of syllables in the line. The most common forms are *AABA*, *ABAC* and *ABCA*. Melodies of three three-bar phrases (as in ex.2) belong to a special group. Mixed forms consist of regularly alternating two- and three-bar phrases, such as 2 + 3 + 2 + 3 (ex.3) or 3 + 2 + 3 + 2 arranged as *ABAC* (10 bars) or *AABCA* (13 bars).

Ex.2 (Ciurlionytė, 1966)



Ex.3 (Ciurlionyte, 1966)

♩ = 76

Kad as tu - rė - ciau pas tė - vu - li va - le - le,

as pa - sta - ty - ciau vi - dur dva - ro klė - te - [le].
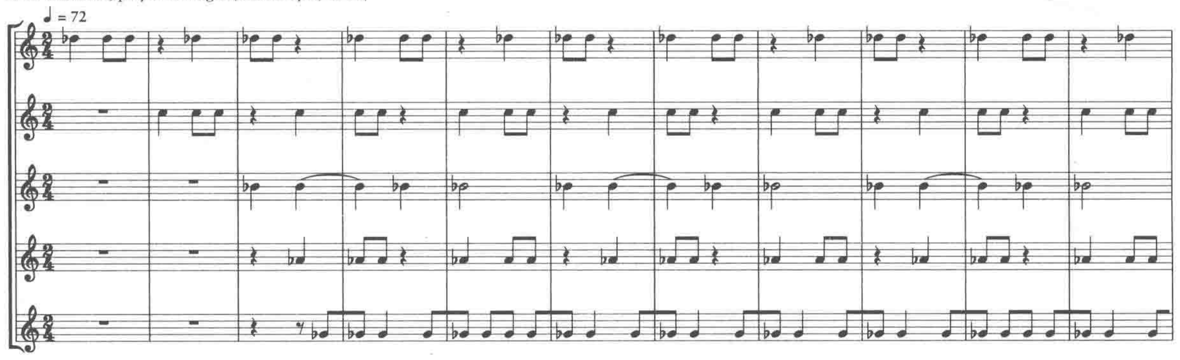
The repetition of one or two of the last lines of a stanza at the beginning of the next is characteristic of earlier melodies; the repetition of the last two lines of a stanza is a later phenomenon. The stress of text and melody at the end of a song do not necessarily coincide: if the text has a feminine ending and the melody finishes on a strong beat, the last syllable of the text is omitted.

Dzūkijan melody is notable for its structural clarity, aphoristic quality and developed lines. The singers vary almost every stanza of the song, adding barely audible embellishments. The tempo is usually moderate and relaxed.

4. Polyphony. The polyphonic genre *sutartinė* ('concord' or 'singing in concord') which has been retained in northern Aukštaitija (south-east Lithuania, around the upper River Nemunas) is apparently one of the earliest forms of the synthesis of traditional poetry, music and dance. *Sutartinės* may be vocal, instrumental or mixed, or may be sung by dancers (see §5 below). Until the mid-20th century instrumental *sutartinės* were played on wind instruments associated with shepherds and on the *kanklės*, a type of zither (see §6 below). The principal characteristic of the *sutartinė* is its construction on simultaneous 2nds which are not resolved (see ex.4). The melodies consist of two similar parts: the text is sung to the first and meaningless refrains to the second, sung a 2nd higher or lower than the first. Numerous modifications include passing 4ths and the unison.

There are three basic types of *sutartinė*: contrapuntal, sung by two singers; canonic, sung by three singers

Ex.4 *Sutartinė*, played on *ragai* (Čiurlionytė, 1966)



entering in turn (each with a break) forming an endless chain of two-part counterpoint; and those which are mainly for dancing and performed antiphonally by two pairs of singers. The rhythm of the *sutartinė* is duple with clearcut scansion and sharply accented syncopation. The texts are concerned with working and community life. The large number of meaningless euphonious refrains points to the age of the *sutartinė*, of which the earliest do not have a semantic text but consist entirely of interjections.

The *sutartinė* is disappearing but about 2000 live performances were collected (some on gramophone records) in the first half of the 20th century. *Sutartinės* were sung and danced by women only. Primitive simple songs, in which the first voice sings a two-bar text and the second answers with a refrain, are related to the *sutartinė*. Like the *sutartinės* they were sung in spring by women going round the fields.

Two- and three-part diatonic homophonic singing, based on the three principal degrees (tonic, dominant and subdominant), is also widespread in Aukštaitija; it is increasingly important in collective singing, and threatening to supplant Dzūkijan monody. The origin of this genre has not been explained although it is known to have existed by the late 18th century. Žemaitija (western Lithuania) is also an area of homophonic part-singing, but the style of performance is different. Although the melodies have the same harmonic support as those of Aukštaitija, many of them are performed by solo singers in an improvisatory manner, and are marked by great rhythmic freedom and ornamentation. The principal support of the melody is the fifth of the scale which is accented rhythmically and dynamically, giving the melody a melancholy character.

5. DANCES. Dances are performed only collectively, the dancers themselves singing. One of the earliest dances, the *sutartinė* (see §4 above), is performed by women in groups of two pairs who sing a dialogue while crossing or changing places and forming circles and chains, sometimes in imitation of work movements. The steps are mainly small, without leaps, and the tempo is moderate. The texts, mostly humorous, are sung only by the dancers and without instrumental accompaniment.

Ritual round-dances form a separate group. Those for Christmas (*Kalėdos*) have restrained dance-figures, given meaning by the ritual context: the texts reflect a pre-Christian ideology. Among the dances usually accompanied by an instrumental ensemble are wedding round-dances. Many round-dances imitate work movements, for example *Linelis* ('Flax') or *Dobilas* ('Clover') representing the growth and use of these plants, *Kalvis* ('The Smith') and *Kurpius* ('The Shoemaker'). In figurative round-dances the dancers imitate the movements of birds and animals, for example the men's dance *Oželis* ('Little Billy-Goat') or *Blezdingėlė* ('The Swallow') in which girls dance waving their kerchiefs.

Rateliai (game-dances) have rich choreographic patterns, the dancers being symmetrically grouped, but the movements do not illustrate the content of the song; they are restrained, without any leaps, consisting of running and lateral, double, triple and polka steps. The speed is moderate, sometimes with several tempos in one dance. Later dances – the polka, waltz and quadrille – have been adopted from the West.

Traditional song and dance ensembles enjoy great popularity. Some attempt to reproduce authentic traditional art, and make a significant contribution to research; others use traditional material to create a new style which is accessible to contemporary audiences.

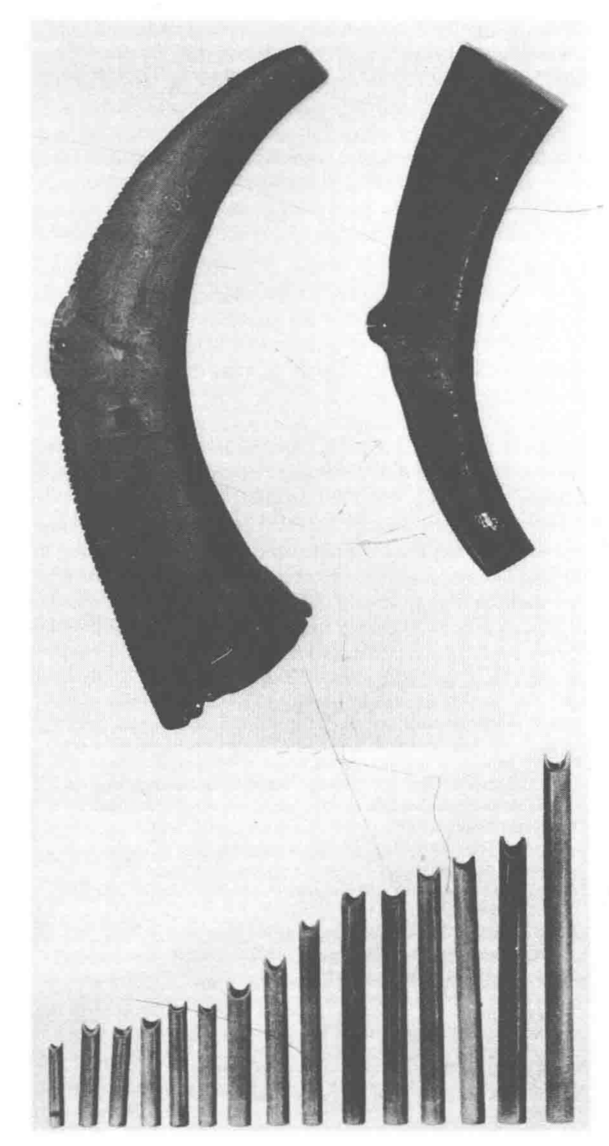
6. INSTRUMENTS. The most varied and interesting early instruments survive in north Lithuania in the *sutartinė* area (see §4 above). Wind music, based like the *sutartinė* on simultaneous 2nds, was played there as late as the first half of the 20th century.

Skudučiai (sing. *skudutis*) are a set of separate stopped wooden pipes with two sickle-shaped cuts in the rim (fig.1*a*). The pipes are 8 to 20 cm long; each produces only one note and the tuning of the sets varies. In a group of two to five players each uses one, two or three pipes thus producing three, four or five simultaneous 2nds played in rhythmic patterns.

The *ragas* is a wooden trumpet used in the same type of ensemble as the *skudučiai*. It is made by splitting a piece of ash wood lengthways and hollowing out a channel in the two halves; these are then fastened together with birch bark and a mouthpiece is cut out at the upper end. Each *ragas* produces one note, and the set consists of five, tuned in 2nds.

The *trimitas* or *daudytė*, a long cylindrical wooden trumpet with a small conical bell, is made from alder, ash or spruce in the same way as the *ragas*. It is 100 to 250 cm long and produces a natural scale. Used by the *skerdžius* (senior shepherd) or at weddings and celebrations, it is played singly or in pairs.

The *ožragis* (goat horn, fig.1*b*) has four or five finger-holes and produces the notes of a major pentachord; it is used by the *skerdžius* when herding livestock.



1. (a) Set of skudučiai (wooden pipes); (b) two ožragai (goat horns)

The *birbynė*, a wind instrument made of maple or ash, has a conical barrel with five or six finger-holes; a mouthpiece of the clarinet type is inserted at the upper end and a cow-horn bell is attached at the lower. The *birbynė* produces a gentle tone and is used as a solo instrument.

The *lumzdelis*, a duct flute made of the wood or bark of the bird-cherry (*prunus padus*), willow or aspen, is 15 to 40 cm long. The upper end is bevelled into a beak shape, and it has six to nine finger-holes producing a diatonic scale with a range of a 7th. The *lumzdelis* is a shepherd's instrument played while driving livestock to pasture, with characteristic use of trills and grace notes. Two are sometimes played together.

Of the string instruments, the *kanklės* (a type of plucked zither) is the best-known KANTELE. Its size varies, but the body is basically trapeziform and is hollowed out of one piece or made from boards of lime, oak, aspen or ash glued together; the soundboard is of spruce, the sound-holes are circular and usually ornamented, and it has between five and ten strings. It is played resting on the knees; the strings are plucked with the right hand and damped with the left. Its earliest use seems to have been for a kind of meditation; it is used for solo performances of *sutartinės* (see §4 above) and has also been played in other instrumental ensembles and to accompany song.

The most widespread percussion instruments are the tambourine, the *kelmas* (a drum, made from a hollowed-out tree stump covered with skin) and *skrabalai* (a set of small wooden bells).

The village instrumental ensemble consisted of a violin (adopted from the West in the late 16th century), a *birbynė* and a 'bass' (cello). From the mid-19th century onwards Lithuanian musicians began to include instruments of other peoples (accordion, concertina, clarinet, cymbals, guitar, mandolin) in ensembles alongside traditional Lithuanian instruments, especially as foreign dances such as the polka, waltz, mazurka and quadrille became popular. In the 20th century some traditional instruments, including the *kanklės* and *birbynė*, were modified for use in art music; professional orchestras with traditional instruments were formed and some composers wrote works for them in traditional styles. Traditional instruments are taught at conservatories and at the Academy of Music in Vilnius.

7. RESEARCH. Ludwig Rhesa included seven traditional tunes in a collection of traditional song texts published in Königsberg in 1825. This was followed by publications by Simonas Stanevičius (1829), Georg Nesselmann (1853), Friedrich Kurszatis (1876), Oskar Kolberg (1879), Adalbert Bezzenberger (1882), Christian Bartsch (1886–9) and Antanas Juška (1880–82; 1883; 1900). Major 20th-century collections are listed in the bibliography. The publication of a catalogue of traditional Lithuanian songs, *Lietuvių liaudies dainų katalogas*, began in 1972; a multi-volume collection of traditional songs, *Lietuvių liaudies dainynas*, began to appear in 1980. The most comprehensive archives of traditional music are the Institute of Lithuanian Literature and Folklore (*c*120,000 items) and the Archive of Ethnic Music at the Lithuanian Academy of Music (*c*85,000 items).

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JUOZAS ANTANAVIČIUS (I), JADVYGA ČIURLIONYTĖ/R (II)

Li Tingsong (*b* Shanghai, 1906; *d* 11 Aug 1976). Chinese PIPA plucked lute player. Li Tingsong was one of the leading *pipa* performers of his generation, taking up the instrument aged 16 and studying principally with Wang Yuting (1872–1951). Active in the nationalist music reform movement of the 1920s–30s, Li's career was thereafter a combination of solo and ensemble performance, the editing of classical scores and teaching. In this latter role, he held posts at music conservatories in Beijing, Tianjin, Shenyang, Harbin and Jilin.

Li was also attached as a special performer to the China Music Research Institute (Zhongguo yinyue yanjiusuo) in Beijing, an appointment he received in 1952. As part of his research there, Li carried out extensive investigation of *pipa* scales and temperament, but he was best known for his mastery in performance.

See also CHINA, §IV, 4(ii).

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JONATHAN P.J. STOCK

Litofono (It.). *See* LITHOPHONE.

Litolff. German firm of music publishers. Gottfried Martin Meyer founded the firm on 1 June 1828 at Brunswick as a combined music press and shop; it soon grew into a flourishing business. After Meyer's death in 1849, his widow carried on the business successfully and in 1851 she married Henry Litolff, who became active in the firm. Later the name was changed to Henry Litolff's Verlag. An added impetus to the publishing was given by Litolff's extensive international connections and friendships with Berlioz, Fétis, Moscheles, Liszt, Bülow, the Wieniawski brothers, Heller, Joachim, H.W. Ernst and others. Meyer's son Theodor Litolff (1839–1912), who had been adopted by Henry Litolff, took over the business when his stepfather returned to concert-giving.

It was Theodor's untiring work as a far-sighted administrator and ingenious inventor, improving the fast-running printing press, the printing from zinc engravings and the combined printing of music and words, that

gained an international reputation for the firm. In 1862 he began to publish Beethoven's works in regular editions, and this led in 1864 to the series Litolffs Bibliothek Classischer Compositionen, a collection of carefully edited classical compositions which achieved worldwide distribution. Soon the format was successfully adopted by other German and by foreign publishers. Litolff also quickly became a leading publisher of teaching material, most of which was carefully prepared by his brother-in-law Adolph Bente (1840–1913), who worked with him for nearly 50 years; this included new piano and violin tutors, the *Instruktives Liederalbum* and *Buch der Lieder*. Litolff also attracted leading writers such as Louis Köhler (whose *Praktischer Lehrgang des Klavierspiels* had sold over a million copies by 1914), Gurlitt, Riemann, Heinrich Germer, Johann Wohlfahrt and Heinrich Götze. The series of monthly issues entitled *Die musikalische Welt: Monatshefte ausgewählter Compositionen unserer Zeit*, edited by Franz Abt and Clemens Schultze (19 vols., 1872–90), was aimed at the domestic music market, and Litolff's light music publications were immensely popular.

In 1912 the firm passed to Theodor's son Richard Litolff (1876–1937), who from 1899 had received energetic support from his brother-in-law Clemens Schultze-Biesantz, a notable editor and publisher. In 1937 the management was taken over by Richard's widow (*d* 1957). Under her careful management, in which she was advised by Franz Rühlmann, particular attention was paid to educational and domestic music (with the series Scholasticum and Hausmusik der Zeit) and to music of contemporary composers including Trapp, Graener, Heinrich Kaminski, Knab, Karl Hasse and Höffer. Musicological works were published for the first time, including Sandberger's *Neues Beethoven-Jahrbuch* (from 1935), writings of Max Seiffert, H.J. Moser, Friedrich Blume and Franz Rühlmann, several volumes of the series Das Erbe Deutscher Musik, a collected edition of the works of Weber and the series Das Weltliche Konzert im 18. Jahrhundert (from 1932).

On 9 August 1940 the Litolff firm was taken over by the music publishers Peters of Leipzig. It continues to publish under its own name from the Peters firm at Frankfurt; its catalogue specializes in works by contemporary composers.

For bibliography *see* LITOLFF, HENRY.

FRITZ STEIN

Litolff, Henry (Charles) (*b* London, 7 Aug 1818; *d* Bois-Colombes, 5 Aug 1891). French composer and pianist. He was the son of the Alsatian dance violinist Martin Louis Litolff, who was taken prisoner by the English during the Peninsular War in Spain and settled in London, where he married a Scotswoman, Sophie Hayes. Until he was 12 Henry was taught by his father, and from 1830 to 1835 he studied with Ignaz Moscheles. At the age of 17, he eloped to Gretna Green with 16-year-old Elisabeth Etherington; he moved to Melun and in the same year to Paris, where he became acquainted with Fétis, Henri Pape and Pierre-Joseph-Guillaume Zimmermann, who encouraged him in his concert career (Zimmermann was probably his teacher). At Fétis's request he went to Brussels (1839–41), also at that time separating from his wife. He gave concerts in Brussels and then moved to Warsaw; although there is no trace of him for the next three years he was, according to Fétis, conductor of the National Theatre orchestra.

In 1844 Litolff returned to Germany; he had been periodically troubled by a nervous disorder. He gave concerts in Leipzig and in Dresden, where he was befriended and helped with his malady by the Bülow family; he taught Hans von Bülow for at least a year. After a successful concert tour to Berlin (1845), he returned to England hoping to divorce his first wife; the attempt was abortive and he incurred a severe fine and prison sentence. He escaped (helped by the gaoler's daughter) to the Netherlands, where he became popular with Dutch audiences. About 1846 he made friends with the music publisher Gottfried Meyer and his wife Julie in Brunswick. After Meyer's death in 1849 Litolff became a citizen of Brunswick; he succeeded in divorcing his first wife, and married Julie Meyer on 30 March 1851, also assuming control of the publishing firm and changing its name to Henry Litolff's Verlag. During his residence in Brunswick he organized festivals, creating for Brunswick a musical life that was enhanced by such musicians as Berlioz, Liszt, Bülow and Anton Rubinstein. Although he had continued to perform throughout Europe during this period, he gave his full attention to concert-giving about 1854, and in 1855 was appointed Kapellmeister at the court of Saxe-Coburg-Gotha. In 1858 he divorced his second wife and settled in Paris, which remained his home for the rest of his life.

While Litolff's previous interests had been performing and composing (mainly for the piano) he now concentrated on composing and conducting. During the 1860s he was well known in Paris as a conductor and piano teacher. He remained there during the Commune, and was involved in organizing official musical celebrations during the siege of Paris in 1871. In 1860 he married Louise, the daughter of Count Wilfrid de Larochefoucauld. After her death in 1873 he married a 17-year-old girl who evidently had nursed him back to health in the preceding year. According to his personal letters he was enfeebled in his last years.

Litolff's finest compositions are the four surviving piano concertos that he entitled *concertos symphoniques*; this term represented a new attitude towards the broadening of the Classical keyboard concerto form. Liszt, who admired Litolff, thought so highly of the *concerto symphonique* conception that he dedicated his own Concerto no.1 to Litolff and drew on his techniques. These concertos are really symphonies with piano obbligato, the thematic material usually being reserved for the orchestra; the scherzo movements contain some of his most brilliant writing. Litolff was probably also the first to use the triangle and the piccolo in the keyboard concerto.

Litolff's solo piano music was intended mainly for the salon, ostentatiously brilliant, improvisatory, seeking unity of mood and descriptively titled; most of it is in *ABA* form, with a simple melody either preceded or followed by a bravura section. Like much 19th-century lyrical piano music his pieces are unicellular – a whole movement is based on a single motif that is fully exploited but never divided, determining the development rather than being only a part of it. As a structural device it has parallels in other 19th-century techniques and is naturally apt to the presentation of a single mood. His greatest failing in this regard (recognized by his contemporaries) was excessive literal repetition.

His other works – French and German operas, lieder, chansons and chamber music – are similarly representative of the prevalent stylistic forms of his time. Although remembered chiefly for only one piece (the Scherzo of the *Concerto symphonique* no.4), Litolff remains important to the study of Romantic piano writing, particularly for his association with and influence on Liszt.

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printed works published in Brunswick unless otherwise stated

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TED M. BLAIR/THOMAS COOPER

Littkeman, Paul. *See* LUETKEMAN, PAUL.

Little, Tasmin (*b* London, 13 May 1965). English violinist. She studied at the Yehudi Menuhin School and the GSM, and with Lorand Fenyves in Canada. She made her major recital début with Piers Lane at the Purcell Room (1988) and her Proms début in 1990, giving the London première of the Janáček Violin Concerto with Mackerras. She has subsequently achieved an international reputation, making her débuts in Australia and New Zealand in 1996 and in the USA in 1997, when she played with both the Cleveland Orchestra and the New York PO. Her paper on the Delius Violin Concerto was published by the Delius Society in 1986, and she gave the first Leipzig performance of the concerto the same year. In 1997 she made a television documentary programme about Delius for the BBC. Little has made many recordings, including the concertos of Brahms, Sibelius, Dvořák, Delius and Rubbra, and has given world premières of concertos by Robert Saxton and David Earl. Her playing, on a Guadagnini dated 1757, is poised and sweet-toned, with a wide dynamic range. (J. Duchen: 'Little at Large', *The Strad*, ci, 1990, 615–17)

MARGARET CAMPBELL

Little, William (*fl* Philadelphia, 1798–1805). American music printer and tune book compiler. In 1801, in collaboration with William Smith, he published in Philadelphia *The Easy Instructor, or A New Method of Teaching Sacred Harmony*. This volume employed a notation based on fasola solmization – the first shape-note system to gain acceptance. The music in the first edition of *The Easy Instructor* is almost entirely American (100 of 105 pieces); Little himself contributed four works to the volume, while Smith is represented by one. Smith (who is assumed by Kaufman to be the man of that name *b* Hopewell, NJ, 1761; *d* 1808) brought out a second volume of the book on his own (Hopewell, NJ, 1803, 2/1806), but neither compiler was associated with any of the subsequent issues of *The Easy Instructor*. By 1831 it had reached 35 editions and had become influential throughout the country.

See also SHAPE-NOTE HYMNODY, §2.

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HARRY ESKEW

Little Feat. American rock group. It was formed in 1969 by the singer and guitarist Lowell George (*b* Texas, 13 April 1945; *d* Arlington, VA, 29 June 1979) and the

keyboard player Bill (William) Payne (*b* Waco, TX, 12 March 1949); the other founding members were the bass guitarist Roy Estrada and drummer Richie Hayward. George was the group's leader and principal songwriter; his ornate, blues-influenced singing and precise slide-guitar playing, in combination with Payne's penchant for chromatic harmonies and complex rhythms, were a feature of Little Feat's style; for example the song *Strawberry Flats* from their eponymous first album. On their first two albums they encompassed blues, country music and basic rock, but George's lyrics were distinctive for their absurd humour. After the commercial failure of Little Feat's second album, *Sailin' Shoes* (WB, 1972), Estrada was replaced by Kenny Gradney (*b* New Orleans), and the group was augmented by the guitarist Paul Barrere (*b* Burbank, CA, 3 July 1948) and the percussionist and drummer Sam Clayton. *Dixie Chicken* (WB, 1973), probably their finest album, blended New Orleans funk (recalling the Meters), twin lead-guitar lines (reminiscent of the Allman Brothers), and hints of *mariachi* style and gospel music; one song, *The Fan*, in a driving 7/4, is an early example of the group's experiments with jazz-rock.

Little Feat made successful tours and developed a cult following, especially in the East and South. Gradually Payne and Barrere began writing and singing the greater part of Little Feat's material. *The Last Record Album* (WB, 1975) and *Time Loves a Hero* (WB, 1977) moved closer to jazz-rock and show less of George's direct influence. However, the live album *Waiting for Columbus* (WB, 1978), which was recorded with the Tower of Power horns and became Little Feat's only gold record, was a showcase for George's songs and performances. In 1979 George completed a solo album, *Thanks, I'll Eat it Here* (WB) and announced that Little Feat had broken up. In 1988 the group released a new album, *Let it Roll* (WB), with Craig Fuller taking George's place. They continued to record and tour into the 1990s, but their music suffered from over-production and the absence of George.

Throughout a turbulent career Little Feat was more influential than popular; its style mixed funk, blues, rock, jazz and tinges of classical music, and showed a flair for verbal and musical surrealism. The group claimed many of the popular-music styles of the American South (New Orleans funk, Texas blues, Georgia boogie and Memphis soul) and added its own clever, self-conscious twists.

JON PARELES

Little Hours. Services in the DIVINE OFFICE held at regular intervals during the day. Various early Christian writers advocated prayer or other devotions at the third, sixth and ninth hours of the day according to the Roman reckoning (i.e. at approximately 9 a.m., 12 noon and 3 p.m.). These same hours were important in the secular affairs of Ancient Roman cities and were often marked by the sounding of a bell; they also played a role in Jewish observances and quickly acquired religious significance (usually allegorical symbolism) in early Christian writings. The Spanish nun Egeria described services held in Jerusalem at the third, sixth and ninth hours. Later Western usage named these hours Terce, Sext and None. Prime, the fourth of the Little Hours in the Western tradition, is held at daybreak after Lauds; its origins are disputed but may be Eastern, if the service mentioned in a controversial passage in the *Institutiones* of John Cassian really is that of Prime. The earliest unambiguous allusions to Prime, and thus to the complete cycle of Little Hours, appear in Gallican monastic rules of the 6th century. With the detailed descriptions in the Rule of St Benedict (*c*530), the Little Hours may be said to have reached their final form, at least as regards Western monastic usage. Early sources for the Byzantine Office have not survived, but by the Middle Ages, if not before, the monastic tradition required celebration of the Little Hours eight times a day (12 times in Lent).

Each of the Little Hours in the Western tradition begins with the versicle and response *Deus in adjutorium* followed by a hymn. Hymns for the Little Hours are mentioned in the Rule of St Benedict, although the hymns most often sung in these Hours seem to have been composed somewhat later: for Prime, *Jam lucis orto sidere*, for Terce, *Nunc Sancte nobis Spiritus*, for Sext, *Rector potens verax Deus*, and for None, *Rerum Deus tenax vigor*. On some feasts these are replaced by Proper hymns. Despite their early use in the monastic cursus, hymns were not introduced into the Roman cursus until a rather late date: they are lacking from some manuscripts as late as the 12th century.

A single antiphon introduces the psalms of each of the Little Hours. Usually the four antiphons needed for this are borrowed in order from Lauds, with the fourth of the five Lauds antiphons (that for the Old Testament canticle) omitted. In their psalms, the monastic and Roman cursus are quite different. In the monastic cursus, Prime has four psalms on Sunday and three for each weekday; Terce, Sext and None always have three. Psalm cxviii (Vulgate numbering – *Beati immaculati*) is divided into 22 sections of eight verses each. The first four sections serve as the four psalms for Sunday Prime. The remaining sections are said in groups of three in Terce, Sext and None of Sunday and Monday; in these Hours on Tuesday Psalms cxix–cxxvii are said, and they are repeated during the rest of the week. Prime has different psalms on each weekday; they are Psalms i–xix, with some omissions for psalms with regular places in other Offices (iii–v), and some long psalms (ix and xvii) divided into two sections.

In the Roman cursus the same psalms are said every day, except at the beginning of Prime. Psalm cxviii is divided into 11 sections of 16 verses each; sections 1 and 2 count as the last two psalms of Prime, and the remaining nine sections are divided among the other Hours. The incipit of the first 'psalm' for Terce is thus *Legem pone* (Psalm cxviii.33), for Sext, *Defecit in salutare* (Psalm cxviii.81), and for None, *Mirabilia testimonia* (Psalm cxviii.129). The original scheme for Prime at Rome (at the end of the 5th century) had Psalm cxvii (*Confitemini Domino*) as the first psalm on Sundays, and Psalm liii (*Deus in nomine*) on weekdays. In the revision of the liturgy made under Pope Gregory I (*d* 604), however, five psalms (xxi–xxv) from Sunday Matins were placed at the beginning of Sunday Prime. The version of Prime that begins with Psalm xxi (*Deus, Deus meus*) is sometimes spoken of in medieval ordinals as 'prima longa'; the expression has evident justification.

The psalms of Prime may be followed, in circumstances which vary according to time and place, by the Athanasian Creed *Quicumque vult*. This is often given the rubric 'Ps.' and directly follows the last psalm; it is also on occasion said separately, with its own antiphon. After the psalms in all the Little Hours there comes a chapter (mentioned in the Rule of St Benedict but perhaps not added to the Roman cursus until after the beginning of the 9th century),

a short responsory (not in the monastic cursus), and a versicle with response. There follow Preces, including the Kyrie and Pater noster (followed in Prime by the Apostles' Creed and the general confession *Confiteor*), and then the versicles and responses that introduce the Collect. *Benedicamus Domino – Deo gratias* ends the service, which is followed by the monastic *Officium capituli*, or prayers for the blessing of God on the day's work, during which the martyrology is read.

In the 12th- and 13th-century manuscripts of Sens, Beauvais and Laon, which give special treatment to the Office of COMPLINE, there are also some embellishments for the Little Hours. Generally, the most elaborate treatment is given to what might seem the least important element of the Office, the versicle with response that follows the short responsory. It is replaced by a paraphrase, sometimes in verse, which is set to music in the style either of a prosula (one note per syllable, as in *Ad te de valle meroris*, in None at Beauvais) or of a hymn (syllabic and neumatic styles mixed, as in *Exsurge Domino nostra redemptio*, for Prime at Sens). At Sens, verse paraphrases replace the *Benedicamus Domino* at the end of the Little Hours. The only change in the more important musical portions of these Offices (antiphons, short responsories and hymns) is the reworking at Sens of the hymn *Jam lucis orto sidere* into a strophic song with the refrain *Fulget dies – Fulget dies ista*.

See also LITURGY OF THE HOURS.

For bibliography *see* DIVINE OFFICE.

RUTH STEINER/KEITH FALCONER

Little Jazz. *See* ELDRIDGE, ROY.

Little Richard [Penniman, Richard Wayne] (*b* Macon, GA, 5 Dec 1932). American rhythm and blues singer, songwriter and pianist. His early influences were gospel music, Louis Jordan and other jump blues and urban blues artists of the late 1940s. After making several unsuccessful recordings in the early 1950s, he recorded *Tutti Frutti* in September 1955, which was a success in both the rhythm and blues and the pop charts. Although part of the first wave of rock and roll hits, it was far more aggressive and retained more aspects of African-American vernacular music-making than other early recordings in this style.

Tutti Frutti set the tone for the Little Richard's hits that followed between 1956 and 1958: over a fast boogie-shuffle rhythm with many stop-time breaks, he sings playful double-entendres near the top of his range in a searing timbre interspersed with trademark falsetto whoops. His piano playing derives from the boogie-woogie style, emphasizes the upbeat and features a great many glissandos. In performance, Little Richard would frequently leave the piano to dance exuberantly, occasionally on top of the instrument itself. In addition to his manic presence as singer, pianist and dancer, his visual appearance added to the sense of his outrageousness: with his large pompadour, liberal use of makeup and gaudy clothing, he raised the spectre of cross-dressing and ambiguous sexuality at a time when such issues were strictly taboo. However, it is possible that he was accepted by the white public at the time because his performance style was perceived as an updated form of minstrelsy.

After several more hits and appearances in three films, *Don't Knock the Rock* and *The Girl Can't Help It* (both 1956), and *Mister Rock 'n' Roll* (1957), Richard decided abruptly to quit his career for the ministry. During this period he received a BA from Oakwood College (a bible school) in Huntsville, Alabama, was ordained a minister in the Seventh Day Adventist Church and recorded a gospel album that was produced by Quincy Jones. From 1963 Little Richard attempted to revive his career. Despite accolades from the Beatles and the Rolling Stones (with whom he also toured Europe), and several good recordings, he did not achieve his former success. Three recordings made in the early 1970s earned critical praise and minor commercial response. Since then he has recorded intermittently, returned to preaching and appeared in films, television shows, commercials and children's videos.

Little Richard's extrovert and energetic style made him one of the most successful performers of the rock and roll era and his fervent, high-tessitura singing influenced many subsequent musicians including James Brown, Otis Redding, Paul McCartney and John Fogerty (of Creedence Clearwater Revival). Always flamboyant and outspoken, his appearances continue to capture the spotlight after 40 years of performing.

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DAVID BRACKETT

Little Theatre in the Haymarket. London theatre built in 1720. *See* LONDON (i), §V, 1.

Littleton. English family of music publishers who succeeded to the ownership of NOVELLO & CO.

Little Walter [Jacobs, Marion Walter] (*b* Alexandria, LA, 1 May 1930; *d* Chicago, 15 Feb 1968). American blues harmonica player and singer. Born into extreme poverty in the rural black South, he began to earn a living playing the harmonica when he was only eight. A decade later he was a street musician in Chicago, where he recorded *Ora Nelle Blues* (1947, Ora Nelle) in the style of Sonny Boy Williamson. He performed in Chicago clubs and on tour with Muddy Waters (1948–50, 1952) and during the 1950s travelled extensively in the USA. He soon developed his own technique of amplified harmonica playing, making use of pronounced vibrato or 'warble', as on *Mean Old World* (1952, Checker). He had an undistinguished singing voice and expressed himself most effectively through the harmonica, especially in slow numbers such as *Blue Lights*, with Robert jr Lockwood on guitar (1954, Checker), which made use of heavy amplification and overblowing. Little Walter's best performances often were in support of other blues artists, as in his 'country' inflected accompaniment to Leroy Foster on *Rollin' and Tumblin'* (1950, Parkway), and above all the sessions with Muddy Waters that produced *Long Distance Call* (1951, Chess) and *All Night Long* (1952, Chess). Many younger urban blues musicians were influenced by his playing, and he had acquired a strong following in Europe long before he toured there in the 1960s.

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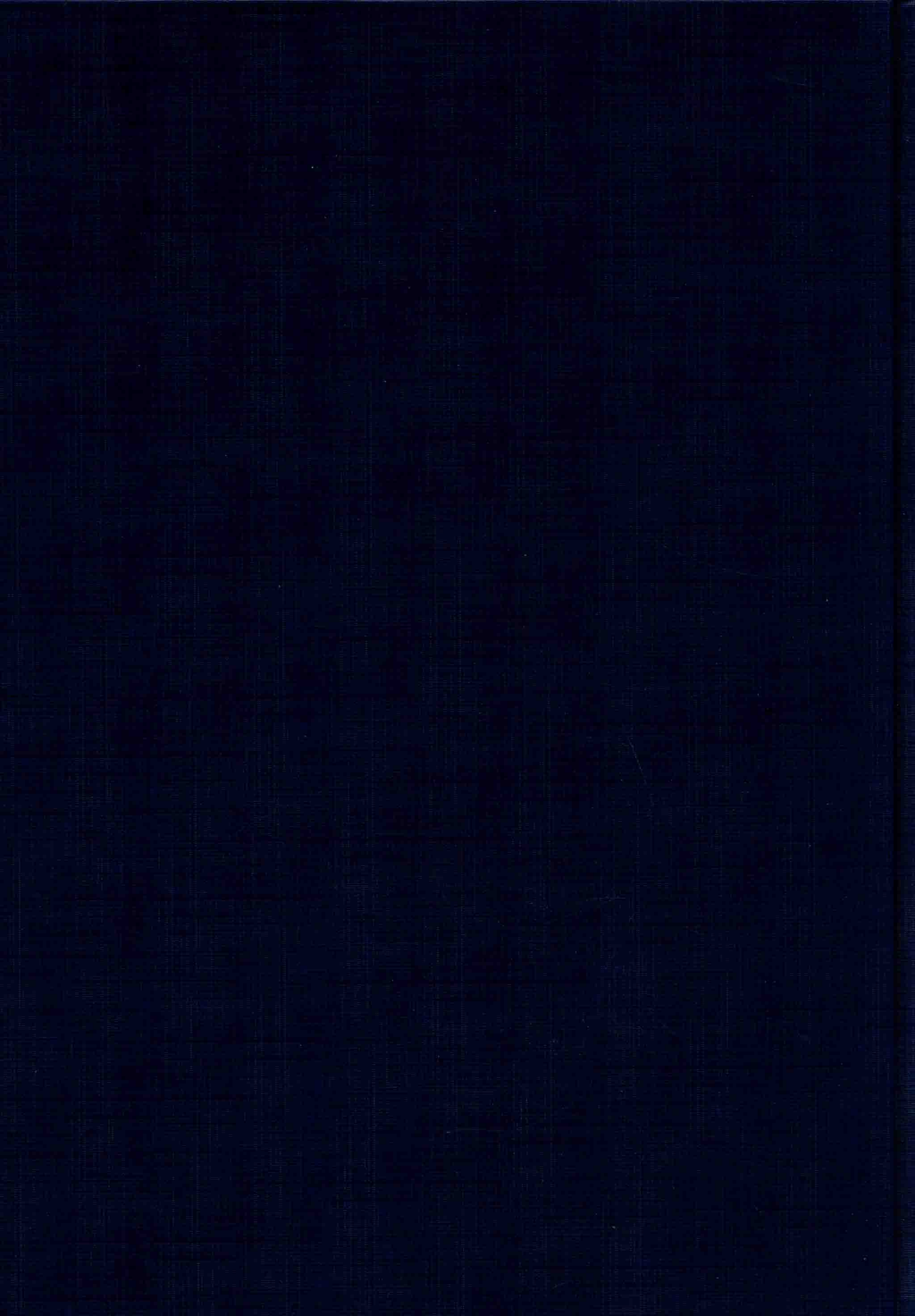
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PAUL OLIVER

Litton, Andrew (*b* New York, 16 May 1959). American conductor and pianist. He studied with Sixten Ehrling (conducting) and Nadia Reisenberg (piano) at the Juilliard School, where he won the Bruno Walter Scholarship, with Walter Weller in Salzburg, and with Neeme Järvi and Edoardo Müller. In 1982 he won the Rupert Foundation International Competition in Britain, which brought his début with the BBC SO that year. He was assistant (then associate) conductor of the National SO, Washington, DC, 1982–6, and also appeared widely throughout the USA and Europe. He was principal conductor and artistic adviser of the Bournemouth SO from 1988 to 1994, when he became Conductor Laureate. In 1994 he was appointed music director of the Dallas SO. His Metropolitan début was in 1989 in *Yevgeny Onegin*; he conducted the revival of the Glyndebourne *Porgy and Bess* at Covent Garden in 1992, and *Falstaff* and *Salome* at the ENO. He has also toured East Asia with the English Chamber Orchestra. Litton's recordings include Elgar's 'Enigma' Variations, which exemplifies his affinity with English music, symphonies by Brahms, Tchaikovsky, Mahler, Rachmaninoff and Shostakovich, as well as works for piano and orchestra by Ravel and Gershwin in which he is both soloist and conductor.

NOËL GOODWIN



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